

To: Mouseprint Media, LLC (eric@behindthemouse.com)
Subject: U.S. TRADEMARK APPLICATION NO. 88312616 - DISGEAR EST. 2014 LIVE THE MAGIC - N/A
Sent: 5/14/2019 8:50:03 PM
Sent As: ECOM124@USPTO.GOV
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**UNITED STATES PATENT AND TRADEMARK OFFICE (USPTO)
OFFICE ACTION (OFFICIAL LETTER) ABOUT APPLICANT'S TRADEMARK APPLICATION**

U.S. APPLICATION SERIAL NO.
88312616

MARK: DISGEAR EST. 2014 LIVE
THE MAGIC

88312616

CORRESPONDENT ADDRESS:
MOUSEPRINT MEDIA, LLC
MOUSEPRINT MEDIA, LLC
7046 SPRING PARK DRIVE

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[HTTP://MYFAVORITEDISGEAR.COM](http://MYFAVORITEDISGEAR.COM)
WINTER GARDEN, FL 34787
APPLICANT: Mouseprint Media, LLC

**CORRESPONDENT'S
REFERENCE/DOCKET NO:**
N/A
**CORRESPONDENT E-MAIL
ADDRESS:**
eric@behindthemouse.com

OFFICE ACTION

STRICT DEADLINE TO RESPOND TO THIS LETTER

TO AVOID ABANDONMENT OF APPLICANT'S TRADEMARK APPLICATION, THE USPTO MUST RECEIVE APPLICANT'S COMPLETE RESPONSE TO THIS LETTER **WITHIN 6 MONTHS** OF THE ISSUE/MAILING DATE BELOW. A RESPONSE TRANSMITTED THROUGH THE TRADEMARK ELECTRONIC APPLICATION SYSTEM (TEAS) MUST BE RECEIVED BEFORE MIDNIGHT **EASTERN TIME** OF THE LAST DAY OF THE RESPONSE PERIOD.

ISSUE/MAILING DATE: 5/14/2019

The referenced application has been reviewed by the assigned trademark examining attorney. Applicant must respond timely and completely to the issue(s) below. 15 U.S.C. §1062(b); 37 C.F.R. §§2.62(a), 2.65(a); TMEP §§711, 718.03.

Summary Of Issues:

- Section 2(a) Refusal – False Connection
- Inquiry About Relationship Between Applicant and Disney
- Section 2(d) Refusal- Likelihood of Confusion
- Disclaimer
- Mark Description Amendment Required
- Advisory – Applicant May Wish to Seek US Trademark Counsel

Section 2(a) Refusal – False Connection

Registration is refused because the applied-for mark consists of or includes matter which may falsely suggest a connection with Disney Enterprises, Inc. (“Disney”). Trademark Act Section 2(a), 15 U.S.C. §1052(a). Although Disney Enterprises, Inc. is not connected with the goods provided by applicant under the applied-for mark, Disney is so well-known that consumers would presume a connection. *See id.* Under Trademark Act Section 2(a), the registration of a mark that “consists of or comprises matter that may falsely suggest a connection with persons, institutions, beliefs, or national symbols” is prohibited. *In re Pedersen*, 109 USPQ2d 1185, 1188 (TTAB 2013). To establish that an applied-for mark falsely suggests a connection with a person or an institution, the following is required:

- (1) The mark sought to be registered is the same as, or a close approximation of, the name or identity previously used by another person or institution.
- (2) The mark would be recognized as such, in that it points uniquely and unmistakably to that person or institution.
- (3) The person or institution identified in the mark is not connected with the goods sold or services performed by applicant under the mark.
- (4) The fame or reputation of the named person or institution is of such a nature that a connection with such person or institution would be presumed when applicant’s mark is used on its goods and/or services.

In re Pedersen, 109 USPQ2d at 1188-89; *In re Jackson Int’l Trading Co.*, 103 USPQ2d 1417, 1419 (TTAB 2012); TMEP §1203.03(c)(i); *see also Univ. of Notre Dame du Lac v. J.C. Gourmet Food Imps. Co.*, 703 F.2d 1372, 1375-77, 217 USPQ 505, 508-10 (Fed. Cir. 1983) (providing foundational principles for the current four-part test used to determine the existence of a false connection).

First, the mark sought to be registered is the same as, or a close approximation of, the iconic Disney mouse head. Specifically, the silhouette design of three circles which form a silhouette design of a mouse’s head. *See* attached evidence from <https://disneyworld.disney.go.com/>, https://en.wikipedia.org/wiki/The_Walt_Disney_Company, https://en.wikipedia.org/wiki/Mickey_Mouse.

Typically, the fact that an applicant did not intend to adopt the name of, or trade upon the goodwill of, the named person or institution does not obviate a false connection refusal. Trademark Act Section 2(a) does not require such intent. TMEP §1203.03(c)(i); *see, e.g., S & L Acquisition Co. v. Helene Arpels, Inc.*, 9 USPQ2d 1221, 1224 (TTAB 1987); *Consol. Natural Gas v. CNG Fuel Sys., Ltd.*, 228 USPQ 752, 754 (TTAB 1985). However, evidence of such intent is highly probative that the public will make the intended false connection. *Univ. of Notre Dame du Lac v. J.C. Gourmet Food Imps. Co.*, 703 F.2d 1372, 1377, 217 USPQ 505, 509 (Fed. Cir. 1983); TMEP §1203.03(c)(i).

In the present case, applicant provides Disney fan made apparel. *See* attached evidence from <https://myfavoritedisgear.com/pages/about-us>. Specifically, applicant references Disney in its description of several of its apparel which shows that applicant intends to trade upon the goodwill of Disney. *See* attached evidence from Amazon and DisGear.

Second, the mark would be recognized as such, in that it points uniquely and unmistakably to that person or institution because the silhouette of Mickey Mouse’s head is a cultural icon and instantaneously recognizable by the general public. *See* https://en.wikipedia.org/wiki/Mickey_Mouse.

Third, the person or institution identified in the mark is not connected with the goods provided by the applicant under the mark as shown by applicant’s webpage disclaimer stating that “Mouseprint Media, LLC, and Behind The Mouse are not affiliated with The Walt Disney Company or any of its affiliates.” *See* attached evidence from <https://myfavoritedisgear.com/pages/about-us>.

Lastly, the fame or reputation of the named person or institution is of such a nature that a connection with such person or institution would be presumed when applicant’s mark is used on its services.

If applicant’s goods and/or services are of a type that the named person or institution sells or uses, and the named party is sufficiently famous, then it may be inferred that purchasers of the goods and/or services would be misled into making a false connection of sponsorship, approval, support or the like with the named party. *See, e.g., In re Nieves & Nieves LLC*, 113 USPQ2d 1639, 1647-48 (TTAB 2015) (holding ROYAL KATE used with applicant’s consumer products, including fashion products, suggested a connection with Kate Middleton would be inferred because evidence showed that Kate Middleton, by virtue of being the wife of Prince William of the British Royal family, has become a celebrity and fashion trend-setter the media reports on, including the clothes she wears, what she does, and what she buys); *In re Cotter & Co.*, 228 USPQ 202, 204-05 (TTAB 1985) (holding WESTPOINT used with applicant’s firearms suggested sponsorship, approval, support or the like from West Point because evidence showed that West Point is a well-known U.S. Military Academy).

Thus, the applied-for mark creates a false suggestion of a connection with a famous institution and registration is properly refused under Section 2(a) of the Trademark Act.

Although applicant's mark has been refused registration, applicant may respond to the refusal(s) by submitting evidence and arguments in support of registration.

Inquiry About Relationship Between Applicant and Disney

Due to the renown of the institution or person named in the mark, and the fact that there is no information in the application record regarding a connection with applicant, applicant must specify whether the person or institution named in the mark has any connection with applicant's goods and/or services, and if so, must describe the nature and extent of that connection. *See* 37 C.F.R. §2.61(b); TMEP §1203.03(c)(i).

Applicant should note the following additional grounds for refusal.

Section 2(d) Refusal- Likelihood of Confusion

Registration of the applied-for mark is refused because of a likelihood of confusion with the mark in U.S. Registration No. 2784058. Trademark Act Section 2(d), 15 U.S.C. §1052(d); *see* TMEP §§1207.01 *et seq.* See the attached registration.

Applicant's mark is the wording DISGEAR EST. 2014 LIVE THE MAGIC within three circles with a gear design outline which form a silhouette design of a mouse's head for "Hats; Hoodies; Jackets; Pants; Sweatshirts; T-shirts; Tank tops" in International Class 025.

Registrant's mark is a design mark of three circles which form a silhouette design of a mouse's head for "T-shirts, [shorts, swim trunks], baseball caps, [visors, polar fleece caps,] mittens, underwear, jackets, sweatshirts,[infant sleepers], infant pants, infant shirts, swimsuits" in International Class 025.

Trademark Act Section 2(d) bars registration of an applied-for mark that is so similar to a registered mark that it is likely consumers would be confused, mistaken, or deceived as to the commercial source of the goods and/or services of the parties. *See* 15 U.S.C. §1052(d). Likelihood of confusion is determined on a case-by-case basis by applying the factors set forth in *In re E. I. du Pont de Nemours & Co.*, 476 F.2d 1357, 1361, 177 USPQ 563, 567 (C.C.P.A. 1973) (called the "du Pont factors"). *In re i.am.symbolic, llc*, 866 F.3d 1315, 1322, 123 USPQ2d 1744, 1747 (Fed. Cir. 2017). Only those factors that are "relevant and of record" need be considered. *M2 Software, Inc. v. M2 Commc'ns, Inc.*, 450 F.3d 1378, 1382, 78 USPQ2d 1944, 1947 (Fed. Cir. 2006) (citing *Shen Mfg. Co. v. Ritz Hotel Ltd.*, 393 F.3d 1238, 1241, 73 USPQ2d 1350, 1353 (Fed. Cir. 2004)); *see In re Inn at St. John's, LLC*, 126 USPQ2d 1742, 1744 (TTAB 2018).

Although not all *du Pont* factors may be relevant, there are generally two key considerations in any likelihood of confusion analysis: (1) the similarities between the compared marks and (2) the relatedness of the compared goods and/or services. *See In re i.am.symbolic, llc*, 866 F.3d at 1322, 123 USPQ2d at 1747 (quoting *Herbko Int'l, Inc. v. Kappa Books, Inc.*, 308 F.3d 1156, 1164-65, 64 USPQ2d 1375, 1380 (Fed. Cir. 2002)); *Federated Foods, Inc. v. Fort Howard Paper Co.*, 544 F.2d 1098, 1103, 192 USPQ 24, 29 (C.C.P.A. 1976) ("The fundamental inquiry mandated by [Section] 2(d) goes to the cumulative effect of differences in the essential characteristics of the goods [or services] and differences in the marks."); TMEP §1207.01.

Similarity of Marks

Marks are compared in their entireties for similarities in appearance, sound, connotation, and commercial impression. *Stone Lion Capital Partners, LP v. Lion Capital LLP*, 746 F.3d 1317, 1321, 110 USPQ2d 1157, 1160 (Fed. Cir. 2014) (quoting *Palm Bay Imps., Inc. v. Veuve Clicquot Ponsardin Maison Fondée En 1772*, 396 F.3d 1369, 1371, 73 USPQ2d 1689, 1691 (Fed. Cir. 2005)); TMEP §1207.01(b)-(b)(v). "Similarity in any one of these elements may be sufficient to find the marks confusingly similar." *In re Inn at St. John's, LLC*, 126 USPQ2d 1742, 1746 (TTAB 2018) (citing *In re Davia*, 110 USPQ2d 1810, 1812 (TTAB 2014)); TMEP §1207.01(b).

Applicant's mark is the wording DISGEAR EST. 2014 LIVE THE MAGIC within three circles with a gear design outline which form a silhouette design of a mouse's head.

Registrant's mark is a design mark of three circles which form a silhouette design of a mouse's head.

When the marks at issue are both contain design marks, similarity of the marks is determined primarily on the basis of visual similarity. *See, e.g., Volkswagenwerk Aktiengesellschaft v. Rose 'Vear Enters.*, 592 F.2d 1180, 1183, 201 USPQ 7, 9 (C.C.P.A. 1979) (quoting *In re ATV Network Ltd.*, 552 F.2d 925, 929, 193 USPQ 331, 332 (C.C.P.A. 1977)); *Ft. James Operating Co. v. Royal Paper Converting Inc.*, 83 USPQ2d 1624, 1628 (TTAB 2007); TMEP §1207.01(c). However, a side-by-side comparison is not the test. *See Grandpa Pidgeon's of Mo., Inc. v. Borgsmiller*, 477 F.2d 586, 587, 177 USPQ 573, 574 (C.C.P.A. 1973). When comparing design marks, the focus is on the overall commercial impression conveyed by such marks, not on specific differences. *See Grandpa Pidgeon's of Mo., Inc. v. Borgsmiller*, 477 F.2d at 587, 177 USPQ at 574; *In re Triple R Mfg. Corp.*, 168 USPQ 447, 448 (TTAB 1970); TMEP §1207.01(c). In this case, both marks contain three circles or bisected circles which form a silhouette design of a mouse's head.

When the marks at issue are both contain design marks, similarity of the marks is determined primarily on the basis of visual similarity. *See, e.g., Volkswagenwerk Aktiengesellschaft v. Rose 'Vear Enters.*, 592 F.2d 1180, 1183, 201 USPQ 7, 9 (C.C.P.A. 1979) (quoting *In re ATV Network Ltd.*, 552 F.2d 925, 929, 193 USPQ 331, 332 (C.C.P.A. 1977)); *Ft. James Operating Co. v. Royal Paper Converting Inc.*, 83 USPQ2d 1624, 1628 (TTAB 2007); TMEP §1207.01(c). However, a side-by-side comparison is not the test. *See Grandpa Pidgeon's of Mo., Inc. v. Borgsmiller*, 477

F.2d 586, 587, 177 USPQ 573, 574 (C.C.P.A. 1973). When comparing design marks, the focus is on the overall commercial impression conveyed by such marks, not on specific differences. See *Grandpa Pidgeon's of Mo., Inc. v. Borgsmiller*, 477 F.2d at 587, 177 USPQ at 574; *In re Triple R Mfg. Corp.*, 168 USPQ 447, 448 (TTAB 1970); TMEP §1207.01(c).

Furthermore, where the goods of an applicant and registrant are identical or virtually identical, the degree of similarity between the marks required to support a finding that confusion is likely declines. See *Cai v. Diamond Hong, Inc.*, ___ F.3d ___, 127 USPQ2d 1797, 1801 (Fed. Cir. 2018) (quoting *In re Viterra Inc.*, 671 F.3d 1358, 1363, 101 USPQ2d 1905, 1908 (Fed. Cir. 2012)); TMEP §1207.01(b).

Thus, the marks are considered similar for likelihood of confusion purposes.

Similarity of the Goods

The compared goods and/or services need not be identical or even competitive to find a likelihood of confusion. See *On-line Careline Inc. v. Am. Online Inc.*, 229 F.3d 1080, 1086, 56 USPQ2d 1471, 1475 (Fed. Cir. 2000); *Recot, Inc. v. Becton*, 214 F.3d 1322, 1329, 54 USPQ2d 1894, 1898 (Fed. Cir. 2000); TMEP §1207.01(a)(i). They need only be “related in some manner and/or if the circumstances surrounding their marketing are such that they could give rise to the mistaken belief that [the goods and/or services] emanate from the same source.” *Coach Servs., Inc. v. Triumph Learning LLC*, 668 F.3d 1356, 1369, 101 USPQ2d 1713, 1722 (Fed. Cir. 2012) (quoting *7-Eleven Inc. v. Wechsler*, 83 USPQ2d 1715, 1724 (TTAB 2007)); TMEP §1207.01(a)(i).

Applicant’s goods are “Hats; Hoodies; Jackets; Pants; Sweatshirts; T-shirts; Tank tops” in International Class 025.

Registrant’s goods are “T-shirts, [shorts, swim trunks], baseball caps, [visors, polar fleece caps,] mittens, underwear, jackets, sweatshirts,[infant sleepers], infant pants, infant shirts, swimsuits” in International Class 025.

Determining likelihood of confusion is based on the description of the goods and/or services stated in the application and registration at issue, not on extrinsic evidence of actual use. See *In re Detroit Athletic Co.*, 903 F.3d 1297, 1307, 128 USPQ2d 1047, 1052 (Fed. Cir. 2018) (citing *In re i.am.symbolic, llc*, 866 F.3d 1315, 1325, 123 USPQ2d 1744, 1749 (Fed. Cir. 2017)).

In this case, the application use(s) broad wording to describe “Hats; Hoodies; Jackets; Pants; Sweatshirts; T-shirts; Tank tops,” which presumably encompasses all goods and/or services of the type described, including registrant(s)’s more narrow “T-shirts, [shorts, swim trunks], baseball caps, [visors, polar fleece caps,] mittens, underwear, jackets, sweatshirts,[infant sleepers], infant pants, infant shirts.” See, e.g., *In re Solid State Design Inc.*, 125 USPQ2d 1409, 1412-15 (TTAB 2018); *Sw. Mgmt., Inc. v. Ocinomled, Ltd.*, 115 USPQ2d 1007, 1025 (TTAB 2015). Thus, applicant’s and registrant’s goods are legally identical. See, e.g., *In re i.am.symbolic, llc*, 127 USPQ2d 1627, 1629 (TTAB 2018) (citing *Tuxedo Monopoly, Inc. v.Gen. Mills Fun Grp., Inc.*, 648 F.2d 1335, 1336, 209 USPQ 986, 988 (C.C.P.A. 1981); *Inter IKEA Sys. B.V. v. Akea, LLC*, 110 USPQ2d 1734, 1745 (TTAB 2014); *Baseball Am. Inc. v. Powerplay Sports Ltd.*, 71 USPQ2d 1844, 1847 n.9 (TTAB 2004)).

Additionally, the goods and/or services of the parties have no restrictions as to nature, type, channels of trade, or classes of purchasers and are “presumed to travel in the same channels of trade to the same class of purchasers.” *In re Viterra Inc.*, 671 F.3d 1358, 1362, 101 USPQ2d 1905, 1908 (Fed. Cir. 2012) (quoting *Hewlett-Packard Co. v. Packard Press, Inc.*, 281 F.3d 1261, 1268, 62 USPQ2d 1001, 1005 (Fed. Cir. 2002)).

Thus, applicant’s and registrant’s goods and/or services are related.

Decisions regarding likelihood of confusion in the clothing field have found many different types of apparel to be related goods. *Cambridge Rubber Co. v. Cluett, Peabody & Co.*, 286 F.2d 623, 624, 128 USPQ 549, 550 (C.C.P.A. 1961) (women’s boots related to men’s and boys’ underwear); *Jockey Int’l, Inc. v. Mallory & Church Corp.*, 25 USPQ2d 1233, 1236 (TTAB 1992) (underwear related to neckties); *In re Melville Corp.*, 18 USPQ2d 1386, 1388 (TTAB 1991) (women’s pants, blouses, shorts and jackets related to women’s shoes); *In re Pix of Am., Inc.*, 225 USPQ 691, 691-92 (TTAB 1985) (women’s shoes related to outer shirts); *In re Mercedes Slacks, Ltd.*, 213 USPQ 397, 398-99 (TTAB 1982) (hosiery related to trousers); *In re Cook United, Inc.*, 185 USPQ 444, 445 (TTAB 1975) (men’s suits, coats, and trousers related to ladies’ pantyhose and hosiery); *Esquire Sportswear Mfg. Co. v. Genesco Inc.*, 141 USPQ 400, 404 (TTAB 1964) (brassieres and girdles related to slacks for men and young men).

In conclusion, upon encountering applicant’s and registrant’s marks used on the identified goods, consumers are likely to be confused and mistakenly believe that the respective goods emanate from a common source. Accordingly, registration of the applied-for mark is refused because of a likelihood of confusion with the mark in U.S. Registration No. 2784058. Trademark Act Section 2(d), 15 U.S.C. §1052(d); see TMEP §§1207.01 *et seq.*

Although applicant’s mark has been refused registration, applicant may respond to the refusal(s) by submitting evidence and arguments in support of registration.

Disclaimer

Applicant must provide a disclaimer of the unregistrable part(s) of the applied-for mark even though the mark as a whole appears to be registrable. See 15 U.S.C. §1056(a); TMEP §§1213, 1213.03(a). A disclaimer of an unregistrable part of a mark will not affect the mark’s appearance. See *Schwarzkopf v. John H. Breck, Inc.*, 340 F.2d 978, 979-80, 144 USPQ 433, 433 (C.C.P.A. 1965).

In this case, applicant must disclaim the wording “EST. 2014” because it is not inherently distinctive. These unregistrable term(s) at best are merely descriptive of an ingredient, quality, characteristic, function, feature, purpose, or use of applicant’s goods and/or services. See 15 U.S.C. §1052(e)(1); *DuoProSS Meditech Corp. v. Inviro Med. Devices, Ltd.*, 695 F.3d 1247, 1251, 103 USPQ2d 1753, 1755 (Fed. Cir. 2012); TMEP §§1213, 1213.03(a).

The attached evidence from the *Merriam-Webster Dictionary Online* shows the wording EST. means “established” and 2014 is a year. Thus, the wording merely describes information about applicant’s company, namely, that it was created in the year 2014.

Applicant may respond to this issue by submitting a disclaimer in the following format:

No claim is made to the exclusive right to use “EST. 2014” apart from the mark as shown.

For an overview of disclaimers and instructions on how to satisfy this issue using the Trademark Electronic Application System (TEAS), see the [Disclaimer webpage](#).

Mark Description Amendment

Applicant must submit an amended description of the mark because the current one is incomplete and does not describe all the significant aspects of the mark. 37 C.F.R. §2.37; *see* TMEP §§808.01, 808.02. Descriptions must be accurate and identify all the literal and design elements in the mark. *See* 37 C.F.R. §2.37; TMEP §§808 *et seq.*

The following description is suggested, if accurate: The mark consists of Two half circles, enclosed in gear teeth, at the top right and left. The top gear half circles are attached by a smaller half gear section. **The circles create a silhouette design of a mouse's head.** A curved banner **bisects** the center **of the design** with the **stylized wording** DISGEAR. At the bottom is a centered half circle containing EST 2014. The next half circle to the bottom contains LIVE THE MAGIC. below is another half circle. Below is a half circle made of gear teeth.

Advisory – Applicant May Wish to Seek US Trademark Counsel

Because of the legal technicalities and strict deadlines involved in the USPTO application process, applicant may wish to hire a private attorney specializing in trademark matters to represent applicant in this process and provide legal advice. Although the undersigned trademark examining attorney is permitted to help an applicant understand the contents of an Office action as well as the application process in general, no USPTO attorney or staff is permitted to give an applicant legal advice or statements about an applicant’s legal rights. TMEP §§705.02, 709.06.

For attorney referral information, applicant may consult the [American Bar Association’s Consumers’ Guide to Legal Help](#); an online directory of legal professionals, such as [FindLaw®](#); or a local telephone directory. The USPTO, however, may not assist an applicant in the selection of a private attorney. 37 C.F.R. §2.11.

Assistance

If applicant has questions regarding this Office Action, please call or email the assigned trademark examining attorney with questions about this Office action. Although the trademark examining attorney cannot provide legal advice or statements about applicant’s rights, the trademark examining attorney can provide applicant with additional explanation about the refusal(s) and/or requirement(s) in this Office action. *See* TMEP §§705.02, 709.06. Although the USPTO does not accept emails as responses to Office actions, emails can be used for informal communications and will be included in the application record. *See* 37 C.F.R. §§2.62(c), 2.191; TMEP §§304.01-.02, 709.04-.05.

Response guidelines. For this application to proceed, applicant must explicitly address each refusal and/or requirement in this Office action. For a refusal, applicant may provide written arguments and evidence against the refusal, and may have other response options if specified above. For a requirement, applicant should set forth the changes or statements. Please see “[Responding to Office Actions](#)” and the informational [video “Response to Office Action”](#) for more information and tips on responding.

If applicant does not respond to this Office action within six months of the issue/ mailing date, or responds by expressly abandoning the application, the application process will end and the trademark will fail to register. *See* 15 U.S.C. §1062(b); 37 C.F.R. §§2.65(a), 2.68(a); TMEP §§718.01, 718.02. Additionally, the USPTO will not refund the application filing fee, which is a required processing fee. *See* 37 C.F.R. §§2.6(a)(1)(i)-(iv), 2.209(a); TMEP §405.04.

When an application has abandoned for failure to respond to an Office action, an applicant may timely file a petition to revive the application, which, if granted, would allow the application to return to active status. *See* 37 C.F.R. §2.66; TMEP §1714. The petition must be filed within two months of the date of issuance of the notice of abandonment and [may be filed online via the Trademark Electronic Application System \(TEAS\)](#) with a \$100 fee. *See* 37 C.F.R. §§2.6(a)(15)(ii), 2.66(a)(1), (b)(1).

To expedite prosecution of the application, applicant is encouraged to file its response to this Office action online via the Trademark Electronic Application System (TEAS), which is available at <http://www.uspto.gov/trademarks/teas/index.jsp>. If applicant has technical questions about the TEAS response to Office action form, applicant can review the electronic filing tips available online at http://www.uspto.gov/trademarks/teas/e_filing_tips.jsp and e-mail technical questions to TEAS@uspto.gov.

TEAS PLUS OR TEAS REDUCED FEE (TEAS RF) APPLICANTS – TO MAINTAIN LOWER FEE, ADDITIONAL

REQUIREMENTS MUST BE MET, INCLUDING SUBMITTING DOCUMENTS ONLINE: Applicants who filed their application online using the lower-fee TEAS Plus or TEAS RF application form must (1) file certain documents online using TEAS, including responses to Office actions (see TMEP §§819.02(b), 820.02(b) for a complete list of these documents); (2) maintain a valid e-mail correspondence address; and (3) agree to receive correspondence from the USPTO by e-mail throughout the prosecution of the application. See 37 C.F.R. §§2.22(b), 2.23(b); TMEP §§819, 820. TEAS Plus or TEAS RF applicants who do not meet these requirements must submit an additional processing fee of \$125 per class of goods and/or services. 37 C.F.R. §§2.6(a)(1)(v), 2.22(c), 2.23(c); TMEP §§819.04, 820.04. However, in certain situations, TEAS Plus or TEAS RF applicants may respond to an Office action by authorizing an examiner's amendment by telephone or e-mail without incurring this additional fee.

/Lyndsey Kuykendall, Esq./
Examining Attorney
Law Office 124
571-272-5995
Lyndsey.Kuykendall@uspto.gov

TO RESPOND TO THIS LETTER: Go to http://www.uspto.gov/trademarks/teas/response_forms.jsp. Please wait 48-72 hours from the issue/mailling date before using the Trademark Electronic Application System (TEAS), to allow for necessary system updates of the application. For *technical* assistance with online forms, e-mail TEAS@uspto.gov. For questions about the Office action itself, please contact the assigned trademark examining attorney. **E-mail communications will not be accepted as responses to Office actions; therefore, do not respond to this Office action by e-mail.**

All informal e-mail communications relevant to this application will be placed in the official application record.

WHO MUST SIGN THE RESPONSE: It must be personally signed by an individual applicant or someone with legal authority to bind an applicant (i.e., a corporate officer, a general partner, all joint applicants). If an applicant is represented by an attorney, the attorney must sign the response.

PERIODICALLY CHECK THE STATUS OF THE APPLICATION: To ensure that applicant does not miss crucial deadlines or official notices, check the status of the application every three to four months using the Trademark Status and Document Retrieval (TSDR) system at <http://tsdr.uspto.gov/>. Please keep a copy of the TSDR status screen. If the status shows no change for more than six months, contact the Trademark Assistance Center by e-mail at TrademarkAssistanceCenter@uspto.gov or call 1-800-786-9199. For more information on checking status, see <http://www.uspto.gov/trademarks/process/status/>.

TO UPDATE CORRESPONDENCE/E-MAIL ADDRESS: Use the TEAS form at <http://www.uspto.gov/trademarks/teas/correspondence.jsp>.

Print: May 13, 2019

76472328

DESIGN MARK

Serial Number

76472328

Status

REGISTERED AND RENEWED

Registration Number

2784058

Date Registered

2003/11/18

Type of Mark

TRADEMARK

Register

PRINCIPAL

Mark Drawing Code

(2) DESIGN ONLY

Owner

DISNEY ENTERPRISES, INC. CORPORATION DELAWARE 500 South Buena Vista
Street Burbank CALIFORNIA 91521

Goods/Services

Class Status -- ACTIVE. IC 025. US 022 039. G & S: T-shirts,
[shorts, swim trunks], baseball caps, [visors, polar fleece caps,]
mittens, underwear, jackets, sweatshirts,[infant sleepers], infant
pants, infant shirts, swimsuits. First Use: 1998/03/31. First Use In
Commerce: 1998/03/31.

Colors Claimed

Color is not claimed as a feature of the mark.

Filing Date

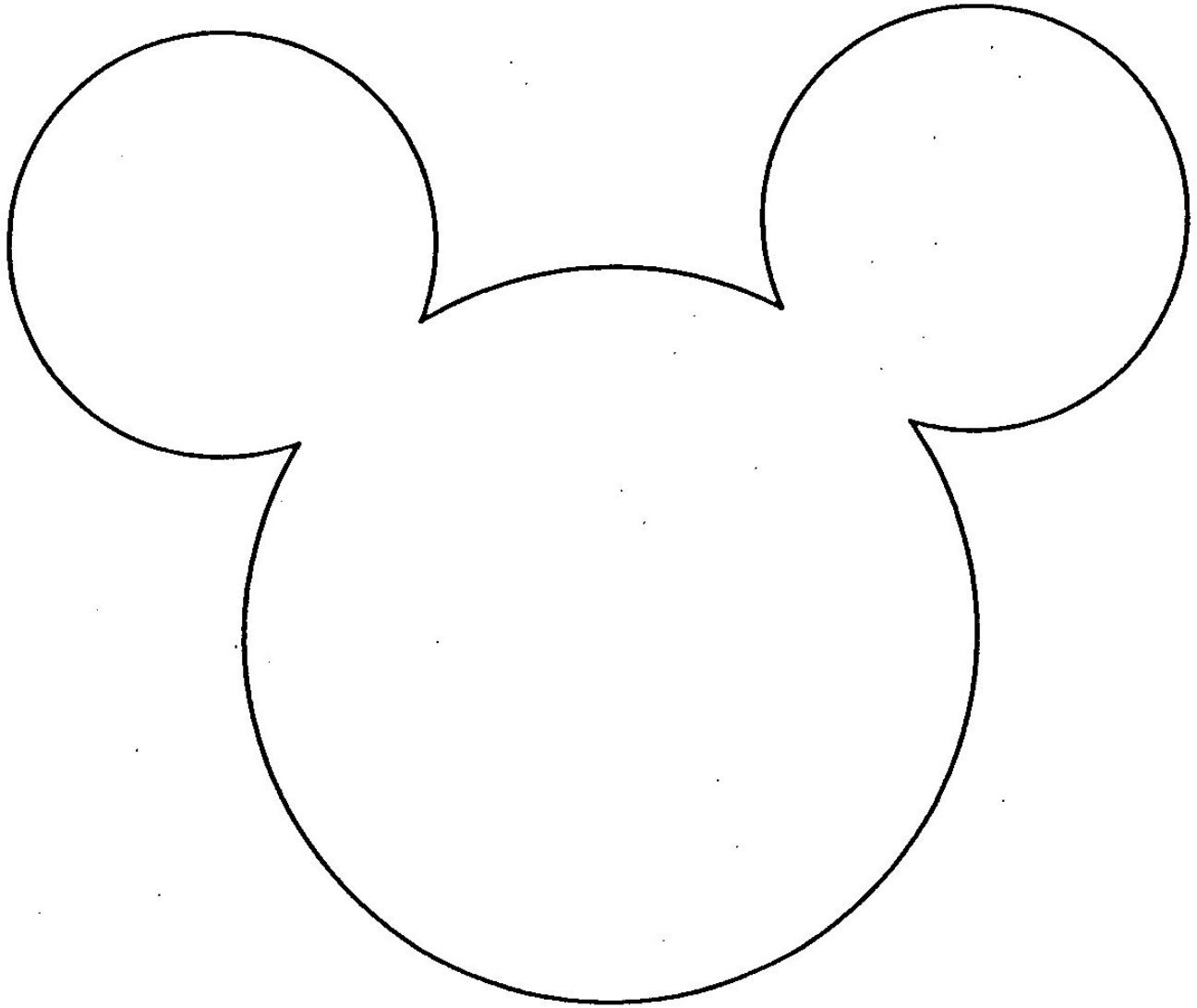
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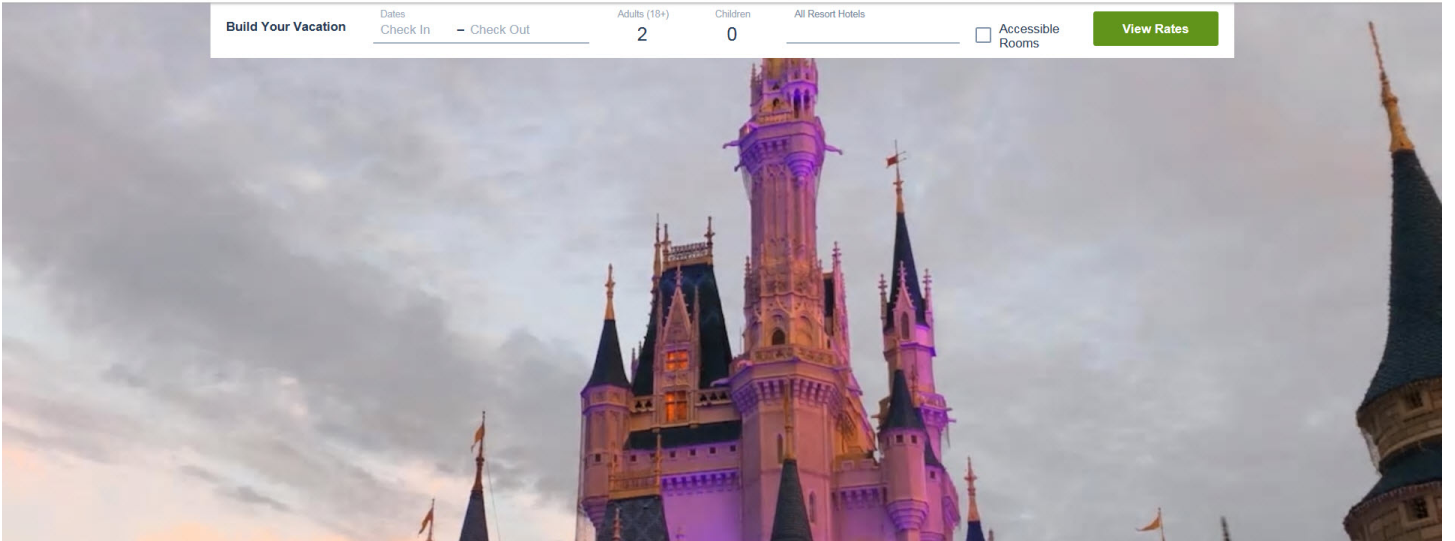
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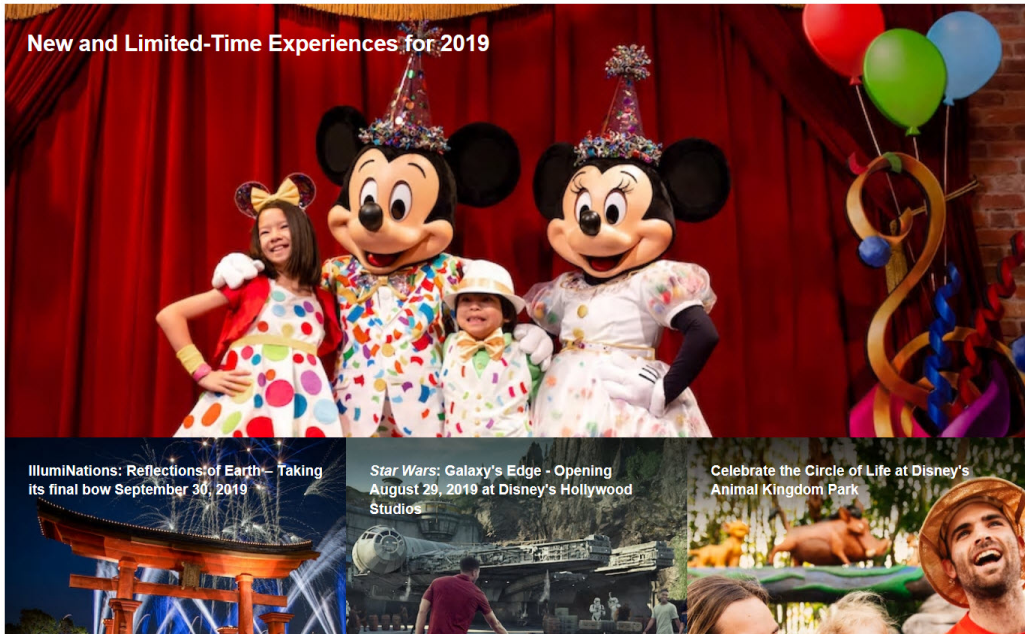
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The Walt Disney Company

From Wikipedia, the free encyclopedia

"Disney" redirects here. For the co-founder, see Walt Disney. For other uses, see Disney (disambiguation).

The Walt Disney Company, commonly known as **Walt Disney** or simply **Disney** (/ˈdɪzni/),^[a] (common metonym: House of Mouse, referring to the company's mascot Mickey Mouse)^[a] is an American diversified multinational mass media and entertainment conglomerate headquartered at the Walt Disney Studios in Burbank, California.

Disney was originally founded on October 16, 1923 by brothers Walt and Roy O. Disney as the **Disney Brothers Cartoon Studio**; it also operated under the names **The Walt Disney Studio** and **Walt Disney Productions** before officially changing its name to The Walt Disney Company in 1986. The company established itself as a leader in the American animation industry before diversifying into live-action film production, television, and theme parks.

Since the 1980s, Disney has created and acquired corporate divisions in order to market more mature content than is typically associated with its flagship family-oriented brands. The company is known for its film studio division, Walt Disney Studios, which includes Walt Disney Pictures, Walt Disney Animation Studios, Pixar, Marvel Studios, Lucasfilm, 20th Century Fox, Fox Searchlight Pictures, and Blue Sky Studios. Disney's other main divisions are Disney Parks, Experiences and Products, Disney Media Networks, and Walt Disney Direct-to-Consumer & International. Disney also owns and operates the ABC broadcast network; cable television networks such as Disney Channel, ESPN, Freeform, FX, National Geographic network, and A&E Networks; publishing, merchandising, music, and theater divisions; and Walt Disney Parks and Resorts, a group of 14 theme parks around the world.^{[a][b]}

The company has been a component of the Dow Jones Industrial Average since 1991. Cartoon character Mickey Mouse, created in 1928 by Walt Disney and Ub Iwerks, is one of the world's most recognizable characters,^[c] and serves as the company's official mascot.

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Corporate history

See also: *Timeline of The Walt Disney Company*

1923–1928: Silent film era

In early 1923, Kansas City, Missouri, animator Walt Disney created a short film entitled *Alice's Wonderland*, which featured child actress Virginia Davis interacting with animated characters. After the bankruptcy in 1923 of his previous firm, Laugh-O-Gram Studio,^{[c][d][e]} Disney moved to Hollywood to join his brother, Roy O. Disney. Film distributor Margaret J. Winkler of M.J. Winkler Productions contacted Disney with plans to distribute a whole series of *Alice Comedies* purchased for \$1,500 per reel with Disney as a production partner. Walt and Roy Disney formed **Disney Brothers Cartoon Studio** that same year. More animated films followed after *Alice*.^[a] In January 1926, with the completion of the Disney studio on Hyperion Street, the Disney Brothers Studio's name was changed to the **Walt Disney Studio**.^{[c][d][e]}

After the demise of the *Alice* comedies, Disney developed an all-cartoon series starring his first original character, *Oswald the Lucky Rabbit*,^[a] which was distributed by Winkler Pictures through Universal Pictures.^{[c][d][e]} The distributor owned Oswald, so Disney only made a few hundred dollars.^[a] Disney completed 26 *Oswald* shorts before losing the contract in February 1928, due to a legal loophole, when Winkler's husband Charles Mintz took over their distribution company. After failing to take over the Disney Studio, Mintz hired away four of Disney's primary animators (the exception being Ub Iwerks) to start his own animation studio, Snappy Comedies.^{[c][d][e]}

1928–1934: Mickey Mouse and *Silly Symphonies*

In 1928, to recover from the loss of Oswald the Lucky Rabbit, Disney came up with the idea of a mouse character named Mortimer while on a train headed to California, drawing up a few simple drawings. The mouse was later renamed Mickey Mouse (Disney's wife, Lillian, disliked the sound of "Mortimer Mouse") and starred in several Disney produced films. Ub Iwerks refined Disney's initial design of Mickey Mouse.^[a] Disney's first sound film *Steamboat Willie*, a cartoon starring Mickey, was released on November 18, 1928^{[c][d][e]} through Pat Powers' distribution company.^[a] It was the first Mickey Mouse sound cartoon released, but the third to be created, behind *Plane Crazy* and *The Gallopin' Gaucho*.^{[c][d][e]} *Steamboat Willie* was an immediate smash hit, and its initial success was attributed not just to Mickey's appeal as a character, but to the fact that it was the first cartoon to feature synchronized sound.^[a] Disney used Pat Powers' Cinephone system, created by Powers using Lee de Forest's Phonofilm system.^{[c][d][e]} *Steamboat Willie* premiered at B. S. Moss's Colony Theater in New York City, now The Broadway Theatre.^[a] Disney's *Plane Crazy* and *The Gallopin' Gaucho* were then re-retrofitted with synchronized sound tracks and re-released successfully in 1929.^{[c][d][e]}

Disney continued to produce cartoons with Mickey Mouse and other characters,^[a] and began the *Silly Symphony* series with Columbia Pictures signing on as Symphonies distributor in August 1929. In September 1929, theater manager Harry Woodin requested permission to start a Mickey Mouse Club which Walt approved. In November, test comics strips were sent to King Features, who requested additional samples to show to the publisher, William Randolph Hearst. On December 16, the Walt Disney Studios partnership was reorganized as a corporation with the name of **Walt Disney Productions, Limited** with a merchandising division, Walt Disney Enterprises, and two subsidiaries, Disney Film Recording Company, Limited and Liled Realty and Investment Company for real estate holdings. Walt and his wife held 60% (6,000 shares) and Roy owned 40% of WD Productions. On December 30, King Features signed its first newspaper, *New York Mirror*, to publish the Mickey Mouse comic strip with Walt's permission.^{[c][d][e]}

In 1932, Disney signed an exclusive contract with Technicolor (through the end of 1935) to produce cartoons in color, beginning with *Flowers and Trees* (1932). Disney released cartoons through Powers' Celebrity Pictures (1928–1930), Columbia Pictures (1930–1932), and United Artists (1932–1937).^[11] The popularity of the Mickey Mouse series allowed Disney to plan for his first feature-length animation.^[a] The feature film *Walt Before Mickey*, based on the book by Diane Disney Miller, featured these moments in the studio's history.^[12]

1934–1945: *Snow White and the Seven Dwarfs* and World War II

Deciding to push the boundaries of animation even further, Disney began production of his first feature-length animated film in 1934. Taking three years to complete, *Snow White and the Seven Dwarfs*, premiered in December 1937 and by 1939 became the highest-grossing film of that time.^[13] *Snow White* was released through RKO Radio Pictures, which had assumed distribution of Disney's product in July 1937.^{[c][d][e]} after United Artists attempted to attain future television rights to the Disney shorts.^[14] Using the profits from *Snow White*, Disney financed the construction of a new 51-acre (210,000 m²) studio complex in Burbank, California. The new Walt Disney Studios, in which the company is headquartered to this day, was completed and open for business by the end of 1939.^{[c][d][e]} The following year on April 2, Walt Disney Productions had its initial public offering.^{[c][d][e]}

The studio continued releasing animated shorts and features, such as *Pinocchio* (1940), *Fantasia* (1940), *Dumbo* (1941), and *Bambi* (1942).^[a] After World War II began, box office profits declined. When the United States entered the war after the attack on Pearl Harbor, many of Disney's animators were drafted into the armed forces. The U.S. and Canadian governments commissioned the studio to produce training and propaganda films. By 1942, 90% of its 550 employees were working on war-related films.^[15] Films such as the feature *Victory Through Air Power* and the short *Education for Death* (both 1943) were meant to increase public support for the war effort. Even the studio's characters joined the effort, as Donald Duck appeared in a number of comical propaganda shorts, including the Academy Award-winning *Der Fuehrer's Face* (1943).

1946–1954: Post-war and television

With limited staff and little operating capital during and after the war, Disney's feature films during much of the 1940s were "package films", or collections of shorts, such as *The Three Caballeros* (1944) and *Melody Time* (1948), which performed poorly at the box office. At the same time, the studio began producing live-action films and documentaries. *Song of the South* (1946) and *So Dear to My Heart* (1948) featured animated segments, while the *True-Life Adventures* series, which included such films as *Seal Island* (1948) and *The Vanishing Prairie* (1954), were also popular. Eight of the films in the series won Academy Awards.^[17]

The release of *Cinderella* in 1950 proved that feature-length animation could still succeed in the marketplace. Other releases of the period included *Alice in Wonderland* (1951) and *Peter Pan* (1953), both in production before the war began, and Disney's first all-live action feature, *Treasure Island* (1950). Other early all-live-action Disney films included *The Story of Robin Hood and His Merrie Men* (1952), *The Sword and the Rose* (1953), and *20,000 Leagues Under the Sea* (1954). Disney ended its distribution contract with RKO in 1953, forming its own distribution arm, Buena Vista Distribution.^[18]

The Walt Disney Company

The Walt Disney Company



The Walt Disney Studios corporate headquarters in Burbank, California

Formerly	Disney Brothers Cartoon Studio (1923–1926) The Walt Disney Studio (1926–1929) Walt Disney Productions (1929–1986)
Type	Public
Traded as	NYSE: DIS   DJA component S&P 100 component S&P 500 component
Industry	Mass media Entertainment
Predecessor	Laugh-O-Gram Studio (1921–1923)
Founded	October 16, 1923, 95 years ago
Founders	Walt Disney Roy O. Disney
Headquarters	500 South Buena Vista Street, Burbank, California, United States
Area served	Worldwide
Key people	Bob Iger (Chairman and CEO) Christine McCarthy (CFO)
Products	Television, publishing, films, music, video games, amusement parks, broadcasting, radio, web portals
Services	Licensing
Revenue	▲ US\$59.434 billion (2018)
Operating income	▲ US\$15.706 billion (2018)
Net income	▲ US\$12.598 billion (2018)
Total assets	▲ US\$96.598 billion (2018)
Total equity	▲ US\$52.832 billion (2018)
Number of employees	201,000 (September 30, 2018)
Divisions	Walt Disney Studios Disney Media Networks Disney Parks, Experiences and Products Walt Disney Direct-to-Consumer & International
Subsidiaries	Marvel Entertainment
Website	thewaltdisneycompany.com
Footnotes / references	[12]



The building in the Los Angeles neighborhood of Los Feliz which was home to the studio from 1923 to 1926.[12]



In December 1950, Walt Disney Productions and the Coca-Cola Company teamed up for Disney's first venture into television, the NBC television network special *An Hour in Wonderland*. In October 1954, the ABC network launched Disney's first regular television series.

1955–1965: Disneyland

In 1954, Walt Disney used his *Disneyland* series to unveil what would become Disneyland, an idea conceived out of a desire for a place where parents and children could both have fun at the same time. On July 18, 1955, Walt Disney opened Disneyland to the general public. On July 17, 1955, Disneyland was previewed with a live television broadcast hosted by Robert Cummings, Art Linkletter and Ronald Reagan. After a shaky start, Disneyland continued to grow and attract visitors from across the country and around the world. A major expansion in 1959 included the addition of America's first monorail system. For the 1964 New York World's Fair, Disney prepared four separate attractions for various sponsors, each of which would find its way to Disneyland in one form or another. During this time, Walt Disney was also secretly scouting out new sites for a second Disney theme park. In November 1965, "Disney World" was announced, with plans for theme parks, hotels, and even a model city on thousands of acres of land purchased outside of Orlando, Florida.^[16] Disney continued to focus its talents on television throughout the 1950s. Its weekday afternoon children's television program *The Mickey Mouse Club*, featuring its roster of young "Mouseketeers", premiered in 1955 to great success, as did the *Davy Crockett* miniseries, starring Fess Parker and broadcast on the *Disneyland* anthology show.^[17] Two years later, the *Zorro* series would prove just as popular, running for two seasons on ABC.^[18] Despite such success, Walt Disney Productions invested little into television ventures in the 1960s,^[citation needed] with the exception of the long-running anthology series, later known as *The Wonderful World of Disney*.^[19]

Disney's film studios stayed busy as well, averaging five or six releases per year during this period. While the production of shorts slowed significantly during the 1950s and 1960s, the studio released a number of popular animated features, like *Lady and the Tramp* (1955), *Sleeping Beauty* (1959) and *One Hundred and One Dalmatians* (1961), which introduced a new xerography process to transfer the drawings to animation cels.^[21] Disney's live-action releases were spread across a number of genres, including historical fiction (*Johnny Tremain*, 1957), adaptations of children's books (*Pollyanna*, 1960) and modern-day comedies (*The Shaggy Dog*, 1959). Disney's most successful film of the 1960s was a live action/animated musical adaptation of *Mary Poppins*, which was one of the all-time highest-grossing movies^[22] and received five Academy Awards, including Best Actress for Julie Andrews and Best Song for Robert B. Sherman & Richard M. Sherman for "Chim Chim Cher-ee".^[23] The theme park design and architectural group became so integral to the Disney studio's operations that the studio bought it on February 5, 1965, along with the WED Enterprises name.^{[23][24][25][26]}

1966–1971: Deaths of Walt and Roy Disney and opening of Walt Disney World

On December 15, 1966, Walt Disney died of complications relating to lung cancer,^[6] and Roy Disney took over as chairman, CEO, and president of the company. One of his first acts was to rename Disney World as "Walt Disney World" in honor of his brother and his vision.^[27] In 1967, the last two films Walt actively supervised were released, the animated feature *The Jungle Book*^[28] and the musical *The Happiest Millionaire*.^[29] The studio released a number of comedies in the late 1960s, including *The Love Bug* (1969's highest-grossing film)^[30] and *The Computer Wore Tennis Shoes* (1969), which starred another young Disney discovery, Kurt Russell. The 1970s opened with the release of Disney's first "post-Walt" animated feature, *The Aristocats*, followed by a return to fantasy musicals in 1971's *Bedknobs and Broomsticks*.^[31] *Blackbeard's Ghost* was another successful film during this period.^[6] On October 1, 1971, Walt Disney World opened to the public, with Roy Disney dedicating the facility in person later that month. On December 20, 1971, Roy Disney died of a stroke. He left the company under control of Donn Tatum, Card Walker, and Walt's son-in-law Roy Miller, each trained by Walt and Roy.

1972–1984: Theatrical malaise and new leadership

While Walt Disney Productions continued releasing family-friendly films throughout the 1970s, such as *Escape to Witch Mountain* (1975)^[32] and *Freaky Friday* (1976), the films did not fare as well at the box office as earlier material. However, the animation studio saw success with *Robin Hood* (1973), *The Rescuers* (1977), and *The Fox and the Hound* (1981). As head of the studio, Miller attempted to make films to drive the profitable teenage market who generally passed on seeing Disney films.^[26] Inspired by the popularity of *Star Wars*, Disney produced the science-fiction adventure *The Black Hole* in 1979 that cost \$20 million to make, but was lost in *Star Wars*' wake.^[6] *The Black Hole* was the first Disney film to carry a PG rating in the United States.^{[26][31]} Disney dabbled in the horror genre with *The Watcher in the Woods*, and financed the boldly innovative *Tron*; both films were released to minimal success.^[6]

Disney also hired outside producers for film projects, which had never been done before in the studio's history.^[26] In 1979, Disney entered a joint venture with Paramount Pictures on the production of the 1980 film adaptation of *Popeye and Dragonlayer* (1981), the first time Disney collaborated with another studio. Paramount distributed Disney films in Canada at the time, and it was hoped that Disney's marketing prestige would help sell the two films.^[26] Finally, in 1982, the Disney family sold the naming rights and rail-based attractions to the Disney film studio for 818,461 shares of Disney stock then worth \$42.6 million none of which went to Retlaw. Also, Roy E. Disney objected to the overvalued purchase price of the naming right and voted against the purchase as a Disney board director.^[26]

The 1983 release of *Mickey's Christmas Carol* began a string of successful movies, starting with *Never Cry Wolf* and the Ray Bradbury adaptation *Something Wicked This Way Comes*.^[6] The Walt Disney Productions film division was incorporated on April 1, 1983 as Walt Disney Pictures.^[33] In 1984, Disney CEO Ron Miller created Touchstone Films as a brand for Disney to release more major motion pictures. Touchstone's first release was the comedy *Splash* (1984), which was a box office success.^[32] With *The Wonderful World of Disney* remaining a prime-time staple, Disney returned to television in the 1970s with syndicated programming such as the anthology series *The Mouse Factory* and a brief revival of the *Mickey Mouse Club*. In 1980, Disney launched Walt Disney Home Video to take advantage of the newly emerging videocassette market. On April 18, 1983, *The Disney Channel* debuted as a subscription-level channel on cable systems nationwide, featuring its large library of classic films and TV series, along with original programming and family-friendly third-party offerings.

Walt Disney World received much of the company's attention through the 1970s and into the 1980s. In 1978, Disney executives announced plans for the second Walt Disney World theme park, EPCOT Center, which would open in October 1982. Inspired by Walt Disney's dream of a futuristic model city, EPCOT Center was built as a "permanent World's Fair", complete with exhibits sponsored by major American corporations, as well as pavilions based on the cultures of other nations. In Japan, The Oriental Land Company partnered with Walt Disney Productions to build the first Disney theme park outside of the United States, Tokyo Disneyland, which opened in April 1983. Despite the success of the Disney Channel and its new theme park creations, Walt Disney Productions was financially vulnerable. Its film library was valuable, but offered few current successes, and its leadership team was unable to keep up with other studios, particularly the works of Don Bluth, who defected from Disney in 1979. By the early 1980s, the parks were generating 70% of Disney's income.^[6]

In 1984, financier Saul Steinberg's Reliance Group Holdings launched a hostile takeover bid for Walt Disney Productions,^[6] with the intent of selling off some of its operations.^[33] Disney bought out Reliance's 11.1% stake in the company. However, another shareholder filed suit claiming the deal devaluated Disney's stock and for Disney management to retain their positions. The shareholder lawsuit was settled in 1989 for a total of \$45 million from Disney and Reliance.^[6]

1984–2005: Michael Eisner era and "Save Disney" campaign

See also: *Timeline of The Walt Disney Company § 1984–2004*

With the Sid Bass family purchase of 18.7 percent of Disney, Bass and the board brought in Michael Eisner from Paramount as CEO and Frank Wells from Warner Bros. as president. Eisner emphasized Touchstone with *Down and Out in Beverly Hills* (1985) to start leading to increased output with *Good Morning, Vietnam* (1987), *Dead Poets Society* (1989), *Pretty Woman* (1990) and additional hits. Eisner used expanding cable and home video markets to sign deals using Disney shows and films with a long-term deal with Showtime Networks for Disney/Touchstone releases through 1996 and entering television with syndication and distribution for TV series as *The Golden Girls* and *Home Improvement*. Disney began limited releases of its previous films on video tapes in the late 1980s. Eisner's Disney purchased KHL, an independent Los Angeles TV station.^[6] Organized in 1985, Silver Screen Partners II, LP financed films for Disney with \$193 million. In January 1987, Silver Screen III began financing movies for Disney with \$300 million raised, the largest amount raised for a film financing limited partnership by E.F. Hutton.^[34] Silver Screen IV was also set up to finance Disney's studios.^[6]

Beginning with *Who Framed Roger Rabbit* in 1988, Disney's flagship animation studio enjoyed a series of commercial and critical successes with such films as *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Aladdin* (1992) and *The Lion King* (1994). In addition, the company successfully entered the field of television animation with a number of lavishly budgeted and acclaimed series such as *Adventures of the Gummi Bears*, *DuckTales*, *Chip 'n Dale: Rescue Rangers*, *Darkwing Duck*, *TaleSpin* and *Gargoyles*.^[35] Disney moved to first place in box office receipts by 1988 and had increased revenues by 20% every year.^[6]

In 1989, Disney signed an agreement-in-principle to acquire The Jim Henson Company from its founder, Muppet creator Jim Henson. The deal included Henson's programming library and Muppet characters (excluding the Muppets created for *Sesame Street*), as well as Jim Henson's personal creative services. However, Henson died suddenly in May 1990 before the deal was completed, resulting in the two companies terminating merger negotiations the following December.^[37] Named the "Disney Decade" by the company, the executive talent attempted to move the company to new heights in the 1990s with huge changes and accomplishments.^[6] In September 1990, Disney arranged for financing up to \$200 million by a unit of Nomura Securities for Interscope films made for Disney. On October 23, Disney formed Touchwood Pacific Partners which would supplant the Silver Screen Partnership series as their movie studios' primary source of funding.^[6]

In 1991, hotels, home video distribution, and Disney merchandising became 28% of total company revenues while international revenues contributed 22% of total revenues. The company committed its studios in the first quarter of 1991 to produce 25 films in 1992. However, 1991 saw net income drop by 23% and had no growth for the year, but saw the release of *Beauty and the Beast*, winner of two Academy Awards and top-grossing film in the genre. Disney next moved into publishing with Hyperion Books and adult music with Hollywood Records while Walt Disney Imagineering was laying off 400 employees.^[6] Disney also broadened its adult offerings in film when then-Disney Studio Chairman Jeffrey Katzenberg acquired Miramax Films in 1993. That same year Disney created the NHL team the Mighty Ducks of Anaheim, named after the 1992 hit film of the same name. Disney purchased a minority stake in the Anaheim Angels baseball team around the same time.^[6]

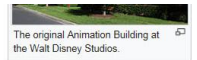
Wells was killed in a helicopter crash in 1994.^[37] Shortly thereafter, Katzenberg resigned and formed DreamWorks SKG because Eisner would not appoint Katzenberg to Wells' now-available post. (Katzenberg had also sued over the terms of his contract).^[38] Instead, Eisner recruited his friend Michael Ovitz, one of the founders of the Creative Artists Agency, to be President, with minimal involvement from Disney's board of directors (which at the time included Oscar-winning actor Sidney Poitier, Hilton Hotels Corporation CEO Stephen Bollenbach, former U.S. Senator George Mitchell, Yale dean Robert A. M. Stern, and Eisner's predecessors Raymond Watson and Card Walker). Ovitz lasted only 14 months and left Disney in December 1996 via a "no fault termination" with a severance package of \$38 million in cash and 3 million stock options worth roughly \$100 million at the time of Ovitz's departure. The Ovitz episode engendered a long-running derivative suit, which finally concluded in June 2006, almost 10 years later. Chancellor William B. Chandler III of the Delaware Court of Chancery, despite describing Eisner's behavior as falling "far short of what shareholders expect and demand from those entrusted with a fiduciary position..." found in favor of Eisner and the rest of the Disney board because they had not violated the letter of the law (namely, the duty of care owed by a corporation's officers and board to its shareholders).^[39] Eisner later said, in a 2016 interview with *The Hollywood Reporter*, that he regretted letting Ovitz go.^[39]



In 1994, Eisner attempted to purchase NBC from General Electric (GE), but the deal failed due to GE wanting to keep 51% ownership of the network. Disney acquired many other media sources during the decade, including a merger with Capital Cities/ABC in 1995 which brought broadcast network ABC and its assets, including the A&E Television Networks and ESPN networks, into the Disney fold.^[6] Eisner felt that the purchase of ABC was an important investment to keep Disney surviving and allowing it to compete with international multimedia conglomerates.^[40] Disney lost a \$10.4 million lawsuit in September 1997 to Marsu B.V. over Disney's failure to produce as contracted 13 half-hour *Marsupilami* cartoon shows. Instead, Disney felt other internal "hot properties" deserved the company's attention.^[41]

Disney, which had taken control of the Anaheim Angels in 1996, purchased a majority stake in the team in 1998. That same year, Disney began a move into the internet field with the purchase of *Starwave* and 43% of *Infoseek*. In 1999, Disney purchased the remaining shares of Infoseek and launched the Go Network portal in January. Disney also launched its cruise line with the christening of *Disney Magic* and a sister ship, *Disney Wonder*.^[42] The Katzenberg case dragged on as his contract included a portion of the film revenue from ancillary markets forever. Katzenberg had offered \$100 million to settle the case, but Eisner felt the original claim amount of about half a billion too much, but then the ancillary market clause was found. Disney lawyers tried to indicate a decline situation which reveal some of the problems in the company. ABC had declining rating and increasing costs while the film segment had two film failures. While neither party revealed the settlement amount, it is estimated at \$200 million.^[43]

Eisner's controlling style inhibited efficiency and progress according to some critics, while other industry experts indicated that "age compression" theory led to a decline in the company's target market due to youth copying teenage behavior earlier.^[44] The year 2000 brought an increase in revenue of 9% and net income of 39% with ABC and ESPN leading the way and Parks and Resorts marking its sixth consecutive year of growth. However, the September 11 attacks led to a decline in vacation travel and the early 2000s recession led to a decrease in ABC viewers. Due to Eisner's controlling style, the company made a



Walt Disney at the grand opening of Disneyland, July 1955.



Epcot opened in October 1982.



The Disney Magic of the Disney Cruise Line at Cabo San Lucas, Mexico.

Under the year of growth, however, the September 11 attacks led to a decline in worldwide travel and the early 2000s recession led to a decline in movie revenue. In 2002, Eisner led the company through an expensive purchase of Fox Family Worldwide. The year 2001 was one of cost cutting, laying off 4,000 employees, Disney parks operations decreased, slashing annual live-action film investment, and minimizing Internet operations. While 2002 revenue had a small decrease from 2001 with the cost cutting, net income rose to \$1.2 billion with two creative film releases. In 2003, Disney became the first studio to record over \$3 billion in worldwide box office receipts.^[6] Eisner did not want the board to renominate Roy E. Disney, the son of Disney co-founder Roy O. Disney, as a board director citing his age of 72 as a required retirement age. Stanley Gold responded by resigning from the board and requesting the other board members oust Eisner.^[6] On November 30, 2003, Disney resigned from his positions as the company's vice chairman and chairman of Walt Disney Feature Animation.^[6] Eisner accused Eisner of micromanagement, failures with the ABC television network, timidly in the theme park business, turning The Walt Disney Company into a "rapacious, soul-less" company, and refusing to establish a clear succession plan, as well as a string of box office film flops starting in the year 2000.

On August 9, 2002, Disney said it was expressing great interest in buying Universal Studios whose parent company Vivendi started a bidding war after inheriting \$17.9 billion in debt by its purchase of the famed major film studio from Seagram for \$34 billion.^[6] In addition, Universal Orlando's Islands of Adventure was struggling to deal with catastrophically low attendance since the park's opening in 1999, and the September 11 attacks in 2001 caused a dip of Universal Parks and Resorts' tourism attendance worldwide. As a result, Vivendi lacked the interest in investing in the Universal parks more meaningfully and may have been one of the reasons for selling off Universal.^[44] Analysts speculated that Universal would have to be available at a bargain price to justify such a deal. "Owning more theme parks could make Disney even more cyclical because that's a cyclical business," said Katherine Styponias of Prudential Securities.^[42] Despite this, Disney didn't succeed in pursuing a takeover for various reasons, owing to its stock price at a 52-week-low, the hostility from Vivendi shareholders, and the likelihood of the Disney/Universal deal being blocked on anti-trust grounds (e.g. less innovation in theme parks, higher prices for hotel rooms, growing power of box office market share, etc.).^[43]

On May 15, 2003, Disney sold their stake in the Anaheim Angels baseball team to Arte Moreno. Disney purchased the rights to The Muppets and the Bear in the Big Blue House franchises from The Jim Henson Company on February 17, 2004.^[44] The two brands were placed under control of the Muppets Holding Company, LLC, a unit of Disney Consumer Products.^[45] In 2004, Pixar Animation Studios began looking for another distributor after its 12-year contract with Disney ended, due to its strained relationship over issues of control and money with Eisner. Also that year, Comcast Corporation made an unsolicited \$54 billion bid to acquire Disney. A couple of high budget films flopped at the box office. With these difficulties and with some board directors dissatisfied, Eisner ceded the board chairmanship.^[6]

On March 3, 2004, at Disney's annual shareholders' meeting, a surprising 45% of Disney's shareholders, predominantly rallied by former board members Roy Disney and Stanley Gold, withheld their proxies to re-elect Eisner to the board. Disney's board then gave the chairmanship position to Mitchell. However, the board did not immediately remove Eisner as chief executive.^[6] In 2005, Disney sold the Mighty Ducks of Anaheim hockey team to Henry and Susan Samueli.^[6] On March 13, 2005, Robert A. Iger was announced as Eisner successor as CEO. On September 30, Eisner resigned both as an executive and as a member of the Board of Directors.^[6]

2005–present: Bob Iger era and company expansion

See also: *Acquisition of 21st Century Fox by Disney*

On July 8, 2005, Walt Disney's nephew, Roy E. Disney, returned to the company as a consultant and as non-voting director emeritus. Walt Disney Parks and Resorts celebrated the 50th anniversary of Disneyland Park on July 17 and opened Hong Kong Disneyland on September 12. Walt Disney Feature Animation released *Chicken Little*, the company's first film using 3D animation. On October 1, Iger replaced Eisner as CEO. Miramax co-founders Bob Weinstein and Harvey Weinstein also departed the company to form their own studio. On July 25, 2005, Disney announced that it was closing DisneyToon Studios Australia in October 2006 after 17 years of existence.^[46]

On January 23, 2006, it was announced that Disney would purchase Pixar in an all-stock transaction valued at \$7.4 billion. The deal was finalized on May 5; Steve Jobs, who was Pixar's CEO and held a 50.1% ownership stake in the company, transitioned to Disney's board of directors as its largest individual shareholder, with a 7% stake.^[47] Ed Catmull took over as President of Pixar Animation Studios. Former Executive Vice-President of Pixar, John Lasseter, became Chief Creative Officer of Walt Disney Animation Studios, its division Disneytoon Studios, and Pixar Animation Studios, as well as assuming the role of Principal Creative Advisor at Walt Disney Imagineering.^[48]

In February 2006, Disney acquired the rights to Oswald the Lucky Rabbit from NBC Universal (including the character's intellectual property and the 26 Oswald cartoons produced by Walt Disney) as part of an exchange of minor assets. In return, Disney released sportscaster Al Michaels from his contracts with ABC Sports and ESPN, so he could join NBC Sports and his long-time partner John Madden for NBC's new NFL *Sunday Night Football*.^[49] In April 2007, the Muppets Holding Company was moved from Disney Consumer Products to the Walt Disney Studios division and renamed The Muppets Studio, as part of efforts to relaunch the division.^[44] In February 2007, the company was accused of human rights violations regarding the working conditions in factories that produce their merchandise.^[5] On August 31, 2009, Disney announced a deal to acquire Marvel Entertainment for \$4.24 billion, in a deal completed on December 31, 2009.^[50]

Director Emeritus Roy E. Disney died of stomach cancer on December 16, 2009. At the time of his death, he owned roughly 1% of all of Disney which amounted to 16 million shares. He was the last member of the Disney family to be actively involved in the company.^[51] In October 2009, Disney Channel president Rich Ross, hired by Iger, replaced Dick Cook as chairman of the company and, in November, began restructuring the company to focus more on family friendly products. Later in January 2010, Disney decided to shut down Miramax after downsizing Touchstone, but one month later, they instead began selling the Miramax brand and its 700-title film library to Filmyard Holdings. In March, ImageMovers Digital, which Disney had established as a joint venture studio with Robert Zemeckis in 2007, was shut down. In April 2010, Lyric Street, Disney's country music label in Nashville, was shut down. The following month, Haim Saban reacquired the *Power Rangers* franchise, including its 700-episode library.^[52] In September 2012, Saban reacquired the *Digimon* franchise, which, like *Power Rangers*, was part of the Fox Kids library that Disney acquired in 2001.^[52] In January 2011, Disney Interactive Studios was downsized.^[53]



Chairman and CEO Bob Iger (left) with the creator of Star Wars George Lucas (right) in 2011.

In April 2011, Disney broke ground on Shanghai Disney Resort. Costing \$4.4 billion, the resort opened on June 16, 2016.^[54] Later, in August 2011, Bob Iger stated on a conference call that after the success of the Pixar and Marvel purchases, he and the Walt Disney Company are looking to "buy either new characters or businesses that are capable of creating great characters and great stories."^[55] Later, in early February 2012, Disney completed its acquisition of UTV Software Communications, expanding their market further into India and Asia.^[56] On October 30, 2012, Disney announced plans to acquire Lucasfilm in a deal valued at \$4.05 billion. Disney announced an intent to leverage the *Star Wars* franchise across its divisions, and planned to produce a seventh installment in the main film franchise for release in 2015.^[52] The sale was completed on December 21, 2012.^[54] On March 24, 2014, Disney acquired Maker Studios, an active multi-channel network on YouTube, for \$500 million.^[57] The company was later turned into a new venture called Disney Digital Network in May 2017.^[58]

On February 5, 2015, it was announced that Tom Staggs had been promoted to COO.^[57] On April 4, 2016, Disney announced that Staggs and the company had mutually agreed to part ways, effective May 2016, ending his 26 year career with the company.^[60] In August 2016, Disney acquired a 33% stake in BAMTech, a streaming media provider spun out from Major League Baseball's media division. The company announced plans to eventually use its infrastructure for an ESPN over-the-top service.^[59]

In September 2016, Disney was considering placing a bid for American online news and social networking service Twitter,^[7] but they dropped out partly due to concerns over abuse and harassment on the service.^[73]

On March 23, 2017, Disney announced that Iger had agreed to a one-year extension of his term as CEO through July 2, 2019, and had agreed to remain with the company as a consultant for three years after stepping down.^[72] In August 2017, Disney announced that it had exercised an option to increase its stake in BAMTech to 75%, and would launch a subscription video-on-demand service featuring its entertainment content in 2019, which will replace Netflix as the subscription VOD rights holder of all Disney theatrical film releases.^[73] In November 2017, Lasseter announced that he was taking a six-month leave of absence from Pixar and Disney Animation after acknowledging "missteps" in his behavior with employees in a memo to staff. According to various news outlets, Lasseter had a history of alleged sexual misconduct towards employees.^[60]

In November 2017, it was reported by CNBC that Disney had been in negotiations to acquire 21st Century Fox. The negotiations had reportedly resumed around Disney acquiring several of Fox's key media assets. Rumors of a nearing deal continued on December 5, 2017, with additional reports suggesting that the FSN regional sports networks would be included in the resulting new company (assets that would likely be aligned with Disney's ESPN division).^[82] On December 14, Disney agreed to acquire assets from 21st Century Fox, including 20th Century Fox, for \$52.4 billion.^[88] The merger included many of Fox's entertainment assets—including filmed entertainment, cable entertainment, and direct broadcast satellite divisions in the UK, Europe, and Asia^[87]—but excluded divisions such as the Fox Broadcasting Company, Fox Television Stations, the Fox News Channel, the Fox Business Network, Fox Sports 1 and 2, and the Big Ten Network, all of which were to be spun off into an independent company before the merger was complete.^[88] The following June, after a counter offer from Comcast worth \$65 billion, Disney increased its offer to \$71.3 billion.^[89] The transaction officially closed on March 20, 2019.^[60]

Beginning in March 2018, a strategic reorganization of the company saw the creation of two business segments, Disney Parks, Experiences and Products and Direct-to-Consumer & International. Parks & Consumer Products was primarily a merger of Parks & Resorts and Consumer Products & Interactive Media. While Direct-to-Consumer & International took over for Disney International and global sales, distribution and streaming units from Disney-ABC TV Group and Studios Entertainment plus Disney Digital Network.^[92] Given that CEO Iger described it as "strategically positioning our businesses for the future", *The New York Times* considered the reorganization done in expectation of the 21st Century Fox purchase.^[92]

On June 9, 2018, Disney announced that Lasseter would be leaving the company by the end of the year, but would take on a consulting role until then.^[84] On June 19, 2018, Pete Docter and Jennifer Lee were announced as Lasseter's replacements as chief creative officers of Pixar and Disney Animation, respectively.^[93] On June 28, 2018, Disneytoon Studios was shut down, resulting in the layoffs of 75 animators and staff.^[94]



Team Disney Burbank, which houses the offices of Disney's CEO and several other senior corporate officials



The entrance to 20th Century Fox's studio lot.

Company units

Main article: *List of assets owned by The Walt Disney Company*

The Walt Disney Company operates four primary business units, which it calls "business segments": **Studio Entertainment**, **Media Networks**, **Direct-to-Consumer & International**, and **Parks, Experiences & Products**, which includes the company's theme parks, cruise line, travel-related assets, consumer products and publishing divisions.^[97] Studio Entertainment includes the company's primary business unit, The Walt Disney Studios, which includes its film, music recording label, and theatrical divisions. Media Networks includes ESPN, Inc. and Walt Disney Television, and consists of the company's broadcast, cable, radio and publishing and digital businesses.^[98] The Direct-To-Consumer division includes digital subscription streaming services and international holdings.^[99] Marvel Entertainment is also a direct CEO reporting business, while its financial results are primarily divided between the Studio Entertainment and Consumer Products segments.^[100]

The company's main entertainment holdings include the Walt Disney Studios, Disney Music Group, Disney Theatrical Group, Walt Disney Television, Radio Disney, ESPN Inc., Disney Interactive, Disney Consumer Products, Disney India Ltd., The Muppets Studio, Pixar, Marvel Entertainment, Marvel Studios, 20th Century Fox, UTV Software Communications, Lucasfilm, and Disney Digital Network. The company's resorts and diversified related holdings include Walt Disney Parks and Resorts, Walt Disney World, Disneyland Resort, Tokyo Disney Resort, Disneyland Paris, Hong Kong Disneyland Resort, Shanghai Disney Resort, Disney Vacation Club, Disney Cruise Line, and Adventures by Disney.^[101]

Disney Media Networks

Disney Media Networks division oversees the company's television networks, cable channels, television production and distribution studios, and owned-and-operated television stations. The segment's primary divisions are Walt Disney Television and ESPN. It also manages Disney's 50% stake in A&E Networks.^[102]

Executive management

Further information: *List of management of The Walt Disney Company*

Presidents

- Walt Disney (1923–1945)
- Roy O. Disney (1945–1966)
- Donn Tatum (1966–1971)
- Card Walker (1971–1977)
- Ron W. Miller (1978–1983)
- Frank Wells (1984–1994)
- Michael Ovitz (1995–1997)
- Robert A. Iger (2000–2012)

Chief executive officers

- Roy O. Disney (1929–1971)
- Donn Tatum (1971–1976)
- Card Walker (1976–1983)
- Ron W. Miller (1983–1984)
- Michael Eisner (1984–2005)
- Robert A. Iger (2005–present)

Chairmen

Walt Disney dropped his Chairman title in 1960 to focus more on the creative aspects of the company, becoming the "executive producer in charge of all production."^[104] After a four-year vacancy, Roy O. Disney assumed the Chairmanship.

- Walt Disney (1945–1960)
- Roy O. Disney (1964–1971)
- Donn Tatum (1971–1980)
- Card Walker (1980–1983)
- Raymond Watson (1983–1984)
- Michael Eisner (1984–2004)
- George J. Mitchell (2004–2006)
- John E. Pepper Jr. (2007–2012)
- Robert A. Iger (2012–present)

Vice chairmen

- Roy E. Disney (1994–2003)
- Sanford Litvack (1999–2000) Co-Vice Chair

Chief operating officers

- Frank Wells (1984–1994) (Concurrently President)
- Sanford Litvack (1997–1999) Chief of Operations^[105]
- Robert A. Iger (2000–2005)
- Tom Staggs (2015^[87]–2016^[85])

Financial data

Revenues

Annual gross revenues of The Walt Disney Company (in millions USD)

Year	Studio Entertainment ^[N 1]	Disney Consumer Products ^[N 2]	Disney Interactive Media ^[N 3] ^[Rev 1]	Walt Disney Parks and Resorts	Disney Media Networks ^[N 4]	Total
1991 ^[106]	2,593.0	724		2,794.0		6,111
1992 ^[106]	3,115	1,081		3,306		7,502
1993 ^[106]	3,673.4	1,415.1		3,440.7		8,529
1994 ^[107] ^[108] ^[109]	4,793	1,798.2		3,463.6	359	10,414
1995 ^[107] ^[108] ^[109]	6,001.5	2,150		3,959.8	414	12,525
1996 ^[108] ^[110]		10,095 ^[N 2]		4,502	4,142 ^[Rev 2]	18,739
1997 ^[111]	6,981	3,782	174	5,014	6,522	22,473
1998 ^[111]	6,849	3,193	260	5,532	7,142	22,976
1999 ^[111]	6,548	3,030	206	6,106	7,512	23,402
2000 ^[112]	5,994	2,602	368	6,803	9,615	25,402
2001 ^[113]	7,004	2,590		6,009	9,569	26,790
2002 ^[113]	6,465	2,440		6,691	9,733	25,360
2003 ^[114]	7,364	2,344		6,412	10,941	27,061
2004 ^[114]	8,713	2,511		7,750	11,778	30,752
2005 ^[115]	7,587	2,127		9,023	13,207	31,944
2006 ^[115]	7,529	2,193		9,925	14,368	34,285
2007 ^[116]	7,491	2,347		10,626	15,046	35,510
2008 ^[117]	7,348	2,415	719	11,504	15,857	37,843
2009 ^[118]	6,136	2,425	712	10,667	16,209	36,149
2010 ^[119]	6,701 ^[N 4]	2,678 ^[N 4]	761	10,761	17,162	38,063
2011 ^[120]	6,351	3,049	982	11,797	18,714	40,893
2012 ^[121]	5,825	3,252	845	12,920	19,436	42,278
2013 ^[122]	5,979	3,555	1,064	14,087	20,356	45,041
2014 ^[123]	7,278	3,985	1,299	15,099	21,152	48,813
2015 ^[124]	7,366	4,499	1,174	16,162	23,264	62,465
2016 ^[125]	9,441		5,528	16,974	23,689	55,632
2017 ^[126]	8,379		4,833	18,415	23,510	55,137
2018 ^[127]	9,987		4,651	20,296	24,500	59,434
Year	Studio Entertainment	Direct-to-Consumer & International	Parks, Experiences and Products		Disney Media Networks ^[N 4]	Total
2018 re-segmented ^[128]	10,065	3,414	24,701		21,922	59,434

Disney ranked No. 55 in the 2018 Fortune 500 list of the largest United States corporations by total revenue.^[129]

1. ^ Disney Interactive Media Group, starting in 2008 with the merge of WDIG and Disney Interactive Studios
2. ^ Following the purchase of ABC

Operating income

Operating income of The Walt Disney Company (in millions USD)

Year	Studio Entertainment ^[N 1]	Disney Consumer Products ^[N 2]	Disney Interactive Media ^[N 3]	Walt Disney Parks and Resorts	Disney Media Networks ^[N 4]	Total
1991 ^[106]	318	229		546		1,094
1992 ^[106]	508	283		644		1,435
1993 ^[106]	622	355		746		1,724
1994 ^[107] ^[108]	779	425		684	77	1,965
1995 ^[107] ^[108]	998	510		860	76	2,445
1996 ^[108]		1,596 ^[N 2]	-300 ^[N 4]	990	747	3,033
1997 ^[111]	1,079	893	-56	1,136	1,699	4,312
1998 ^[111]	769	801	-94	1,288	1,746	3,231
1999 ^[111]	116	607	-93	1,446	1,611	3,231
2000 ^[112]	110	455	-402	1,620	2,298	4,081
2001 ^[113]	260	401		1,586	1,758	4,214
2002 ^[113]	273	394		1,169	986	2,826
2003 ^[114]	620	384		957	1,213	3,174
2004 ^[114]	662	534		1,123	2,169	4,488
2005 ^[115]	207	543		1,178	3,209	5,137
2006 ^[115]	729	618		1,534	3,610	6,491
2007 ^[116]	1,201	631		1,710	4,285	7,827
2008 ^[117]	1,086	778	-258	1,897	4,942	8,445
2009 ^[118]	175	609	-295	1,418	4,765	6,672
2010 ^[119]	693	677	-234	1,318	5,132	7,586
2011 ^[120]	618	816	-308	1,553	6,146	8,825
2012 ^[121]	722	937	-216	1,902	6,619	9,964
2013 ^[122]	661	1,112	-87	2,220	6,818	10,724
2014 ^[123]	1,549	1,356	116	2,663	7,321	13,005

2015 ^[24]	1,973	1,752	132	3,031	7,793	14,681
2016 ^[25]	2,703	1,965		3,298	7,755	15,721
2017 ^[26]	2,355	1,744		3,774	6,902	14,775
2018 ^[27]	2,980	1,632		4,469	6,625	15,706
Year	Studio Entertainment	Direct-to-Consumer & International		Parks, Experiences and Products	Disney Media Networks	Total
2018 re-segmented ^[28]	3,004	(738)		6,095	7,338	15,689

See also

- Lists of films released by Disney
- Disney University
- Disneyfication
- Buena Vista
- Mandeville-Anthony v. The Walt Disney Company*, a federal court case in which Mandeville claimed Disney infringed on his copyrighted ideas by creating Cars
- List of conglomerates
- Criticism of The Walt Disney Company



Notes

- ↑ Although Disney released a PG-rated film, *Take Down*, prior to the release of *The Black Hole*, they did not make the film; it was a pickup from independent producers.
- ↑ ^{***a b***} Also named Films and Film Entertainment
- ↑ ^{***a b c d***} Merged into Creative Content in 1996, merged into Consumer Products and Interactive Media in 2016, which merged with Parks & Resorts in 2018
- ↑ ^{***a b***} Walt Disney Internet Group, from 1997 to 2000, next merged with Disney Media Networks, merged into Consumer Products and Interactive Media in 2016, which merged with Parks & Resorts in 2018
- ↑ ^{***a b***} Broadcasting from 1994 to 1996
- ↑ ^{***a b***} first year with Marvel Entertainment as part of results
- ↑ Not linked to WDIG, Disney reported a \$300M loss due to financial modification regarding real estate

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- Official website
- The Walt Disney Company companies grouped at OpenCorporates
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Mickey Mouse

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For other uses, see Mickey Mouse (disambiguation).

Mickey Mouse is a funny animal cartoon character and the mascot of The Walt Disney Company. He was created by Walt Disney and Ub Iwerks at the Walt Disney Studios in 1928. An anthropomorphic mouse who typically wears red shorts, large yellow shoes, and white gloves, Mickey is one of the world's most recognizable characters.

Created as a replacement for a prior Disney character, Oswald the Lucky Rabbit, Mickey first appeared in the short *Plane Crazy*, debuting publicly in the short film *Steamboat Willie* (1928), one of the first sound cartoons. He went on to appear in over 130 films, including *The Band Concert* (1935), *Brave Little Tailor* (1938), and *Fantasia* (1940). Mickey appeared primarily in short films, but also occasionally in feature-length films. Ten of Mickey's cartoons were nominated for the *Academy Award for Best Animated Short Film*, one of which, *Lend a Paw*, won the award in 1942. In 1978, Mickey became the first cartoon character to have a star on the Hollywood Walk of Fame.

Beginning in 1930, Mickey has also been featured extensively as a comic strip character. His self-titled newspaper strip, drawn primarily by Floyd Gottfredson, ran for 45 years. Mickey has also appeared in comic books such as Disney Italy's *Topolino*, *MM - Mickey Mouse Mystery Magazine*, and *Wizards of Mickey*, and in television series such as *The Mickey Mouse Club* (1955–1996) and others. He also appears in other media such as video games as well as merchandising and is a meetable character at the Disney parks.

Mickey generally appears alongside his girlfriend *Minnie Mouse*, his pet dog *Pluto*, his friends *Donald Duck* and *Goofy*, and his nemesis *Pete*, among others (see *Mickey Mouse universe*). Though originally characterized as a cheeky lovable rogue, Mickey was rebranded over time as a nice guy, usually seen as an honest and bodacious hero. In 2009, Disney began to rebrand the character again by putting less emphasis on his friendly, well-meaning persona and reintroducing the more menacing and stubborn sides of his personality, beginning with the video game *Epic Mickey*.^[1]

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History

See also: *Mickey Mouse film series*

Film

Origin

I only hope that we never lose sight of one thing – that it was all started by a mouse.

—Walt Disney, *Disneyland*, October 27, 1954

Mickey Mouse was created as a replacement for *Oswald the Lucky Rabbit*, an earlier cartoon character created by the Disney studio for Charles Mintz, a film producer who distributed product through Universal Studios.^[6] In the spring of 1928, with the series going strong, Disney asked Mintz for an increase in the budget. But Mintz instead demanded that Walt take a 20 percent budget cut, and as leverage, he reminded Disney that Universal owned the character, and revealed that he had already signed most of Disney's current employees to his new contract. Angry, Disney refused the deal and returned to produce the final Oswald cartoons he contractually owed Mintz. Disney was dismayed at the betrayal by his staff but determined to restart from scratch. The new Disney Studio initially consisted of animator Ub Iwerks and a loyal apprentice artist, Les Clark, who together with *Wilfred Jackson* were among the few who remained loyal to Walt. One lesson Disney learned from the experience was to thereafter always make sure that he owned all rights to the characters produced by his company.

In the spring of 1928, Disney asked Ub Iwerks to start drawing up new character ideas. Iwerks tried sketches of various animals, such as dogs and cats, but none of these appealed to Disney. A female cow and male horse were also rejected. They would later turn up as Clarabelle Cow and Horace Horsecollar. A male frog was also rejected. It would later show up in Iwerks' own *Flip the Frog* series.^[6] Walt Disney got the inspiration for Mickey Mouse from a tame mouse at his desk at Laugh-O-Gram Studio in Kansas City, Missouri.^[6] In 1925, Hugh Harman drew some sketches of mice around a photograph of Walt Disney. These inspired Ub Iwerks to create a new mouse character for Disney.^[6] *"Mortimer Mouse"* had been Disney's original name for the character before his wife, Lillian, convinced him to change it, and ultimately Mickey Mouse came to be.^[6] The actor *Mickey Rooney* claimed that, during his Mickey McGuire days, he met cartoonist Walt Disney at the Warner Brothers studio, and that Disney was inspired to name Mickey Mouse after him.^[6] This claim, however, has been debunked by Disney historian Jim Korkis, since at the time of Mickey Mouse's development, Disney Studios had been located on Hyperion Avenue for several years, and Walt Disney never kept an office or other working space at Warner Brothers, having no professional relationship with Warner Brothers, as the *Alice Comedies* and *Oswald* cartoons were distributed by Universal.^{[19][21]}

Debut (1928)

Disney had Ub Iwerks secretly begin animating a new cartoon while still under contract with Universal. The cartoon was co-directed by Walt Disney and Ub Iwerks. Iwerks was the main animator for the short and reportedly spent six weeks working on it. In fact, Iwerks was the main animator for every Disney short released in 1928 and 1929. Hugh Harman and Rudolf Ising also assisted Disney during those years. They had already signed their contracts with Charles Mintz, but he was still in the process of forming his new studio and so for the time being they were still employed by Disney. This short would be the last they animated under this somewhat awkward situation.^[1]

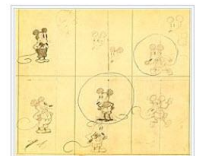
Mickey was first seen in a test screening of the cartoon short *Plane Crazy*, on May 15, 1928, but it failed to impress the audience and, to add insult to injury, Walt could not find a distributor. Though understandably disappointed, Walt went on to produce a second Mickey short, *The Gallop'n' Gaucho*, which was also not released for lack of a distributor.^[1]

Steamboat Willie was first released on November 18, 1928, in New York. It was co-directed by Walt Disney and Ub Iwerks. Iwerks again served as the head animator, assisted by Johnny Cannon, Les Clark, Wilfred Jackson and Dick Lundy. This short was intended as a parody of Buster Keaton's *Steamboat Bill, Jr.*, first released on May 12 of the same year. Although it was the third Mickey cartoon produced, it was the first to find a distributor, and thus is considered by The Disney Company as Mickey's debut. *Willie* featured changes to Mickey's appearance (in particular, simplifying his eyes to large dots) that established his look for later cartoons and in numerous Walt Disney films.^{[19][21]}

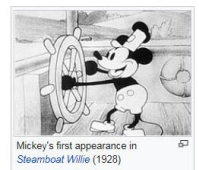
The cartoon was not the first cartoon to feature a soundtrack connected to the action. Fleischer Studios, headed by brothers Dave and Max Fleischer, had already released a number of sound cartoons using the DeForest system in the mid-1920s. However, these cartoons did not keep the sound synchronized throughout the film. For *Willie*, Disney had the sound recorded with a *click track* that kept the musicians on the beat. This precise timing is apparent during the "Turkey in the Straw" sequence when Mickey's actions exactly match the accompanying instruments. Animation historians have long debated who had served as the *composer* for the film's original music. This role has been variously attributed to Wilfred Jackson, Carl Stalling and Bert Lewis, but identification remains uncertain. Walt Disney himself was *voice actor* for both Mickey and Minnie and would remain the source of Mickey's voice through 1946 for theatrical cartoons. Jimmy MacDonald took over the role in 1946, but Walt provided Mickey's voice again from 1955 to 1959 for *The Mickey Mouse Club* television series on ABC.

Audiences at the time of *Steamboat Willie*'s release were reportedly impressed by the use of sound for comedic purposes. Sound films or "talkies" were still considered innovative. The first feature-length movie with dialogue sequences, *The Jazz Singer* starring Al Jolson, was released on October 6, 1927. Within a year of its success, most United States movie theaters had installed sound film equipment. Walt Disney apparently intended to take advantage of this new trend and, arguably, managed to succeed. Most other cartoon studios were still producing silent products and so were unable to effectively act as competition to Disney. As a result, Mickey would soon become the most prominent animated character of the time. Walt Disney soon worked on

Mickey Mouse
 <div> </div>
First appearance ^[1]
Created by
Voiced by
Developed by
Information
Alias
Species
Gender
Occupation
Family
Significant other
Pet dog



Concept art of Mickey from early 1928; the sketches are the earliest known drawings of the character, from the collection of The Walt Disney Family Museum.



Mickey's first appearance in *Steamboat Willie* (1928)

adding sound to both *Plane Crazy* and *The Gallopin' Gaucho* (which had originally been silent releases) and their new release added to Mickey's success and popularity. A fourth Mickey short, *The Barn Dance*, was also put into production; however, Mickey does not actually speak until *The Karnival Kid* in 1929 when his first spoken words were "Hot dogs, Hot dogs!" After *Steamboat Willie* was released, Mickey became a close competitor to Felix the Cat, and his popularity would grow as he was continuously featured in sound cartoons. By 1929, Felix would lose popularity among theater audiences, and Pat Sullivan decided to produce all future Felix cartoons in sound as a result.^[14] Unfortunately, audiences did not respond well to Felix's transition to sound and by 1930, Felix had faded from the screen.^[15]

Black and white films (1929–1935)

In Mickey's early films he was often characterized not as a hero, but as an ineffective young suitor to Minnie Mouse. *The Barn Dance* (March 14, 1929) is the first time in which Mickey is turned down by Minnie in favor of Pete.

The Opry House (March 28, 1929) was the first time in which Mickey wore his white gloves. Mickey wears them in almost all of his subsequent appearances and many other characters followed suit. The three lines on the back of Mickey's gloves represent darts in the gloves' fabric extending from between the digits of the hand, typical of glove design of the era.

When the Cat's Away (April 18, 1929), essentially a remake of the *Alice Comedy*, "Alice Rattled by Rats", was an unusual appearance for Mickey. Although Mickey and Minnie still maintained their anthropomorphic characteristics, they were depicted as the size of regular mice and living with a community many other mice as pests in a home. Mickey and Minnie would later appear the size of regular humans in their own setting. In appearances with real humans, Mickey has been shown to be about two to three feet high.^[16] The next Mickey short was also unusual. *The Barnyard Battle* (April 25, 1929) was the only film to depict Mickey as a soldier and also the first to place him in combat. *The Karnival Kid* (1929) was the first time Mickey spoke. Before this he had only whistled, laughed, and grunted. His first words were "Hot dogs! Hot dogs!" said while trying to sell hot dogs at a carnival. *Mickey's Folies* (1929) introduced the song "Minnie's Yoo-Hoo" which would become the theme song for Mickey Mouse films for the next several years. The "Minnie's Yoo-Hoo" song sequence was also later reused with different background animation as its own special short shown only at the commencement of 1930s theater-based Mickey Mouse Clubs.^{[17][18]} Mickey's dog Pluto first appeared as Mickey's pet in *The Moose Hunt* (1931) after previously appearing as Minnie's dog "Rover" in *The Picnic* (1930).

The Cactus Kid (April 11, 1930) was the last film to be animated by Ub Iwerks at Disney. Shortly before the release of the film, Iwerks left to start his own studio, bankrolled by Disney's then-distributor Pat Powers. Powers and Disney had a falling out over money due Disney from the distribution deal. It was in response to losing the right to distribute Disney's cartoons that Powers made the deal with Iwerks, who had long harbored a desire to head his own studio. The departure is considered a turning point in Mickey's career, as well as that of Walt Disney. Walt lost the man who served as his closest colleague and confidant since 1919. Mickey lost the man responsible for his original design and for the direction or animation of several of the shorts released till this point. Advertising for the early Mickey Mouse cartoons credited them as "A Walt Disney Comic, drawn by Ub Iwerks". Later Disney Company reissues of the early cartoons tend to credit Walt Disney alone.

Disney and his remaining staff continued the production of the Mickey series, and he was able to eventually find a number of animators to replace Iwerks. As the *Great Depression* progressed and Felix the Cat faded from the movie screen, Mickey's popularity would rise, and by 1932 The Mickey Mouse Club would have one million members.^[19] At the 5th *Academy Awards* in 1932, Mickey received his first Academy Award nomination, received for *Mickey's Orphans* (1931). Walt Disney also received an honorary Academy Award for the creation of Mickey Mouse. Despite being eclipsed by the Silly Symphonies short *Three Little Pigs* in 1933, Mickey still maintained great popularity among theater audiences too, until 1935, when polls showed that Popeye was more popular than Mickey.^{[20][21]} By 1934, Mickey merchandise had earned \$600,000.00 a year.^[22] In 1935, Disney began to phase out the Mickey Mouse Clubs, due to administration problems.^[24]

About this time, story artists at Disney were finding it increasingly difficult to write material for Mickey. As he had developed into a role model for children, they were limited in the types of gags they could make. This led to Mickey taking more of a secondary role in some of his next films allowing for more emphasis on other characters. In *Orphan's Benefit* (August 11, 1934) Mickey first appeared with *Donald Duck* who had been introduced earlier that year in the *Silly Symphonies* series. The tempestuous duck would provide Disney with seemingly endless story ideas and would remain a recurring character in Mickey's cartoons.

Color films (1935–1953)

Mickey first appeared animated in color in *Parade of the Award Nominees* in 1932, however, the film strip was created for the 5th *Academy Awards* ceremony and was not released to the public. Mickey's official first color film came in 1935 with *The Band Concert*. The Technicolor film process was used in the film production. Here Mickey conducted the *William Tell Overture*, but the band is swept up by a tornado. It is said that conductor Arturo Toscanini so loved this short that, upon first seeing it, he asked the projectionist to run it again. In 1994, *The Band Concert* was voted the third-greatest cartoon of all time in a poll of animation professionals. By colorizing and partially redesigning Mickey, Walt would put Mickey back on top once again, and Mickey would reach popularity he never reached before as audiences now gave him more appeal.^[25] Also in 1935, Walt would receive a special award from the League of Nations for creating Mickey.

However, by 1938, the more manic *Donald Duck* would surpass the passive Mickey, resulting in a redesign of the mouse between 1938 and 1940 that put Mickey at the peak of his popularity.^[26] The second half of the 1930s saw the character *Goofy* reintroduced as a series regular. Together, Mickey, Donald Duck, and Goofy would go on several adventures together. Several of the films by the comic trio are some of Mickey's most critically acclaimed films, including *Mickey's Fire Brigade* (1935), *Moose Hunters* (1937), *Clock Cleaners* (1937), *Lonesome Ghosts* (1937), *Boat Builders* (1938), and *Mickey's Trailer* (1938). Also during this era, Mickey would star in *Brave Little Tailor* (1938), an adaptation of *The Valiant Little Tailor*, which was nominated for an Academy Award.

Mickey was redesigned by animator *Fred Moore* which was first seen in *The Pointer* (1939). Instead of having solid black eyes, Mickey was given white eyes with pupils, a Caucasian skin colored face, and a pear-shaped body. In the 40's, he changed once more in *The Little Whirlwind*, where he used his trademark pants for the last time in decades, lost his tail, got more realistic ears that changed with perspective and a different body anatomy. But this change would only last for a short period of time before returning to the one in *The Pointer*, with the exception of his pants. In his final theatrical cartoons in the 1950s, he was given eyebrows, which were removed in the more recent cartoons.

In 1940, Mickey appeared in his first feature-length film, *Fantasia*. His screen role as *The Sorcerer's Apprentice*, set to the symphonic poem of the same name by *Paul Dukas*, is perhaps the most famous segment of the film and one of Mickey's most iconic roles. The segment features no dialogue at all, only the music. The apprentice (Mickey), not willing to do his chores, puts on the sorcerer's magic hat after the sorcerer goes to bed and casts a spell on a broom, which causes the broom to come to life and perform the most tiring chore—filling up a deep well using two buckets of water. When the well eventually overflows, Mickey finds himself unable to control the broom, leading to a near-flood. After the segment ends, Mickey is seen in silhouette shaking hands with *Leopold Stokowski*, who conducts all the music heard in *Fantasia*. Mickey has often been pictured in the red robe and blue sorcerer's hat in merchandising. It was also featured into the climax of *Fantasmic!*, an attraction at the Disney theme parks.

After 1940, Mickey's popularity would decline until his 1955 re-emergence as a daily children's television personality.^[28] Despite this, the character continued to appear regularly in animated shorts until 1943 (winning his only competitive Academy Award—with canine companion Pluto—for a short subject, *Lend a Paw*) and again from 1946 to 1952.

The last regular installment of the *Mickey Mouse* film series came in 1953 with *The Simple Things* in which Mickey and Pluto go fishing and are pestered by a flock of seagulls.

Television and later films



Mickey in *Disney's House of Mouse* (2001–2003)

In the 1950s, Mickey became more known for his appearances on television, particularly with *The Mickey Mouse Club*. Many of his theatrical cartoon shorts were rereleased on television series such as *Ink & Paint Club*, various forms of the Walt Disney anthology television series, and on home video. Mickey returned to theatrical animation in 1983 with *Mickey's Christmas Carol*, an adaptation of *Charles Dickens' A Christmas Carol* in which Mickey played *Bob Cratchit*. This was followed up in 1990 with *The Prince and the Pauper*.

Throughout the decades, Mickey Mouse competed with Warner Bros.' *Bugs Bunny* for animated popularity. But in 1988, the two rivals finally shared screen time in the Robert Zemeckis Disney/Amblin film *Who Framed Roger Rabbit*. Disney and Warner signed an agreement stating that each character had the same amount of screen time in the scene.

Similar to his animated inclusion into a live-action film on *Roger Rabbit*, Mickey made a featured cameo appearance in the 1990 television special *The Muppets at Walt Disney World* where he met *Kermit the Frog*. The two are established in the story as having been old friends. *The Muppets* have otherwise spoofed and referenced Mickey over a dozen times since the 1970s. Eventually, *The Muppets* were purchased by the Walt Disney Company in 2004.

His most recent theatrical cartoon short was 2013's *Get a Horse!* which was preceded by 1995's *Runaway Brain*, while from 1999 to 2004, he appeared in direct-to-video features like *Mickey's Once Upon a Christmas*, *Mickey, Donald, Goofy: The Three Musketeers* and the computer-animated *Mickey's Twice Upon a Christmas*.

Many television series have centered on Mickey, such as the ABC shows *Mickey Mouse Works* (1999–2000), *Disney's House of Mouse* (2001–2003), Disney Channel's *Mickey Mouse Clubhouse* (2006–2016), and *Mickey and the Roadster Racers* (2017–). Prior to all these, Mickey was also featured as an unseen character in the *Benkers* episode "You Oughta Be In Toons".

Mickey has recently been announced to star in two films. One is being based on the *Magic Kingdom* theme park at the *Walt Disney World Resort*, while the other is a film idea pitched by *Walt Disney Animation Studios* veteran *Burny Mattinson* centering on Mickey, Donald, and Goofy.^[27]

Since June 28, 2013, Disney Channel has been airing new 3-minute *Mickey Mouse* shorts, with animator *Paul Rudish* at the helm, incorporating elements of Mickey's late twenties-early thirties look with a contemporary twist.^[29] The creative team behind the 2017 *DuckTales* reboot had hoped to have Mickey Mouse in the series, but this idea was rejected by Disney executives.^[29]

In August 2018, ABC television announced a two-hour prime time special, *Mickey's 90th Spectacular*, in honor of Mickey's 90th birthday. The program featured never-before-seen short videos and several other celebrities who wanted to share their memories about Mickey Mouse and performed some of the Disney songs to impress Mickey. The show took place at the *Shrine Auditorium* in *Los Angeles* and was produced and directed by *Don Mischer* on November 4, 2018.^{[30][31]} On November 18, 2018, a 90th anniversary event for the character was celebrated around the world.^[32]

Comics

Main article: Mickey Mouse (comic book)

Mickey first appeared in comics after he had appeared in 15 commercially successful animated shorts and was easily recognized by the public. Walt Disney was approached by *King Features Syndicate* with the offer to license Mickey and his supporting characters for use in a comic strip. Disney accepted and Mickey made his first comic strip appearance on January 13, 1930. The comical plot was credited to Disney himself, art to Ub Iwerks and inking to *Win Smith*. The first week or so of the strip featured a loose adaptation of "Plane Crazy". Minnie soon became the first addition to the cast. The strips first released between January 13, 1930, and March 31, 1930, has been occasionally reprinted in comic book form under the collective title "Lost on a Desert Island". Animation historian *Jim Korkis* notes "After the eighteenth strip, Iwerks left and his inker, *Win Smith*, continued drawing the gag-a-day format."^[34]

In early 1930, after Iwerks' departure, Disney was at first content to continue scripting the Mickey Mouse comic strip, assigning the art to *Win Smith*. However, Disney's focus had always been in animation and Smith was soon assigned with the scripting as well. Smith was apparently discontent at the prospect of having to script, draw, and ink a series by himself as evidenced by his sudden resignation.

Disney then searched for a replacement among the remaining staff of the Studio. He selected *Floyd Gottfredson*, a recently hired employee. At the time Gottfredson was reportedly eager to work in animation and somewhat reluctant to accept his new assignment. Disney had to assure him the assignment was only temporary and that he would eventually return to animation. Gottfredson accepted and ended up holding this "temporary" assignment from May 5, 1930, to November 15, 1975.

Walt Disney's last script for the strip appeared May 17, 1930.^[31] Gottfredson's first task was to finish the storyline Disney had started on April 1, 1930. The storyline was completed on September 20, 1930, and later reprinted in comic book form as *Mickey Mouse in Death Valley*. This early adventure expanded the cast of the strip which to this point only included Mickey and Minnie. Among the characters who had their first comic strip appearances in this story were *Clarabelle Cow*, *Horace Horsecollar*, and *Black Pete* as well as the debuts of corrupted lawyer *Sylvester Shyster* and Minnie's uncle *Mortimer Mouse*. The *Death Valley* narrative was followed by *Mr. Sticker* and *The Egg Robbers*, first printed between September 22 and December 26, 1930, which introduced *Marcus Mouse* and his wife as Minnie's parents.

Starting with these two early comic strip stories, Mickey's versions in animation and comics are considered to have diverged from each other. While Disney and his cartoon shorts would continue to focus on comedy, the comic strip effectively combined comedy and adventure. This adventurous version of Mickey would continue to appear in comic strips and later comic books throughout the 20th and into the 21st century.

Floyd Gottfredson left his mark with stories such as *Mickey Mouse Joins the Foreign Legion* (1936) and *The Gleam* (1942). He also created the *Phantom Blot*, *Eega Beeva*, *Morty and Ferdie*, *Captain Churchmouse*, and *Butch*. Besides *Gottfredson* artists for the strip over the years included *Roman Arambula*, *Rick Hoover*, *Manuel Gonzales*, *Carson Van Osten*, *Jim Engel*, *Bill Wright*, *Ted Thwaites* and *Daan Jippes*, writers included *Ted Osborne*, *Merril De Maris*, *Bill Walsh*, *Dick Shaw*, *Roy Williams*, *Del Connell*, and *Floyd Norman*.

The next artist to leave his mark on the character was *Paul Murry* in *Dell Comics*. His first Mickey tale appeared in 1950 but Mickey did not become a specialty until *Murry's first serial for Walt Disney's Comics and Stories* in 1953 ("The Last Resort"). In the same period *Romano Scarina* in Italy for the magazine *Tanino* began to revitalize Mickey in stories that brought back the *Phantom Blot* and *Fega Beeva* along



Mickey with Minnie Mouse in *Building a Building* (1933)



Mickey in *The Band Concert* (1935)



Mickey in *Fantasia* (1940)

Mickey Mouse	
Mickey and <i>Horace Horsecollar</i> from the <i>Mickey Mouse</i> daily strip, created by <i>Floyd Gottfredson</i> and published December 1932	
Author(s)	Walt Disney (1930) Win Smith (1930) Floyd Gottfredson (1930–1932) Ted Osborne (1932–1937) Merril De Maris (1937–1944) Bill Walsh (1944–1964) Dick Shaw (1964–1969) Del Connell (1969–1988) ^[33] Floyd Norman (1984–1990) ^[34]

with new creations such as the Atomo Bleep-Bleep. While the stories at Western Publishing during the Silver Age emphasized Mickey as a detective in the style of Sherlock Holmes, in the modern era several editors and creators have consciously undertaken to depict a more vigorous Mickey in the mold of the classic Gottfredson adventures. This renaissance has been spearheaded by Byron Erickson, David Gerstein, Noel Van Horn, Michael T. Gilbert and César Ferrell.

In Europe, Mickey Mouse became the main attraction of a number of comics magazines, the most famous being *Topolino* in Italy from 1932 onward, *Le Journal de Mickey* in France from 1934 onward, *Don Miki* in Spain and the Greek *Miky Maous*.

Mickey was the main character for the series *MM Mickey Mouse Mystery Magazine*, published in Italy from 1999 to 2001.

In 2006, he appeared in the Italian fantasy comic saga *Wizards of Mickey*.

In 1958, Mickey Mouse was introduced to the Arab world through another comic book called "Sameer". He became very popular in Egypt and got a comic book with his name. Mickey's comics in Egypt are licensed by Disney and were published since 1959 by "Dar Al-Hilal" and they were success, however Dar Al-Hilal stopped the publication in 2003 because of problems with Disney. The comics were re-released by "Nahdat Masr" in 2004 and the first issues were sold out in less than 8 hours.^[a]

Portrayal

Design



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Throughout the earlier years, Mickey's design bore heavy resemblance to Oswald, save for the ears, nose, and tail.^[a] Ub Iwerks designed Mickey's body out of circles in order to make the character simple to animate. Disney employees John Hench and Marc Davis believed that this design was part of Mickey's success as it made him more dynamic and appealing to audiences.

Mickey's circular design is most noticeable in his ears. In animation in the 1940s, Mickey's ears were animated in a more realistic perspective. Later, they were drawn to always appear circular no matter which way Mickey was facing. This made Mickey easily recognizable to audiences and made his ears an unofficial personal trademark. The circular rule later created a dilemma for toy creators who had to recreate a three-dimensional Mickey.

In 1938, animator Fred Moore redesigned Mickey's body away from its circular design to a pear-shaped design. Colleague Ward Kimball praised Moore for being the first animator to break from Mickey's "rubber hose, round circle" design. Although Moore himself was nervous at first about changing Mickey, Walt Disney liked the new design and told Moore "that's the way I want Mickey to be drawn from now on."

Each of Mickey's hands has only three fingers and a thumb. Disney said that this was both an artistic and financial decision, explaining "Artistically five digits are too many for a mouse. His hand would look like a bunch of bananas. Financially, not having an extra finger in each of 45,000 drawings that make up a six and one-half minute short has saved the Studio millions." In the film *The Opry House* (1929), Mickey was first given white gloves as a way of contrasting his naturally black hands against his black body. The use of white gloves would prove to be an influential design for cartoon characters, particularly with later Disney characters, but also with non-Disney characters such as Bugs Bunny, Woody Woodpecker, Mighty Mouse, and Mario.

Mickey's eyes, as drawn in *Plane Crazy* and *The Gallop'n' Gaucho*, were large and white with black outlines. In *Steamboat Willie*, the bottom portion of the black outlines was removed, although the upper edges still contrasted with his head. Mickey's eyes were later re-imagined as only consisting of the small black dots which were originally his pupils, while what were the upper edges of his eyes became a hairline. This is evident only when Mickey blinks. Fred Moore later redesigned the eyes to be small white eyes with pupils and gave his face a Caucasian skin tone instead of plain white. This new Mickey first appeared in 1938 on the cover of a party program, and in animation the following year with the release of *The Pointer*.^[a] Mickey is sometimes given eyebrows as seen in *The Simple Things* (1953) and in the comic strip, although he does not have eyebrows in his most recent appearances.

Some of Mickey's early appearance, particularly the gloves, and facial characteristics, evolved from blackface caricatures used in minstrel shows.^[a]^[a]^[a]^[a]

Besides Mickey's gloves and shoes, he typically wears only a pair of shorts with two large buttons in the front. Before Mickey was seen regularly in color animation, Mickey's shorts were either red or a dull blue-green.

With the advent of Mickey's color films, the shorts were always red. When Mickey is not wearing his red shorts, he is often still wearing red clothing such as a red bandmaster coat (*The Band Concert*, *The Mickey Mouse Club*), red overalls (*Clock Cleaners*, *Boat Builders*), a red cloak (*Fantasia*, *Fun and Fancy Free*), a red coat (*Squatter's Rights*, *Mickey's Christmas Carol*), or a red shirt (*Mickey Down Under*, *The Simple Things*).

Voice actors

A large part of Mickey's screen persona is his famously shy, falsetto voice. From 1928 onward, Mickey was voiced by Walt Disney himself, a task in which Disney took great personal pride. However, by 1946, Disney was becoming too busy with running the studio to do regular voice work which meant he could not do Mickey's voice on a regular basis anymore. It is also speculated that his cigarette habit had damaged his voice over the years. After recording the *Mickey* and the *Beanstalk* section of *Fun and Fancy Free*, Mickey's voice was handed over to veteran Disney musician and actor Jimmy MacDonald. MacDonald voiced Mickey in the remainder of the theatrical shorts and for various television and publicity projects up until his retirement in 1977, although Walt would reprise Mickey's voice occasionally until his passing in 1966, such as in the introductions to the original 1955–1959 run of *The Mickey Mouse Club* TV series, the "Fourth Anniversary Show" episode of the Walt Disney's Disneyland TV series that aired on September 11, 1957 and the *Disneyland USA* at *Radio City Music Hall* show from 1962.^[a]

Composer Carl W. Stalling was the very first person to provide lines for Mickey in the 1929 short *The Carnival Kid*. Clarence Nash voiced Mickey in the 1934 short *The Dognapper* since Walt was traveling in Europe at the time and was unavailable to record his lines for Mickey for that short. Along with Disney, J. Donald Wilson and Joe Twerp provided the voice in 1938 broadcasts of *The Mickey Mouse Theater of the Air*.^[a] Stan Freberg voiced Mickey in the Freberg-produced record *Mickey Mouse's Birthday Party*. Alan Young voiced Mickey in the Disneyland record album *An Adaptation of Dickens' Christmas Carol, Performed by The Walt Disney Players* in 1974, which would be the first and only time that Alan Young voiced him.^[a]^[a]

The 1983 short film *Mickey's Christmas Carol* marked the theatrical debut of Wayne Allwine as Mickey Mouse, who was the official voice of Mickey from 1977 until his death in 2009.^[a] Allwine once recounted something MacDonald had told him about voicing Mickey: "The main piece of advice that Jim gave me about Mickey helped me keep things in perspective. He said, 'Just remember kid, you're only filling in for the boss.' And that's the way he treated doing Mickey for years and years. From Walt, and now from Jimmy."^[a] In 1991, Allwine married Russi Taylor, the voice of *Minnie Mouse* since 1986.

Les Perkins did the voice of Mickey in two TV specials, "Down and Out with Donald Duck" and "DTV Valentine", in the mid-1980s. Peter Renaday voiced Mickey in the 1980s Disney albums *Yankee Doodle Mickey* and *Mickey Mouse Splashdance*.^[a] He also provided his voice for *The Talking Mickey Mouse* toy in 1986.^[a] Quinton Flynn briefly filled in for Allwine as the voice of Mickey in a few episodes of the first season of *Mickey Mouse Works* whenever Allwine was unavailable to record.^[a]

Bret Iwan, a former Hallmark greeting card artist, is the current voice of Mickey. Iwan was originally cast as an understudy for Allwine due to the latter's declining health, however, Allwine died before Iwan could meet him and Iwan became the new official voice of the character. Iwan's early recordings in 2009 included work for the Disney Cruise Line, Mickey toys, the Disney theme parks and the Disney on Ice: Celebrations! ice show.^[a] He directly replaced Allwine as Mickey for the *Kingdom Hearts* video game series and the TV series *Mickey Mouse Clubhouse*. His first video game voice-over of Mickey Mouse can be heard in *Kingdom Hearts: Birth by Sleep*. Iwan also became the first voice actor to portray Mickey during Disney's rebranding of the character, providing the vocal effects of Mickey in *Epic Mickey* as well as his voice in *Epic Mickey 2: The Power of Two* and the remake of *Castle of Illusion*.

Despite Iwan being Mickey's primary voice actor, the character's voice is provided by Chris Diamantopoulos in the 2013 animated series,^[a] as the producers were looking for a voice closer to Walt Disney's portrayal of the character in order to match the vintage look of that series.^[a]

Merchandising

Since his early years, Mickey Mouse has been licensed by Disney to appear on many different kinds of merchandise. Mickey was produced as plush toys and figurines, and Mickey's image has graced almost everything from T-shirts to lunchboxes. Largely responsible for Disney merchandising in the 1930s was Kay Kamen (1882–1949) who was called a "stickler for quality." Kamen was recognized by The Walt Disney Company as having a significant part in Mickey's rise to stardom and was named a *Disney Legend* in 1998.^[a] At the time of his 80th-anniversary celebration in 2008, *Time* declared Mickey Mouse one of the world's most recognized characters, even when compared against Santa Claus.^[a] Disney officials have stated that 98% of children aged 3–11 around the world are at least aware of the character.^[a]

Disney parks



Minnie and Mickey at Hong Kong Disneyland (top) and Mickey's house at Mickey's Toontown (bottom)

As the official Walt Disney mascot, Mickey has played a central role in the Disney parks since the opening of *Disneyland* in 1955. As with other characters, Mickey is often portrayed by a non-speaking costumed actor. In this form, he has participated in ceremonies and countless parades. A popular activity with guests is getting to meet and pose for photographs with the mouse. As of the presidency of Barack Obama (who jokingly referred to him as "a world leader who has bigger ears than me")^[a] Mickey has met every U.S. President since Harry Truman, with the exception of Lyndon B. Johnson.^[a]

Mickey also features in several specific attractions at the Disney parks. Mickey's Toontown (Disneyland and Tokyo Disneyland) is a themed land which is a recreation of Mickey's neighborhood. Buildings are built in a cartoon style and guests can visit Mickey or Minnie's houses, Donald Duck's boat, or Goofy's garage. This is a common place to meet the characters.^[a]

Mickey's PhilharMagic (Magic Kingdom, Tokyo Disneyland, Hong Kong Disneyland) is a 4D film which features Mickey in the familiar role of symphony conductor. At Main Street Cinema several of Mickey's short films are shown on a rotating basis; the sixth film is always *Steamboat Willie*. Mickey plays a central role in *Fantasmic!* (Disneyland Resort, Disney's Hollywood Studios) a live nighttime show which famously features Mickey in his role as the Sorcerer's Apprentice. Mickey was also a central character in the now-defunct Mickey Mouse Revue (Magic Kingdom, Tokyo Disneyland) which was an indoor show featuring animatronic characters. Mickey's face currently graces the Mickey's Fun Wheel at Disney California Adventure Park, where a figure of him also stands on top of Silly Symphony Swings.

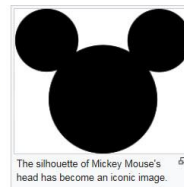
In addition to Mickey's overt presence in the parks, numerous images of him are also subtly included in sometimes unexpected places. This phenomenon is known as "Hidden Mickey", involving hidden images in Disney films, theme parks, and merchandise.

Video games

Main article: List of Disney video games (Mickey Mouse Series)

Like many popular characters, Mickey has starred in many video games, including *Mickey Mousecapade* on the Nintendo Entertainment System, *Mickey Mania: The Timeless Adventures of Mickey Mouse*, *Mickey's Ultimate Challenge*, and *Disney's Magical Quest* on the Super Nintendo Entertainment System, *Castle of Illusion Starring Mickey Mouse* on the Mega Drive/Genesis, *Mickey Mouse: Magic Wands!* on the Game Boy, and many others. In the 2000s, the *Disney's Magical Quest* series were ported to the Game Boy Advance, while Mickey made his sixth generation era debut in *Disney's Magical Mirror Starring Mickey Mouse*, a Nintendo GameCube title aimed at younger audiences. Mickey plays a major role in the *Kingdom Hearts* series, as the king of *Disney Castle* and aide to the protagonist, Sora. King Mickey wields the Keyblade, a weapon in the form of a key that has the power to open any lock and combat darkness. *Epic Mickey*, featuring a darker version of the Disney universe, was released in 2010 for the *Wii*. The game is part of an effort by The Walt Disney Company to re-brand the Mickey Mouse character by moving away from his current squeaky clean image and reintroducing the mischievous side of his personality.^[a]

Illustrator(s)	Daan Jippes (Sundays only, 1986–1989) ^[a] Ub Iwerks (1930) Win Smith (1930) Floyd Gottfredson (May 5, 1930 – November 15, 1975) Manuel Gonzales (Sundays only, 1939 –1981) ^[a] Bill Wright (Sundays only, 1942–1946, 1956, 1979–1983) ^[a] Carson Van Osten (1974–1975) ^[a] Roman Arambula (1975 –1989) ^[a] Daan Jippes (Sundays only, 1981–1982) ^[a] Rick Hoover (Sundays only, 1989–1994) ^[a]
Website	<i>mickey.disney.com</i> /mickey/
Current status/schedule	Concluded daily & Sunday; in reruns
Launch date	January 13, 1930
End date	c. 1994
Syndicate(s)	King Features Syndicate (1930 – c. 1994) Creators Syndicate (reruns)
Genre(s)	humor, animals



The silhouette of Mickey Mouse's head has become an iconic image.



Walt Disney (1901–1966), the co-creator of Mickey Mouse and founder of The Walt Disney Company, was the original voice of Mickey.

Watches and clocks

Mickey was most famously featured on wristwatches and alarm clocks, typically utilizing his hands as the actual hands on the face of the clock. The first Mickey Mouse watches were manufactured in 1933 by the *Ingersoll Watch Company*. The seconds were indicated by a turning disk below Mickey. The first Mickey watch was sold at the *Century of Progress* in Chicago, 1933 for \$3.75 (equivalent to \$73 in 2018). Mickey Mouse watches have been sold by other companies and designers throughout the years, including *Timex*, *Elgin*, *Helbros*, *Bradley*, *Lorus*, and *Gérald Genta*^[77]. The fictional character *Robert Langdon* from *Dan Brown's* novels was said to wear a Mickey Mouse watch as a reminder "to stay young at heart."^[77]



A 1933 Ingersoll Mickey Mouse wristwatch

Other products

In 1989, *Milton Bradley* released the electronic talking game titled *Mickey Says*, with three modes featuring Mickey Mouse as its host. Mickey also appeared in other toys and games, including the *Worlds of Wonder* released *The Talking Mickey Mouse*.

Fisher-Price has recently produced a line of talking animatronic Mickey dolls including "Dance Star Mickey" (2010)^[72] and "Rock Star Mickey" (2011).^[73]

In total, approximately 40% of Disney's revenues for consumer products are derived from Mickey Mouse merchandise, with revenues peaking in 1997.^[87]

Social impact

Use in politics

In the United States, *protest votes* are often made in order to indicate dissatisfaction with the slate of candidates presented on a particular ballot or to highlight the inadequacies of a particular voting procedure. Since most states' electoral systems do not provide for blank balloting or a choice of "None of the Above", most protest votes take the form of a clearly non-serious candidate's name entered as a *write-in* vote. Mickey Mouse is often selected for this purpose.^[74] As an election supervisor in Georgia observed, "If [Mickey Mouse] doesn't get votes in our election, it's a bad election."^[76] The earliest known mention of Mickey Mouse as a write-in candidate dates back to the 1932 *New York City* mayoral elections.^[77]

Mickey Mouse's name has also been known to appear fraudulently on voter registration lists, such as in the 2008 U.S. Presidential Election.^[78]^[79]

Pejorative use of Mickey's name

"Mickey Mouse" is a slang expression meaning small-time, amateurish or trivial. In the United Kingdom and Ireland, it also means poor quality or counterfeit. However, in parts of Australia it can mean excellent or very good (rhyming slang for "grouse").^[80] Examples of the former two of the three usages include the following:

- In *The Godfather Part II*, *Fredo's* justification of betraying Michael is that his orders in the family usually were "Send Fredo off to do this, send Fredo off to do that! Let Fredo take care of some Mickey Mouse nightclub somewhere!" as opposed to more meaningful tasks.
- In an early episode of the 1978–82 sitcom *Mork & Mindy*, Mork stated that Pluto was "a Mickey Mouse planet", referring to the future *dwarf planet* having the same name as Mickey's pet dog Pluto. Actually, the planet was named about 20 years before the dog was.
- In 1984, just after an ice hockey game in which Wayne Gretzky's Edmonton Oilers beat the New Jersey Devils 13–4, Gretzky was quoted as saying to a reporter, "Well, it's time they got their act together, they're ruining the whole league. They had better stop running a Mickey Mouse organization and put somebody on the ice". Reacting to Gretzky's comment, Devils fans wore Mickey Mouse apparel when the Oilers returned to New Jersey.^[81]
- In the 1993 Warner Bros. film *Demolition Man*, as Sylvester Stallone's character is fighting the malfunctioning AI of his out-of-control police car, he shouts for the system to "Brakel Brakel Brake now, you Mickey Mouse piece of shit!"^[82]
- In the 1996 Warner Bros. film *Space Jam*, Bugs Bunny derogatorily comments on Daffy Duck's idea for the name of their basketball team, asking "What kind of Mickey Mouse organization would name a team 'The Ducks'?" (This also referenced the *Mighty Ducks* of Anaheim, an NHL team that was then owned by Disney, as well as the Disney-made *The Mighty Ducks* movie franchise. This was referencing the Disney/Warner Brothers rivalry.)
- In the United States armed forces, actions that look good but have little or no practical use (such as the specific manner of making beds in basic training or the polishing of brass fittings on board ship) are commonly referred to as "Mickey Mouse work."^[citation needed]
- In schools a "Mickey Mouse course", "Mickey Mouse major", or "Mickey Mouse degree" is a class, college major, or degree where very little effort is necessary in order to attain a good grade (especially an A) or one where the subject matter of such a class is not of any importance in the labor market.^[83]
- Musicians often refer to a film score that directly follows each action on screen, sometimes pejoratively, as *Mickey Mousing* (also *mickey-mousing* and *mickeymousing*).^[84]
- Software company Microsoft has been derogatorily called "Mickeysoft".^[85]
- In the beginning of the 1980s, then-British Prime Minister Margaret Thatcher once called the *European Parliament* a "Mickey Mouse parliament", meaning a discussion club without influence.^[86]
- In the British sitcom *Red Dwarf*, in the episode "Quarantine", after the team's substandard equipment nearly cost them their lives, Lister pointed out, "We're a real Mickey Mouse operation, aren't we?" The Cat replied, "Mickey Mouse? We ain't even Betty Boop!"
- The combined road course at the Indianapolis Motor Speedway used for the F1 U.S. Grand Prix has been described by Jacques Villeneuve and other competitors as "Mickey Mouse"^[87] due to its slow uninteresting corners, and lack of challenging corners.

Parodies and criticism

Mickey Mouse's global fame has made him both a symbol of The Walt Disney Company and of the United States itself. For this reason, Mickey has been used frequently in *anti-American satire*, such as the infamous underground cartoon "*Mickey Mouse in Vietnam*" (1969). There have been numerous parodies of Mickey Mouse, such as the 2-page parody "*Mickey Rodent*" by *Will Elder* (published in *Mad* #19, 1955) in which the mouse walks around unshaven and jails Donald Duck out of jealousy over the duck's larger popularity.^[88] The grotesque Rat Fink character was created by Ed "Big Daddy" Roth over his hatred of Mickey Mouse. In *The Simpsons Movie*, Bart Simpson puts a black bra on his head to mimic Mickey Mouse and says: "I'm the mascot of an evil corporation!"^[89] On the Comedy Central series *South Park*, Mickey is depicted as the sadistic, greedy, foul-mouthed boss of The Walt Disney Company, only interested in money. He also appears briefly with Donald Duck in the comic: *Squeak the Mouse* by the Italian cartoonist Massimo Mattioli. Horst Rosenthal created a comic book, *Mickey au Camp de Gurs* (*Mickey Mouse in the Gurs Internment Camp*) while detained in the Gurs internment camp during the Second World War; he added "Publié Sans Autorisation de Walt Disney" ("Published without Walt Disney's Permission") to the front cover.^[90]

In the 1969 parody novel *Bored of the Rings*, Mickey Mouse is satirized as Dickey Dragon.

In the fifth episode of the Japanese anime, *Pop Team Epic*, Popuko, one of the main characters, attempts an impression of Mickey, but does so poorly.

Legal issues

Like all major Disney characters, Mickey Mouse is not only copyrighted but also trademarked, which lasts in perpetuity as long as it continues to be used commercially by its owner. So, whether or not a particular Disney cartoon goes into the public domain, the characters themselves may not be used as trademarks without authorization.

Because of the *Copyright Term Extension Act* of the United States (sometimes called the 'Mickey Mouse Protection Act' because of extensive lobbying by the Disney corporation) and similar legislation within the *European Union* and other jurisdictions where copyright terms have been extended, works such as the early Mickey Mouse cartoons will remain under copyright until at least 2023. However, some copyright scholars argue that Disney's copyright on the earliest version of the character may be invalid due to ambiguity in the copyright notice for *Steamboat Willie*.^[91]

The Walt Disney Company has become well known for protecting its trademark on the Mickey Mouse character—whose likeness is closely associated with the company—with particular zeal. In 1989, Disney threatened legal action against three daycare centers in the Orlando, Florida region (where *Walt Disney World* is a dominant employer) for having Mickey Mouse and other Disney characters painted on their walls. The characters were removed, and the newly-opened rival *Universal Studios Florida* allowed the centers to use their own cartoon characters with their blessing, to build community goodwill.^[92]

Walt Disney Productions v. Air Pirates

In 1971, a group of underground cartoonists calling themselves the *Air Pirates*, after a group of villains from early Mickey Mouse films, produced a comic called *Air Pirates Funnies*. In the first issue, cartoonist Dan O'Neill depicted Mickey and Minnie Mouse engaging in explicit sexual behavior and consuming drugs. As O'Neill explained, "The air pirates were ...some sort of bizarre concept to steal the air, pirate the air, steal the media... Since we were cartoonists, the logical thing was Disney."^[93] Rather than change the appearance or name of the character, which O'Neill felt would dilute the parody, the mouse depicted in *Air Pirates Funnies* looks like and is named "Mickey Mouse". Disney sued for copyright infringement, and after a series of appeals, O'Neill eventually lost and was ordered to pay Disney \$1.9 million. The outcome of the case remains controversial among free-speech advocates. New York Law School professor Edward Samuels said, "[The Air Pirates] set parody back twenty years."^[94]^[after source needed]

Copyright status

There have been multiple attempts to argue that certain versions of Mickey Mouse are in fact in the public domain. In the 1980s, archivist George S. Brown attempted to recreate and sell cels from the 1933 short "The Mad Doctor", on the theory that they were in the public domain because Disney had failed to renew the copyright as required by current law.^[95] However, Disney successfully sued Brown to prevent such sale, arguing that the lapse in copyright for "The Mad Doctor" did not put Mickey Mouse in the public domain because of the copyright in the earlier films.^[95] Brown attempted to appeal, noting imperfections in the earlier copyright claims, but the court dismissed his argument as untimely.^[95]

In 1999, Lauren Vanpelt, a law student at Arizona State University, wrote a paper making a similar argument.^[95]^[96] Vanpelt points out that copyright law at the time required a copyright notice specify the year of the copyright and the copyright owner's name. The title cards to early Mickey Mouse films "Steamboat Willie", "Plane Crazy", and "Gallop'n' Gauch'o" do not clearly identify the copyright owner, and also misidentify the copyright year.^[96] However, Vanpelt notes that copyright cards in other early films may have been done correctly, which could make Mickey Mouse "protected as a component part of the larger copyrighted films".^[96]

A 2003 article by Douglas A. Hedenkamp in the *Virginia Sports and Entertainment Law Journal* analyzed Vanpelt's arguments, and concluded that she is likely correct.^[96]^[97] Hedenkamp provided additional arguments, and identified some errors in Vanpelt's paper, but still found that due to imperfections in the copyright notice on the title cards, Walt Disney forfeited his copyright in Mickey Mouse. He concluded: "The forfeiture occurred at the moment of publication, and the law of that time was clear: publication without proper notice irrevocably forfeited copyright protection."^[97]

Disney threatened to sue Hedenkamp for *slander of title*, but did not follow through.^[96] The claims in Vanpelt and Hedenkamp's articles have not been tested in court.

Censorship

In 1930, the German Board of Film Censors prohibited any presentations of the Mickey Mouse cartoon *The Barnyard Battle* (1929). The animated short, which features the mouse as a kepi-wearing soldier fighting cat enemies in German-style helmets, was viewed by censors as a negative portrayal of Germany.^[98] It was claimed by the board that the film would "reawaken the latest anti-German feeling existing abroad since the War".^[98] The *Barnyard Battle* incident did not incite wider anti-Mickey sentiment in Germany in 1930; however, after Adolf Hitler came to power several years later, the Nazi regime unambiguously propagandized against Disney. A mid-1930s German newspaper article read:

Mickey Mouse is the most miserable ideal ever revealed...Healthy emotions tell every independent young man and every honorable youth that the dirty and filth-covered vermin, the greatest bacteria carrier in the animal kingdom, cannot be the ideal type of animal...Away with Jewish brutalization of the people! Down with Mickey Mouse! Wear the Swastika Cross!^[100]^[101]^[102]

American cartoonist and writer *Art Spiegelman* would later use this quote on the opening page of the second volume of his graphic novel *Maus*.

In 1935 Romanian authorities also banned Mickey Mouse films from cinemas, purportedly fearing that children would be "scared to see a ten-foot mouse in the movie theatre".^[103] In 1938, based on the Ministry of Popular Culture's recommendation that a reform was necessary "to raise children in the firm and imperialist spirit of the Fascist revolution", the Italian Government banned foreign children's literature^[104] except Mickey, Disney characters were exempted from the decree for the "acknowledged artistic merit" of Disney's work.^[105] Actually, Mussolini's children were fond of Mickey Mouse, so they managed to delay his ban as long as possible.^[106] In 1942, after Italy declared war on the United States, fascism immediately forced Italian publishers to stop printing any Disney stories. Mickey's stories were replaced by the adventures of *Tuffolino*, a new human character created by Federico Pedrocchi (script) and Pier Lorenzo De Vita (art). After the downfall of Italy's fascist government in 1945, the ban was

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External links

- Disney's Mickey Mouse character page[ⓘ]
- Mickey Mouse[ⓘ] at the INDUCKS
- Mickey Mouse[ⓘ] on IMDb
- Mickey Mouse's Campaign Website (as archived on August 3, 2008)[ⓘ]
- Wayne Allwine[ⓘ] – *Daily Telegraph* obituary
- Mickey Mouse comic strip reprints[ⓘ] at Creators Syndicate
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V · T · E	<i>Fantasia</i>	[show]
V · T · E	<i>Epic Mickey</i>	[show]
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est

DICTIONARY | THESAURUS



est abbreviation (1)

Definition of est (Entry 1 of 4)

- 1 established
- 2 estimate; estimated

EST abbreviation (2)

Definition of EST (Entry 2 of 4)

eastern standard time

-est adjective suffix or adverb suffix

Definition of -est (Entry 3 of 4)

—used to form the superlative degree of adjectives and adverbs of one syllable

// *fattest*

// *latest*

, of some adjectives and adverbs of two syllables


// *luckiest*

// *oftenest*

, and less often of longer ones

// *beggariest*

-est verb suffix



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Slippery Words Quiz—Changing with the Times

 What is an earlier meaning of nice?

est

variants: *or -st*

Definition of **-est** (Entry 4 of 4)

—used to form the archaic second person singular of English verbs (with *thou*)

// *gettest*

// *didst*

// *canst*

History and Etymology for **est**

Adjective suffix or adverb suffix

Middle English, from Old English *-st*, *-est*, *-ost*; akin to Old High German *-isto* (adjective superlative suffix), Greek *-istos*

Verb suffix

Middle English, from Old English *-est*, *-ast*, *-st*; akin to Old High German *-ist*, *-ost*, *-est*, 2nd singular ending

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EST

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established

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Barr in contempt of Congress
 - 2 **DEFCON**
CNN describes Trump-Congr...
 - 3 **camp**
Celebs arrive at the 2019 Me...
- [SEE ALL >>](#)

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-est adjective suffix or adverb suffix

\ est\

Kids Definition of -est

—used to form the superlative of adjectives and adverbs of one syllable

// fattest

// latest

and of some adjectives and adverbs of two or more syllables

// luckiest

// oftenest

EST abbreviation

Medical Definition of EST

electroshock therapy

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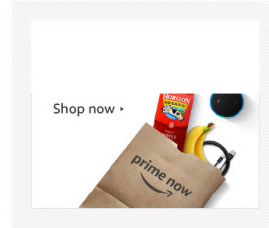
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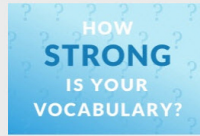
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**IMPORTANT NOTICE REGARDING YOUR
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Your trademark application has been reviewed. The trademark examining attorney assigned by the USPTO to your application has written an official letter to which you must respond. Please follow these steps:

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/Lyndsey Kuykendall, Esq./
Examining Attorney
Law Office 124
571-272-5995
Lyndsey.Kuykendall@uspto.gov

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