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Work Sheet

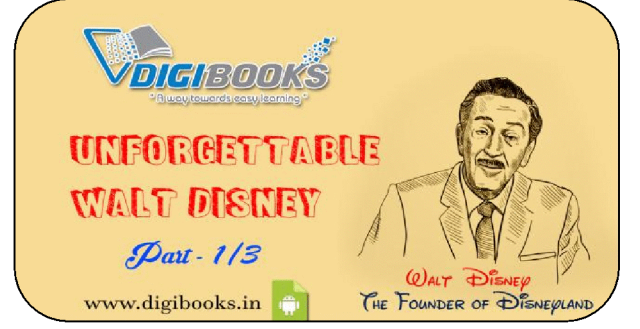
Unit : 2 Read : 1

UNFORGETTABLE
WALT
DISNEY



Part - 1

My brother Walt is no more, yet his influence (પ્રભાવ) lingers (સંકળાયેલું હોવું) like a living presence (જીવંત હાજરી) over the studio where he turned out (રચના કરવી) the cartoons, nature films and feature movies that made him known and loved around the world. Even now, as I walk around the studio crew (સ્ટુડિયો ના કર્મચારી), I half expect to encounter (મિલે થવો) that tall, country-boy (ગામડા નો છોકરો) figure, head bowed in thought about some new project. Walt was so much the driving force (પ્રેરકબળ) behind all we did, from making movies



to building Disneyland, that people instantly mention his name as if he were still alive. Every time we show a new picture, or open a new feature (સોપાન) at Disneyland, someone is bound to say (ઉલ્લેખ કરતા કહેવું), “I wonder how Walt would like it?” And when this happens, I personally realize (સમજાવું) that it was something he himself had planned. For my imaginative (કલ્પનાશીલ), industrious (ઉદ્યમી / મહેનતુ) brother left enough projects in progress (કાર્યરત) to keep the rest of us busy for many, many years. Walt was a complex (જટીલ) man. To the writers, producers (નિર્માતાઓ) and animators who worked with him, he was a genius who had an extraordinary (અસામાન્ય) ability to add an extra stroke of imagination (કાલ્પનિક વાળાંક) to any story or idea. To the millions of people who watched his TV show, he was a warm, kindly personality, bringing fun and pleasure into their homes. To the bankers who financed us, I’m sure he seemed like a wild man (જંગલી માણસ), hell-bent for bankruptcy (દિવાળું ફુંકવું). To me, he was my amazing kid brother, full of impractical (અવ્યવહાર) dreams that he made come true (સત્ય બનાવવું).

The apple orchard (વાડી) and weeping willows stand green and beautiful at our old farm, where Walt sketched his first animals. I recall (યાદ કરવું) how Walt and I would snuggle (લપાઈ જવું / વહાલ થી પાસે પાસે સુવું) together in bed and hear the haunting (ના ભુલાય એવું) whistle of a locomotive (રેલ એન્જિન) passing in the night. Our Uncle Mike was an engineer, and he’d blow his whistle - one long and two shorts - just for us. Walt never lost his love for trains. Years later, an old fashioned (જૂની પુરાણી પદ્ધતિ) train was one of the first attractions at Disneyland.

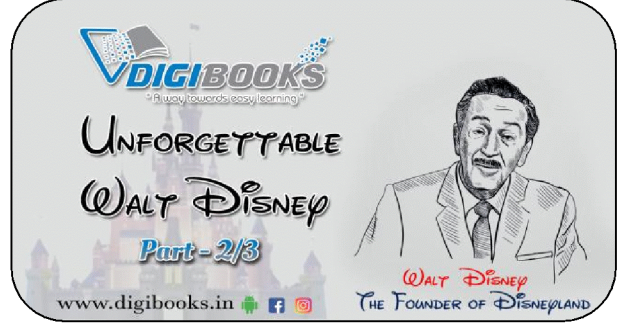
As far back as (જિટલું દૂર ...તેટલું) I can remember, Walt was drawing. The first money he ever made was a nickel (પાંચ સેન્ટ નો સિક્કો / એક ડોલર નો વીસમો ભાગ) for a sketch of a neighbour’s horse. He studied cartooning in Chicago, and then started a little animated-cartoon company in Kansas City that flopped (નિષ્ફળ થવું). I was in Los Angeles when Walt, just 21, decided to try his luck in Hollywood. I met him at the station. He was carrying a cheap (સસ્તી) suitcase that contained all of his belongings (જીવન જરૂરીયાત ની વસ્તુઓ). We borrowed (ઉછીન લેવું) \$500 from an uncle, and Walt started a cartoon series called Alice in Cartoonland. It was tough going (અઘરી સમય હોવો). Walt did all the animation, and I cranked (કિલ્મીકરણ કરવું) the old-fashioned camera. The Alice cartoons didn’t make much of a splash (સફળ રહેવું), so Walt started a new series called Oswald the Rabbit. Oswald did better but when Walt went to our New York distributor (વિક્રેતા / વેચાણકર્તા) for more money he ran into trouble (મુશ્કેલી માં મુકાઈ જવું). “What kind of a deal (વ્યવહાર) did you make, kid?” I asked.

“We haven’t got a deal,” Walt admitted (સ્વીકારવું). “The distributor copyrighted Oswald and he’s taking over the series himself.” Strangely (વિચીત્ર રીતે), Walt did not seem downhearted (હતાશ). “We’re going to start a new series,” he enthused (ઉત્સાહિત). “It’s about a mouse. And this time we’ll own the mouse.”



Part - 2

The rest is a history. Walt's mouse, Mickey, celebrated his 40th birthday in 1968, and a happy 40th it was. A quarter of a billion (એક અબજ નો ચોથો ભાગ / 25 કરોડ) people saw a Disney movie in 1968, 100 million (10 કરોડ) watched a Disney TV show, nearly (ને આસપાસ) a billion (એક અબજ) read a Disney book or magazine and almost ten million (એક કરોડ) visited Disneyland. And Mickey, as Walt used to say, started it all. Mickey was only the first successful product of Walt's matchless (અજોડ) imagination and ability to make his dreams become reality. It was an ability he could turn on for any occasion (પ્રસંગ), large or small. Once, when my son Roy Edward had the measles (ઓરી), Walt came and told him the story of Pinocchio, which he was making at the time. When Walt told a story, it was a virtuoso (કુશળતા પૂર્વક) performance. His eyes riveted (જકડી રાખવું) his listener, his moustache twitched (વળવું) expressively (હાવભાવ પૂર્વક), his eyebrows (નેણ) rose and fell, and his hands moved with the grace (લાવણ્ય સાથે) of a musical conductor. Young Roy was so wide-eyed (આશ્ચર્યચકિત થવું) at Walt's graphic telling (શબ્દચિત્ર) of the fairy tale (પરીકથા) that he forgot all about his measles. Later, when he saw the finished picture, he was strangely disappointed. "It didn't seem as exciting as when Uncle Walt told it," he said.



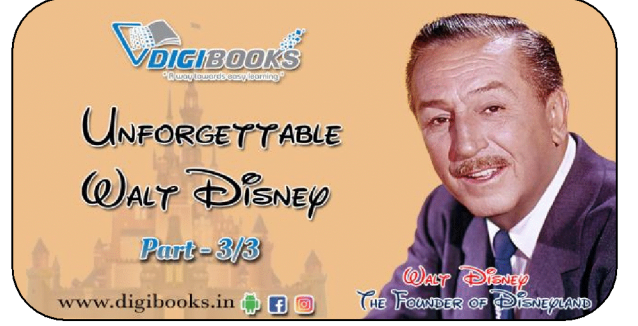
Like many people who work to create humour (રમુજ), Walt took it very seriously (ગંભીરતાથી). He would often sit gloomily (ઉદાસીનતાથી) through the funniest (સૌથી વધુ રમુજ) cartoon, concentrating on some way to improve it. Walt valued (મહત્વ આપવું) the opinions of those working with him, but the final judgement (નિર્ણય) was always unquestionably (કોઈ પ્રશ્ન વગર) his. Once, after viewing a new cartoon with evident (દેખીતું) displeasure (અણગમો), Walt called for comments (ટિપ્પણી) from a group of our people. One after another (એક પછી એક) they spoke up, all echoing Walt's criticism (ટિકા / નિંદા). "I can get rubber stamps that say "Yes, Walt," he snapped (કરડાઈ ને કહેવું). Then he wheeled (ખસેડી ને જવું) and asked the projectionist what he thought. The man sensed (ઓળખી જવું / સમજી જવું) that dissent (મતભેદ) was in order. "I think you're all wrong," he declared. Walt just grinned (પરાણે હસવું). "You stick to your projector," he suggested.

Walt involved (સમાવેશ થવો) himself in everything. During one story conference (પરિષદ) on the Mickey Mouse Club TV Show, the story man, pointer in hand, was outlining (રૂપરેખા) a sequence (ક્રમ) called 'How to Ride a Bicycle.' "Now when you get on your bicycle.....," he began. Walt stopped him. 'Change *your* bicycle to *a* bicycle,' he said. "Remember, every kid isn't fortunate (ભાગ્યશાળી) enough to have a bicycle of his own."



Part – 3

The story of Disneyland, perhaps (કદાચ) better than anything else, illustrates (દ્રષ્ટાંત થી સમજાવવું) Walt's vision and his stubborn (ઢઢ) determination (મનોબળ) to realize an idea he believed in. For years, Walt had quietly (શાંતિ પૂર્વક) nursed (પોષવું) the dream of a new kind of amusement park (મનોરંજન પાર્ક). It would be a potpourri (સમન્વય / સંગ્રહ) of all the ideas conjured up (પોષવું) by his fertile (ફળદ્રુપ બનાવવું) imagination (કલ્પના). But the idea of sinking (નાખવું / રોકવું) millions of dollars into an amusement park, even Walt's kind of amusement park seemed (લાગવું) so preposterous (મુખર્મીભર્યું) that he wouldn't mention it to anyone. He just quietly began planning.



As usual, though, he infused (ઉમેરવું) all of us with his own enthusiasm (ઉત્સાહ) when he finally told us about the project. Someone asked, “Walt, how should the Disneyland look?” Quick, came the reply, “It should look like nothing else on this earth.” Predictably (ધારણા પ્રમાણે), we had trouble raising money, but Disneyland did open, in July 1955. Since that first day, millions of people have flocked (એક સાથે ઘસી આવવું) to see the unique (અજોડ) creation (રચના / સંજન) of Walt's imagination. Like a kid with a new toy - the biggest, shiniest toy in the world – Walt used to wander through the park, staring as happily as any tourist.

The overwhelming (જબરજસ્ત) success of Walt's “crazy idea” triggered (કારણભૂત બનવું) a dramatic (નાટ્યાત્મક) about-face in the Disney fortunes (ભાગ્ય). Yet success never changed Walt. He remained (રહેવું) the simplest of men. He hated parties, and his idea of a night out was a burger and chilli at some little restaurant. His only extravagance (વધારાનો ખર્ચ) was a miniature (નાની) railroad that ran around the grounds of his home.

“What do you do with all your money?” a friend once asked him. Pointing at the studio, Walt said, “I fertilize (ફળદ્રુપ બનાવવું) that field with it.” And it's true that Walt ploughed (નાખવું / ઉમેરવું) money back into the company almost as fast as it came in.

Being solvent (સદ્દર) for the first time since he started in business gave Walt a chance to develop other ideas. These included the development of Mineral Kind (an alpine-like valley high in the Sierra Mountains); a California Institute of Art, for which he donated (દાન કરવું) the land and several (ઘણા બધા) million dollars! and, most ambitious (મહત્વાકાંક્ષી) of all, a 100-milliondollar Disney World and City of Tomorrow in Florida.

Tragically (દુઃખદ રીતે), in the midst (મધ્યમાં) of all this activity, Walt was stricken with this fatal (જીવલેણ) illness. I heard him refer to this cruel (ક્રૂર) blow only once. “Whatever it is I've got,” he told me, “don't get it.”

I visited him in the hospital the night before he died. Although desperately (અત્યંત) ill, he was as full of plans for the future as he had been all his life.

Walt used to say that Disneyland would never be finished, and it never will. I like to think, too, that Walt Disney's influence will never be finished; that through his creations, future generations will continue to celebrate what he once described as “that precious (કિંમતી) , ageless (અજર) something in every human being which makes us play with children's toys and laugh at silly (વાહીયાત) things and sing in the bathtub and dream.”

Writing topic connected this unit :

