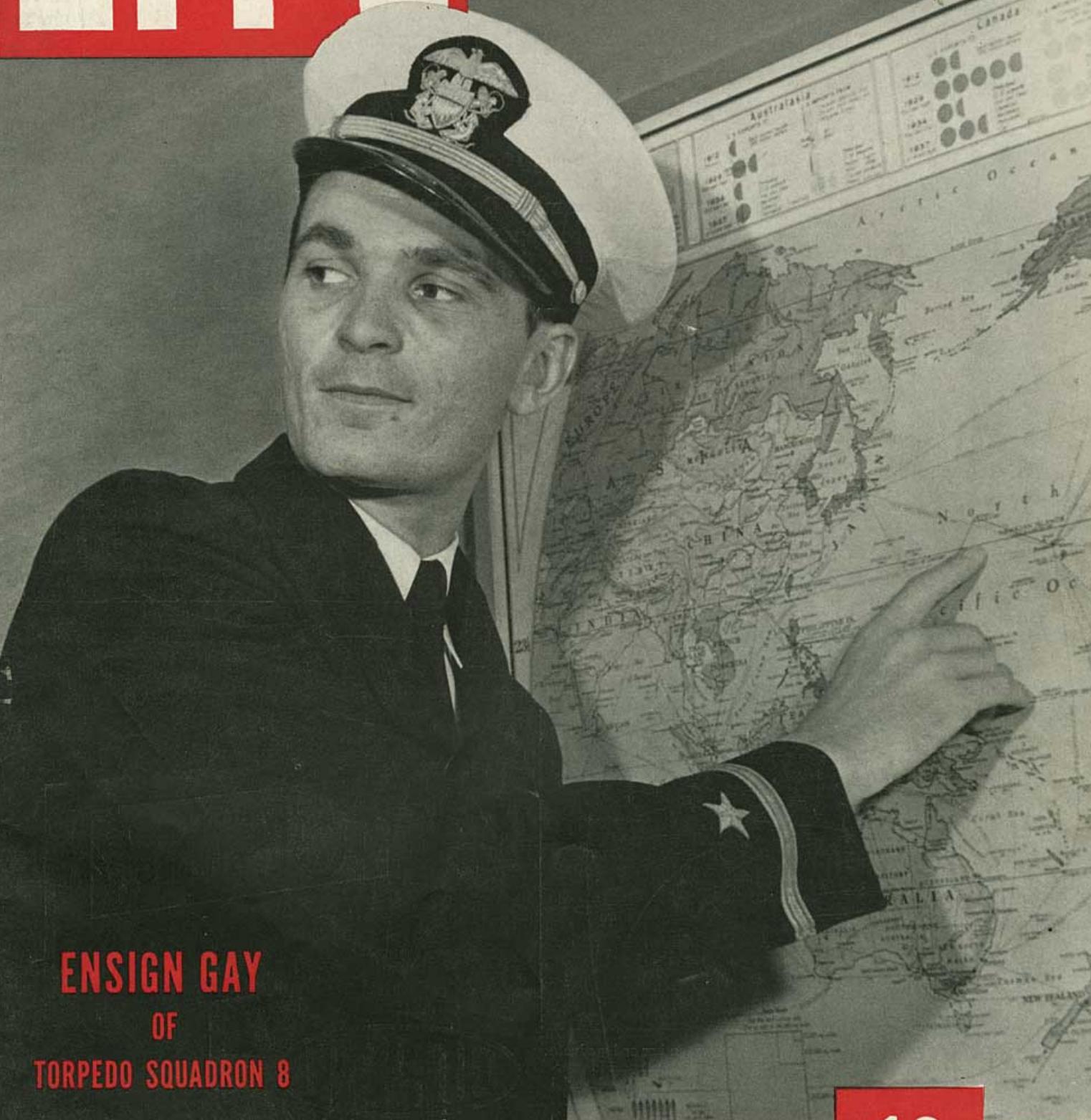


LIFE



ENSIGN GAY
OF
TORPEDO SQUADRON 8

AUGUST 31, 1942 10 CENTS
YEARLY SUBSCRIPTION \$4.50

WALT DISNEY GOES TO WAR

Pictured below, with open collar and a day's growth of beard, is Walt Disney, whose studio in Burbank, Calif., is now going full blast to help win the war. Tacked up behind him are sketches for his *Food Will Win The War*, a short cartoon film made for the Department of Agriculture. Here Disney drives home the immensity of U.S. food resources. Looking at random, you see that America produces enough flour to make enough spaghetti to be knitted into a sweater covering the whole earth, or enough fats to produce a fat lady who could squash Berlin.

Within a year Disney's studio has undergone a big change. He has just released *Bambi*, a pre-war project, which tells tenderly the story of a deer. Now 90% of

Disney's 550 employees are making films that bear directly on the war. At least six major branches of the Government have engaged Disney to reach the public, usually with the aid of Donald Duck or Pluto the pup. But an important majority of Disney's war films are for training purposes. The Army has ordered a few such films. The Navy is Disney's best customer, having ordered more than 50 films on every war subject from bombing and gunnery to paratroop training.

Walt Disney is both a visionary and practical artist. That is why his new training films are successful today, and perhaps extremely important to the future. Disney's artists are fine teachers because, primarily, they know how to hold your interest. By their highly perfected animated-cartoon technique, they can show you the inside of something—say, an antitank gun—where no camera could penetrate. They can take the gun apart, piece by piece. Step by step, they can show a mechanical process. They can show an aviator what to expect flying through thunderclouds or, in a film on malaria, they can make a germ-bearing mosquito so gruesome that nobody could ever forget it.

On his own, Disney is making 18 cartoon shorts to be released publicly next year. Half of them are related to war. With no sacrifice of humor or variety, these films will crusade for the kind of world where a free popular art, using man's unlimited imagination, can flourish—where everyone has some chance to laugh and learn.



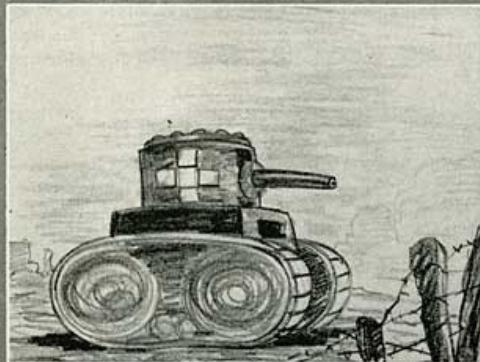
STOP THAT TANK

Right after Dunkirk the Boys antitank rifle, named after its inventor, became known as a jinx gun. English and Canadian soldiers who returned from Dunkirk claimed it had little effect on German tanks. Actually, the Boys rifle is a good weapon for light armor. So the Canadian Army was forced with the necessity of giving it a new build-up with its soldiers. For this purpose, Walt Disney was engaged by Canadian Film Coordinator John Grierson to make *Stop That Tank*, showing how to operate the Boys rifle, and generally to pro-

claim its virtues. As his first really technical war film, this is a Disney milestone.

Here Disney tries all the tricks of his trade. He starts with a cartoon sequence showing Hitler in a tank being mowed down by the Boys rifle which pops out of many odd spots. The serious purpose of this is to demonstrate that the rifle is easily portable and easily concealed. Then he does a thorough job showing how the rifle works, using cross-section and microscopic views to explain its highly technical mechanism. For further clarification, there are real movie shots of the rifle in action.

On these pages you see some of Disney's early rough sketches of this good little gun whose bullet will cripple a big tank if fired at its treads or, if fired inside a tank, ricochet around the walls and efficiently mess up its occupants.



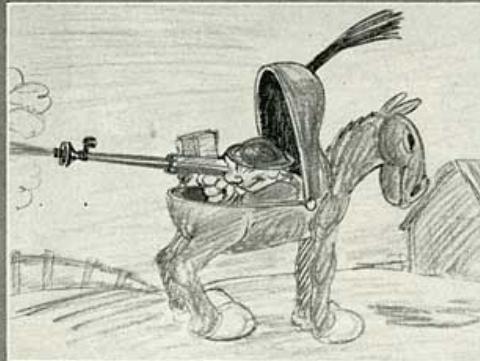
HITLER'S TANK ROLLS COCKILY OVER THE BATTLEFIELDS



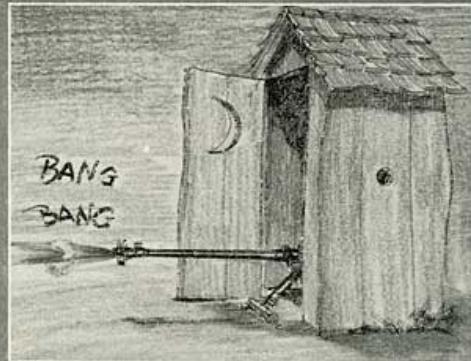
WHEN HIT BY ANTITANK RIFLE, HITLER BOBS UP CURSING



THIS IS HOW RIFLE MIGHT BE CONCEALED IN A HAYSTACK



OR IT MIGHT BE HIDDEN IN A BARNYARD TROJAN HORSE



OR IT MIGHT STAND IN THIS FAMILIAR RURAL EDIFICE



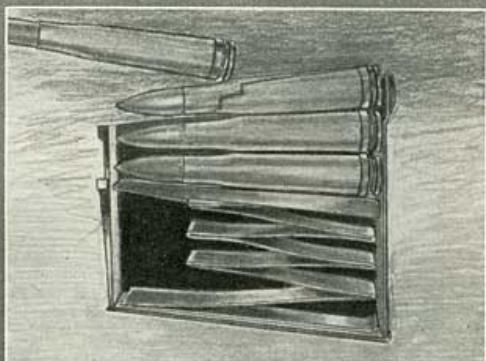
BATTERED BY THE RIFLE, HITLER'S TANK RETREATS WILDLY



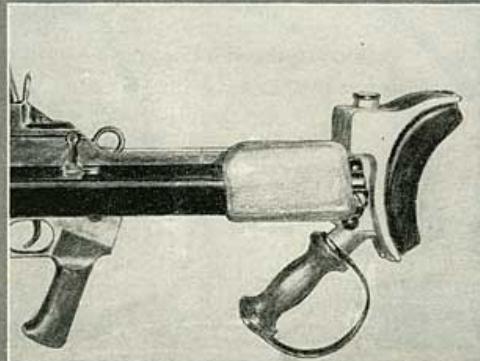
SOLDIER CAN CARRY A 36-LB. RIFLE FOR SHORT DISTANCES



BUT IF HE CARRIES IT TOO LONG, HE MAY COLLAPSE THUS



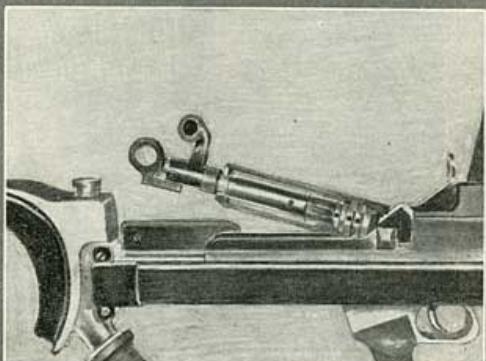
IN MAGAZINE FIVE BULLETS ARE LOADED ON TOP OF SPRING



AT RIFLE BUTT ARE HAND GRIP, CHEEK PAD, SHOULDER REST

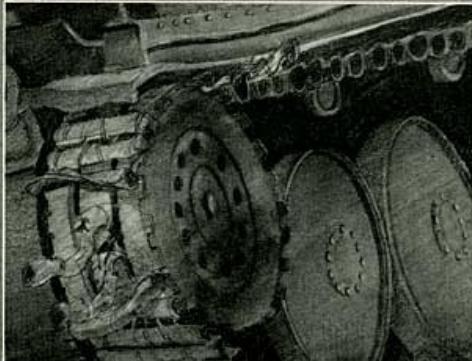
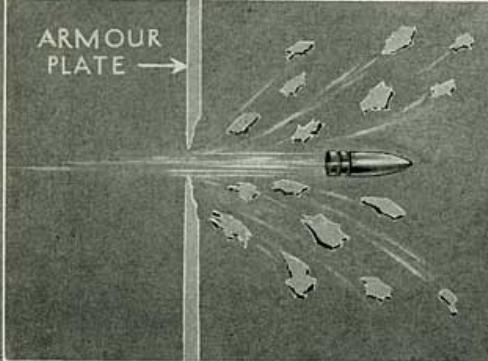


THIS SHOWS HOW RIFLE IS SUPPORTED ON ADJUSTABLE LEG



THIS SHOWS REMOVABLE BOLT, CONTAINING FIRING PIN

ARMOUR PLATE →



TANK CAN BE CRIPPLED BY SMASHING ITS VITAL TREAD

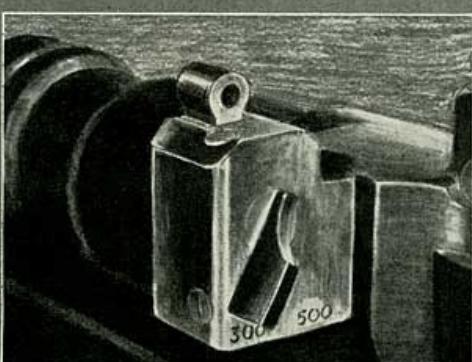


NOW CRIPPLED TANK CAN BE FINISHED OFF BY ARTILLERY

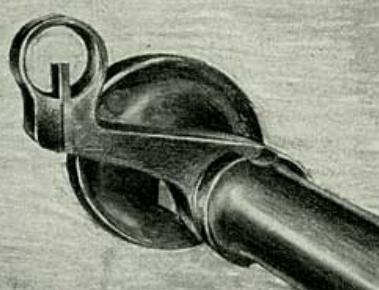
AIMING



THIS SHOWS REAR SIGHT WHICH CONSISTS OF SMALL HOLE



CLOSE-UP OF SIGHT SHOWS LEVER TO ADJUST FOR RANGE



THIS FRONT SIGHT MUST BE ALIGNED WITH REAR SIGHT

TARGET APPROACHING



ON TITLE, DISNEY INTRODUCES BIT OF NONMILITARY ART



POSITION OF SIGHT SHOWS RIFLE AIMED AT TANK DRIVER

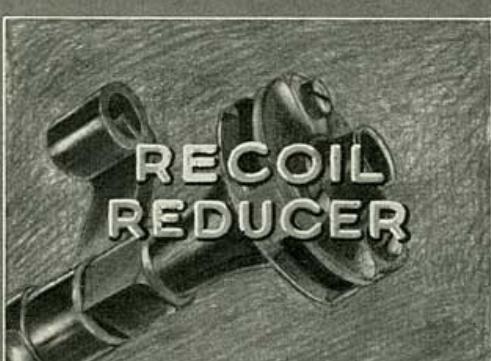
ONE LENGTH

POINT OF AIM

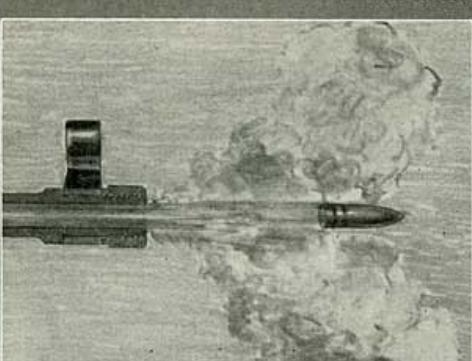


THIS SHOWS HOW TO HIT SPEEDING TANK BY AIMING AHEAD

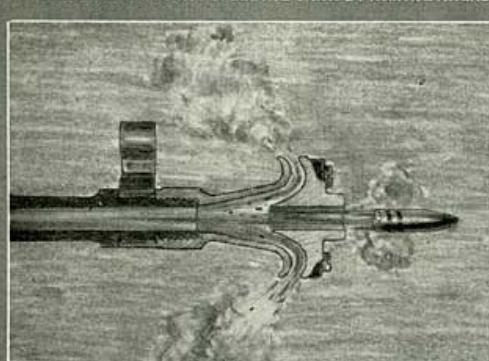
RECOIL REDUCER



THIS DEVICE IS USED TO REDUCE KICKBACK FROM FIRING



ON RIFLE WITHOUT REDUCER, GAS CAUSES BIG KICKBACK



WITH REDUCER THIS IS HOW KICKBACK IS COUNTERACTED

MAGAZINE STRIPPING



THIS SHOWS HOW TO TAKE SHELL APART FOR CLEANING



SOLDIER IS WARNED TO BE CAREFUL WHEN OPENING CASE



OTHERWISE STEEL SPRING FLIES UP AND BOPS HIS NOSE



THIS SKETCH SHOWS THAT LIGHTNING FLASHES ON PILOT'S GOGGLES CAN CAUSE TEMPORARY BLINDNESS. THIS CAN BE AVOIDED BY KEEPING EYES ON INSTRUMENT PANEL

AEROLOGY FOR NAVY

Here are sketches from a series of aviation training films made for the U. S. Navy under the general heading, *Aeroology*. These include *Thunderstorms*, *Fog and Ice*. Their purpose is to acquaint a student pilot with conditions which he will encounter in actual flight. Disney's artists simulate these conditions with surprising realism, aided by a sound-effects

man who creates the proper noise of wind, thunder, rain. Also by this method pilots can experience rare weather conditions which they might not meet in a year of routine flying.

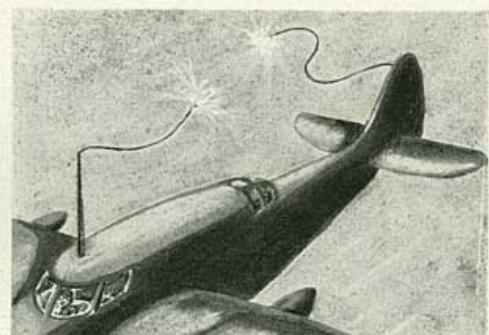
These films were supervised by naval aviation experts, while some of Disney's staff learned to fly so that they could better understand their problems.



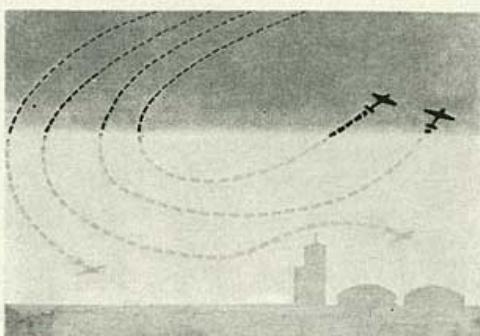
CUMULUS CLOUD IN FAIR SKY WARNS OF THUNDERSTORM



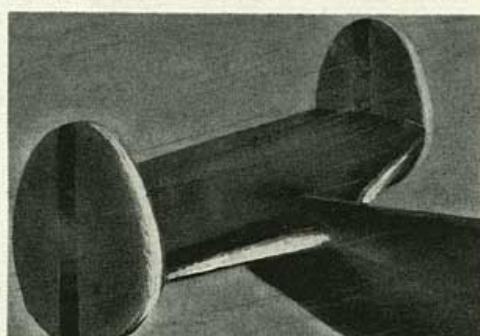
LIGHTNING AT NIGHT SHOWS PILOT BREAK IN CLOUDS



LIGHTNING HITS ANTENNA, BREAKING COMMUNICATIONS



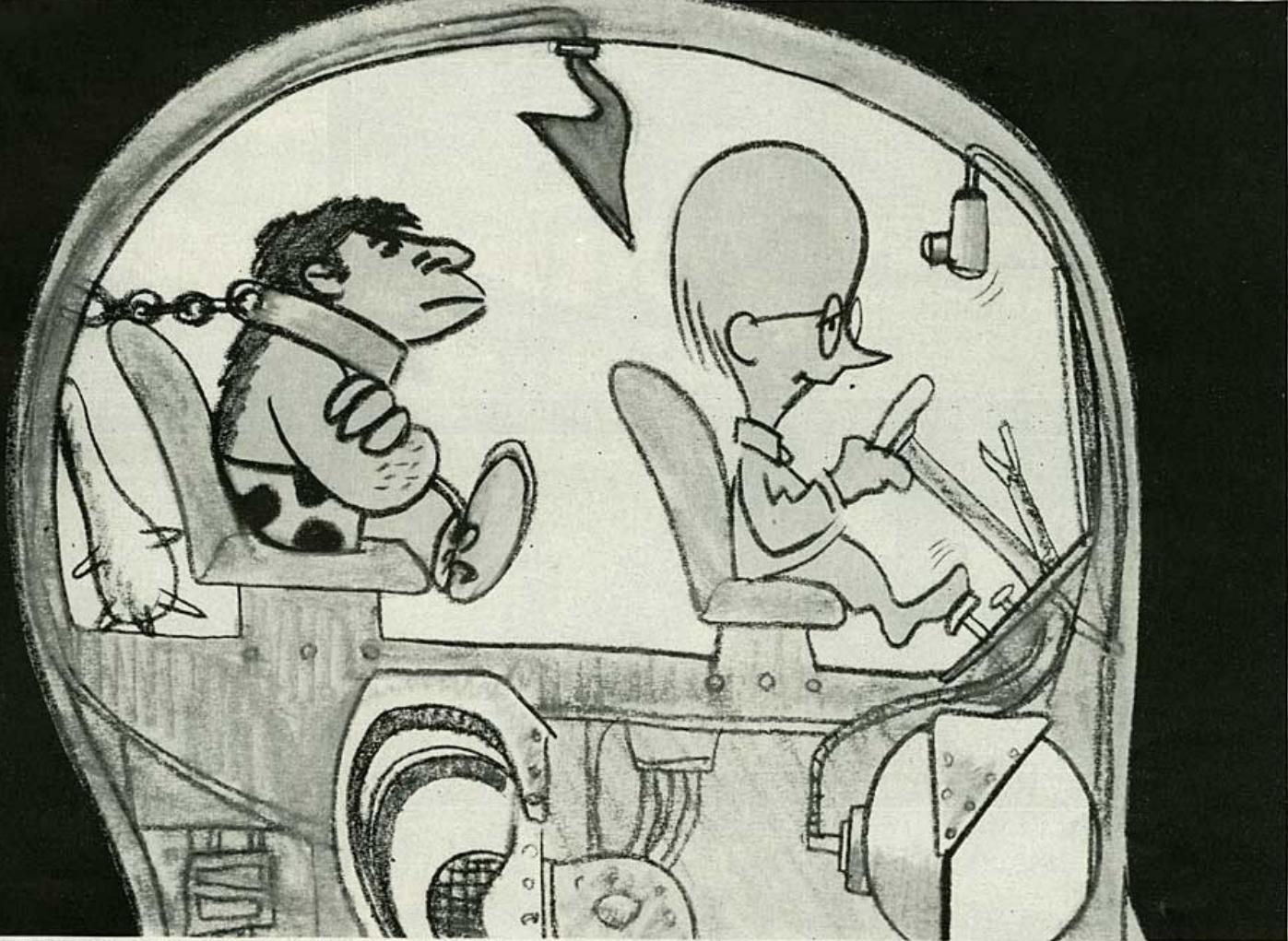
PLANES UNABLE TO LAND IN FOG MUST SEEK OTHER FIELD



PLANE IS WEIGHED DOWN BY ICE FORMING ON ITS TAIL



ICE-LADEN PLANE LANDS TOO SOON, BUMPS OVER FENCE



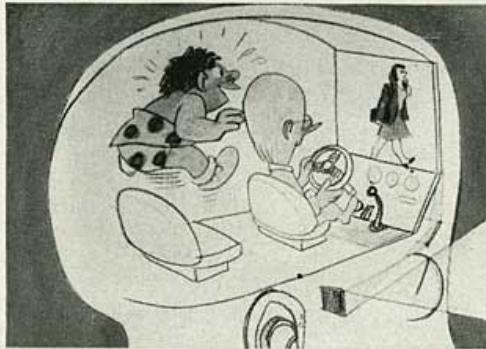
INSIDE THE HEAD OF AN AVERAGE AMERICAN, "REASON" SITS AT WHEEL OF AN AUTO WHILE PRIMITIVE "EMOTION" IS CHAINED BEHIND, YELLING INTO A SPEAKING TUBE

REASON AND EMOTION

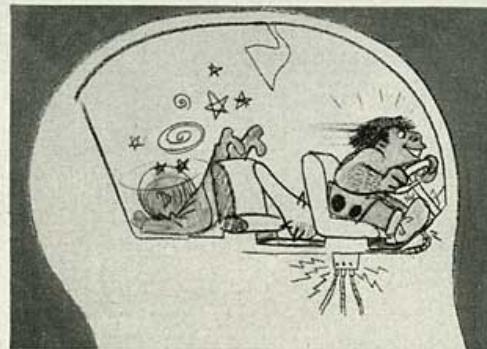
Here are sketches from a new Disney short now being filmed. Like several of his war subjects, it is based on a rough idea offered by the U. S. Government, but done entirely at Disney's expense and released by him through RKO. It is presented as straight entertainment with wartime appeal.

Disney tackles here the difficult subject of Rea-

son and Emotion and brings it off brilliantly. Looking with X-ray eyes into human heads, he draws a humorously exaggerated portrait of Reason as a bespectacled professor, and Emotion as a cave man. When Emotion runs wild, especially in the head of a Nazi, there is hell to pay. But Disney takes care to demonstrate that Emotion in its place is a good thing.



WHEN PRETTY GIRL ANKLES BY, EMOTION BUSTS LOOSE



EMOTION KNOCKS OUT REASON, TAKES OVER THE WHEEL



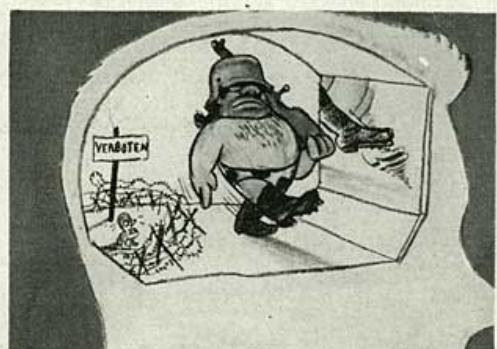
EMOTION SHOUTS, "HI, BABE.", GETS SMACKED DOWN



INSIDE A NAZI HEAD EMOTION SALUTES THE SWASTIKA



AS REASON SHRINKS, EMOTION APPLAUDS BOOK BURNING



WITH REASON IN A DETENTION CAMP, EMOTION STRUTS

DISNEY GOES TO WAR (continued)

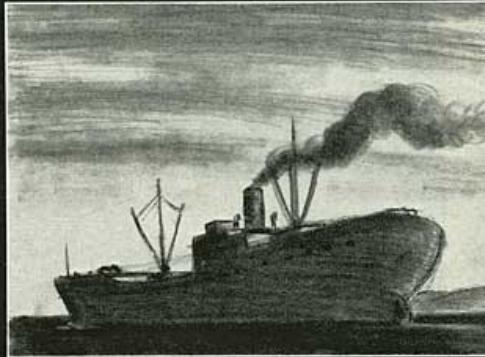
HE USES HALIFAX DISASTER AS GRIM ILLUSTRATION FOR



THE PORT OF HALIFAX IN 1917 IS CHOKED WITH WARSHIPS



THE RELIEF SHIP "IMO" STARTS OUT OF NARROW CHANNEL



MUNITION SHIP "MONT BLANC" HEADS INTO THE CHANNEL



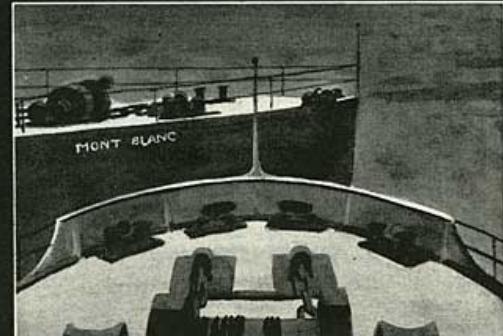
CAPTAIN OF "MONT BLANC" SEES "IMO" ON HIS PORT BOW



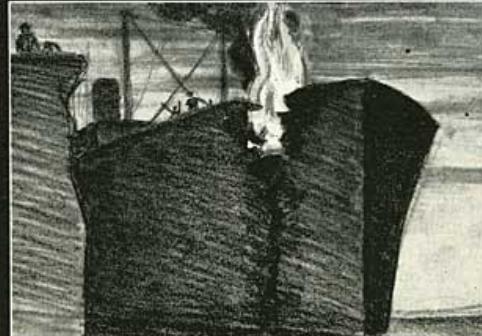
"MONT BLANC" SIGNALS SHE IS TURNING TO STARBOARD



THE "IMO" (LEFT) CONFUSES SIGNAL AND TURNS TO PORT



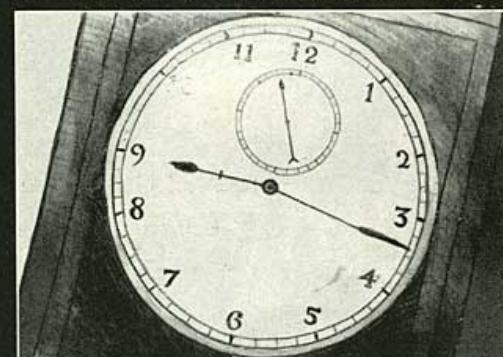
TWO SHIPS MEET. "MONT BLANC" SWERVES, BUT TOO LATE



COLLISION CAUSES FLAME TO SPURT FROM "MONT BLANC"



"MONT BLANC" CREW FLEES, AWARE OF HER DEADLY CARGO



SHIPS COLLIDED AT 9 A.M. NOTHING HAPPENS UNTIL 9:17



THEN THE 3,000 TONS OF TNT ON "MONT BLANC" EXPLODES



WITH 2,000 DEAD, 20,000 INJURED, CITY BURNS ALL NIGHT



NEXT MORNING THE BLACK HORROR OF THE LEVELED CITY IS BLANKETED IN SNOW. ONE OF HISTORY'S WORST DISASTERS COULD HAVE BEEN AVOIDED BY OBSERVING RULES OF ROAD

RULES OF THE NAUTICAL ROAD

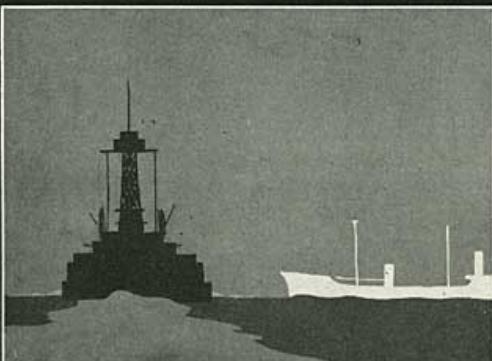
A bible for Navy officers and men of the Merchant Marine is Lt. Commander Raymond Farwell's *The Rules of the Nautical Road*. This is a rule book for navigating all kinds of ships under all kinds of conditions. Disney's biggest single job for the Navy was to make a movie of this book, to be shown at naval train-

ing bases so these all-important rules can be studied in action.

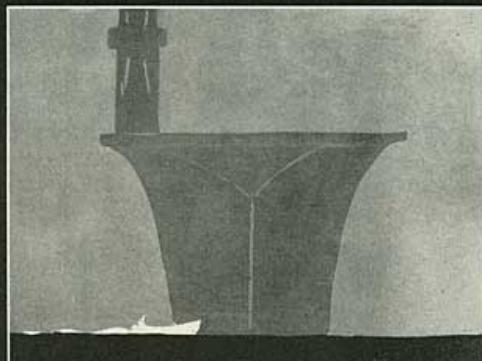
As an object lesson, Disney begins his movie with a review of the terrible Halifax disaster in 1917 (see opposite page). He shows how the French ship, *Mont Blanc*, loaded with TNT, approached the *Imo*, a freighter with war-relief supplies for Belgium. The *Mont Blanc* signaled she was turning to starboard. The *Imo* seemed to confuse the signal, and turned to port. They collided. And the explosion demolished Halifax harbor and cost 2,000 lives.

Then the movie goes into a detailed discussion of individual rules, using clear-cut animated diagrams, some of which are reproduced below.

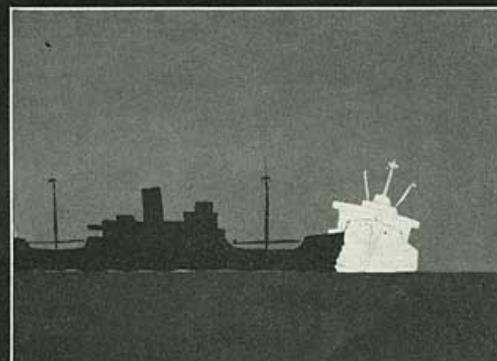
Disney's device of using historical events to point up otherwise dull factual material will be developed further in a series of movies recently ordered by the Army. These will teach military strategy by showing how battles in the present war have been won and lost, and will be designed both for training and as spectacular historical documents. Advisor on this project is Military Expert Lieutenant Colonel Paul W. Thompson. Movies planned so far are *Blitzkrieg in Poland*, *The Defense of France*, *Invasion of Greece* and *Campaign in the Low Countries*. Campaigns will be seen from all angles, sometimes from high above, so that interlocking causes and effects can be studied, giving the beholder a God's-eye view of history.



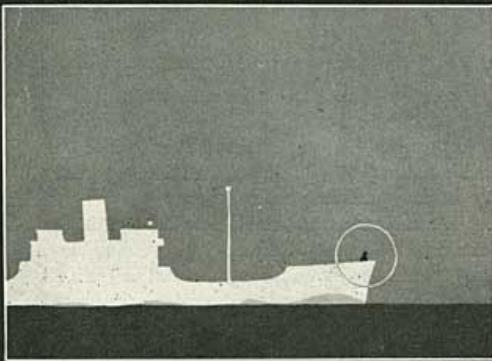
APPROACHING SHIPS ARE SHOWN HERE IN COLLISION PERIL



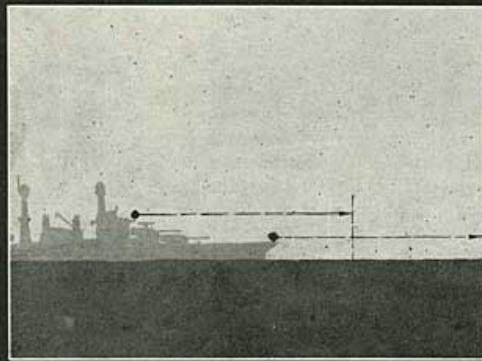
TINY BOAT SOMETIMES HAS RIGHT OF WAY OVER BIG ONE



BLACK SHIP IS AT FAULT FOR RAMMING STATIONARY SHIP



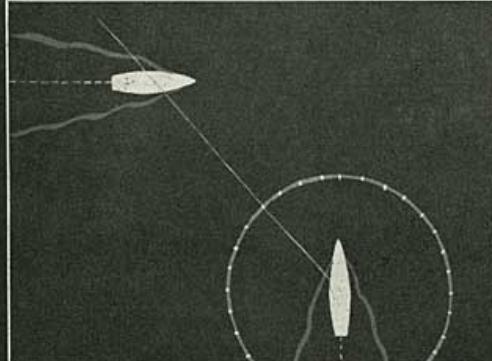
LOOKOUT MUST BE STATIONED FAR FORWARD, NOT HIGH



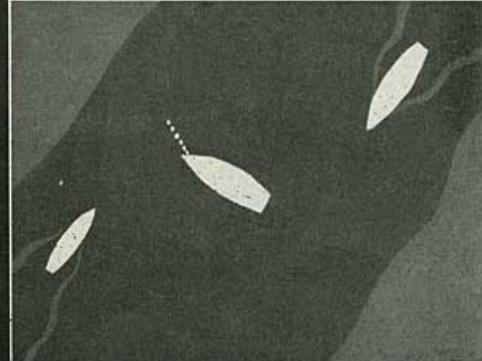
LOW LOOKOUT SEES FARTHER IN FOG THAN HIGH LOOKOUT



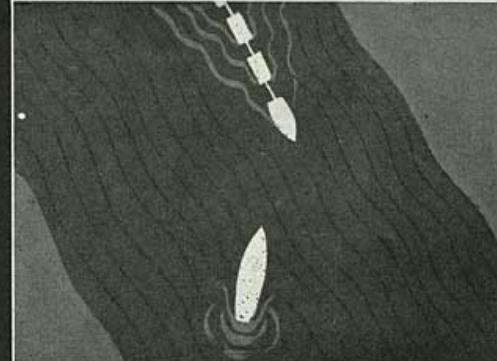
LOOKOUT SHOULD BE PROTECTED FROM HEAVY WEATHER



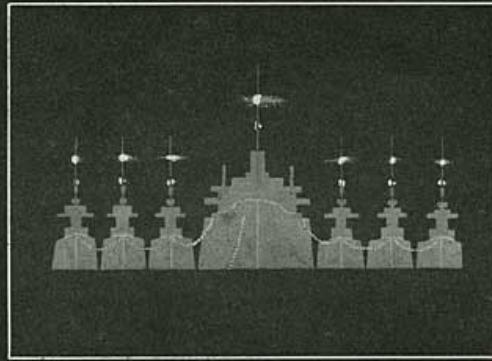
SHIPS APPROACHING AT 315° ARE IN DANGER OF A CRASH



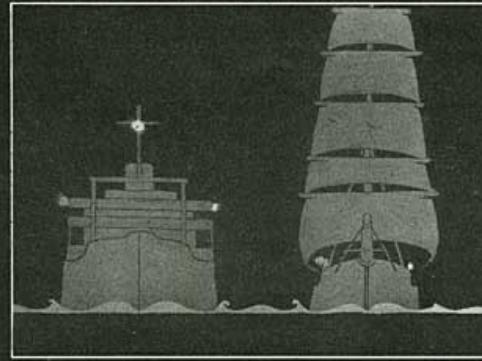
ANCHORED SHIP SHOULD NOT BLOCK BUSY SHIPPING LANE



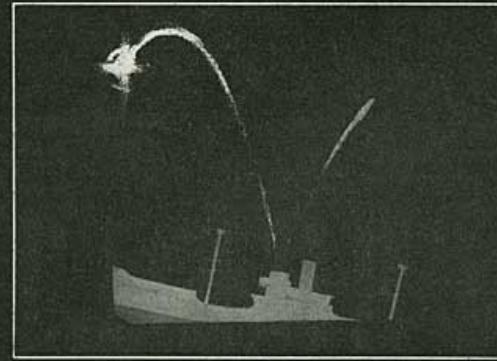
HARD-TO-MANEUVER TOW SHIP HAS RIGHT OVER FREE SHIP



SHIPS TIED UP TOGETHER MUST SHOW OWN ANCHOR LIGHTS

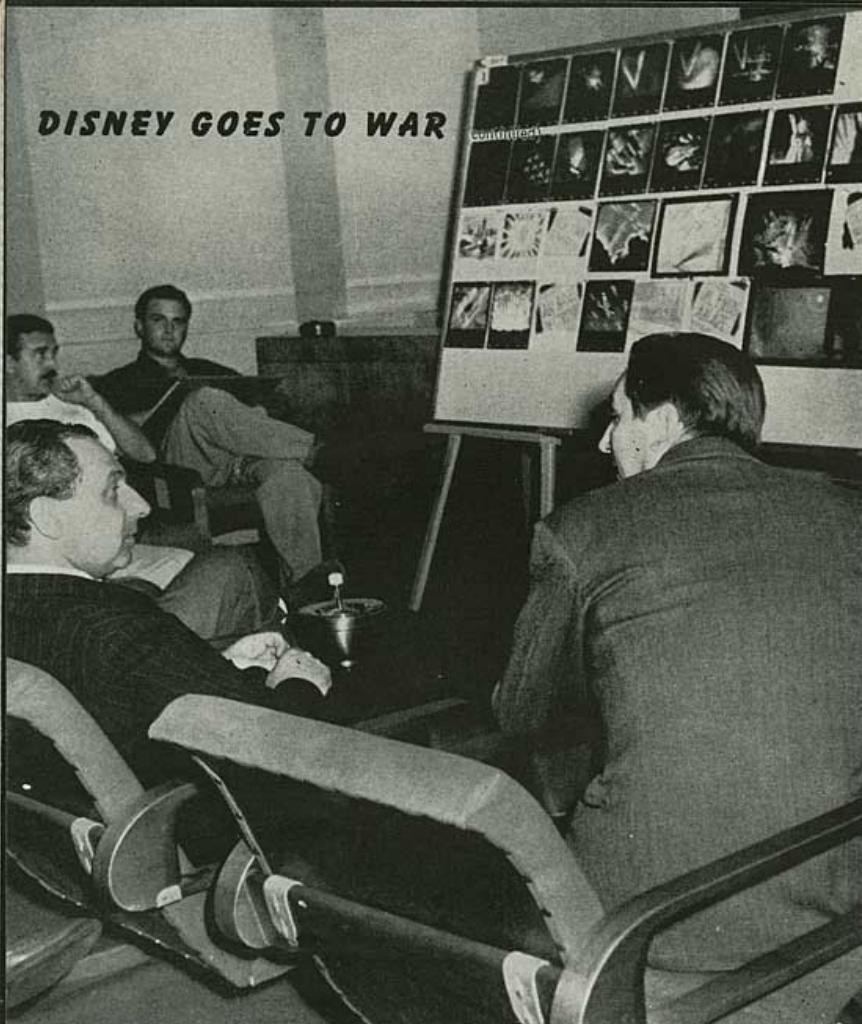


MASTHEAD LIGHT NEEDED ON STEAMSHIP, NOT ON SAIL



A ROCKET OR FLARE IS A STANDARD SIGNAL OF DISTRESS

DISNEY GOES TO WAR



Disney and Seversky (left) confer before story board illustrating a new Disney movie of Seversky's book, *Victory Through Air Power*. Below: Disney examines model plane used for plane-identification film with Lieutenant Hutchison and story director. On wall are diagrams for Navy flight training film.



Expert advice is given to Disney (center) by Captain John Phillips (left) and Lieutenant J. C. Hutchison who are discussing sketches for *The Rules of the Nautical Road*.

ON HIS WALLS IS DISNEY'S FUTURE

The shape of things to come for Walt Disney is pretty well forecast by the drawings on his walls. As you see here, sketches from his future films are tacked to story boards which are the focal point of his famous story-board conferences. These are the heart and soul of Disney's work. For here his artists get together, pitch in their suggestions and criticisms, carry on their peculiarly democratic art.

Right now Disney is most excited about his new full-length film based on Major Alexander De Seversky's *Victory Through Air Power*. Some time ago Disney planned to film history of aviation from its legendary beginnings to its fantastic future. Seversky's book spurred him on. Now he has hired Seversky to appear in the film, which will be released in November. Also in the fall he will release a delightful cartoon travel picture, based on his trip to South America.

Walt Disney is the first to admit that the medium he is still perfecting is greater than himself. The possibilities of it are limitless. But Disney will go a long way toward exploring them because it is characteristic of the man who started with a mouse that he has never stood still.



In his office, Disney is surrounded by pictures of his two daughters and a big gold Oscar with seven little Oscars. He won these for *Snow White and the Seven Dwarfs*.



**IN DISNEY STUDIO CAMERAMEN
SHOOT PICTURES FROM UP HIGH
WHILE GIRLS INK IN COLORS**