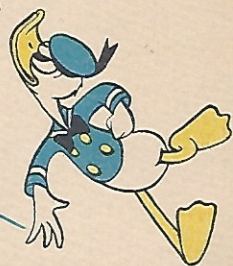


DISPATCH



FROM DISNEY'S





*Published for employees in the services
by employees at Walt Disney Productions, Burbank, California*

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Volume One

Ralph Parker, Editor

Number One

PEOPLE who write forewords are inclined to talk down to the audience. Talking to you fellow employees in the services, I find myself looking up in a spirit of admiration.

Here is news of our effort to back you up, along with glimpses of familiar faces and happenings. We hope this will make you feel like grabbing pencil, brush or camera and sending us news of yourself. Your contributions are welcome—the magazine will be the medium through which every employee can learn what you are doing and thinking.

Working, as we never worked before, on films for the army and navy, we are thinking of the time when you are coming back. Animation is proving, with war films, that it can help with major problems. The lessons learned, you will apply constructively in solving the problems of peace.

Making training films about torpedo tactics, anti-tank guns, forming methods and others too hush-hush to mention, we are learning techniques for tackling our share of the reconstruction problems ahead. Films for the preservation of health and morale in war lead directly to comparable films for peace.

Making films for the development of better understanding between North and South America, we look forward to similar work on a world-wide scale. New and better types of educational motion pictures must give cohesion to this torn earth. Light for China and India must reach their millions through the projection machine. Science, Economics and Industry must be given a voice which all can understand. With these and a thousand other problems, the motion picture can be more helpful than any other force.

That is the work to which you will return with the ending of war. It is an important part of the work to be done, a good thought to hold. Using the ways and means which the art of animation is acquiring through films for war, you will make constructive educational films for peace.

Wherever you are, the good wishes of each of us are with you.

Private Joe Disney

c/o Postmaster, San Francisco, California

Dear Joe:

Received your most welcome letter this morning, and it goes without saying that we were mighty happy to hear from you.

It certainly seems longer than a year since you volunteered. I guess mainly because so much has happened in that short time. Since you left, a lot more of the fellows and even the girls have joined the Army, Navy, Marine Corps, Coast Guard, Ferry Command and C. A. A. We now have quite a service flag and all of us here are damn proud of it. We have it hanging in the 2nd floor window facing the theatre, and it's visible from the walk as you come in from the commissary. Nora and Esther made it at night after work, and we think it is about the best-looking job in the valley.

In answer to your question about "what are we doing," well, we're about 90% converted to making films for Uncle Sam. Yes, José, you wouldn't recognize the place—it has changed so much from a production standpoint. Much of the work is for the Army and Navy in the nature of training films. These include such projects as "Aerology," "Rules of the Nautical Road," "The Weft Series," "Glider Training," and many others that are confidential and I can't mention them, but you'll probably be seeing them soon. We are also doing a series for the Coordinator of Inter-American Affairs in the interest of the "Good Neighbor" policy. We made another picture for the Treasury Department—called "The Spirit of '43."

In addition, we are making "Victory Through Air Power" and almost

all the Shorts being released have a timely background such as "Der Fuehrer's Face," "Education for Death," "Private Pluto," "Victory Vehicles," "Reason and Emotion" and others.

Along with a general conversion of the product has also come a change in our methods of operation. Many of the units are intact within themselves, and contain all the elements of production such as Story, Direction, Layout, Animation, Background, Checking, and Inking and Painting all in the same unit. Actually, the only time a scene leaves the unit is for camera work.

Speaking of camera work, the cameras are grinding out footage on a 20-hour day, six days a week. The four extra hours are used for servicing the equipment. It might interest you to know that in the last four months we have shipped over 50,000 feet of film—which is almost as much film as we shipped in 1941 and 1942 combined.

We are all plenty cost-conscious, too, and we're trying our level best to do each picture, no matter how tough, as inexpensively as possible, and so far I think we've done a pretty good job of it and are still retaining our standard of quality.

But speaking of jobs, Joe, we know that you are the boys who are doing the real jobs. We're all proud of you.

I know it's tough for you to write from out there and tell us about yourself, but if you do get a chance, drop a line now and then and we'll assure a quick answer.

Best wishes,

Mickey

Major de Seversky's best-selling "Victory Through Air Power" is being translated into film by Walt Disney Studio.

Air Power Through Pictures

By Major Alexander P. de Seversky

THE FILMS—and in particular the animated film technique—seem to me perfectly suited to bridge the gap between the Air Power reality and popular understanding of that reality.

The human race, unfortunately, is not able to visualize novelties. As the old phrase has it, we must "see it to believe it." Only direct personal observation will convince the skeptic who resides in every human mind. The result is that long

after new developments have been brought into being, the great mass of people refuse, psychologically, to credit them and to act upon them.

We need only see how country after country repeated strategic mistakes made by others. We Americans, for instance, continued to underestimate strategic aviation long after it had been accepted by other countries. We continued to rely on old devices long after they had been shown to be hopeless when confronted with modern air power. We continued to herd our airplanes together on the ground long after the importance of dispersement had been proven in many theatres of war.

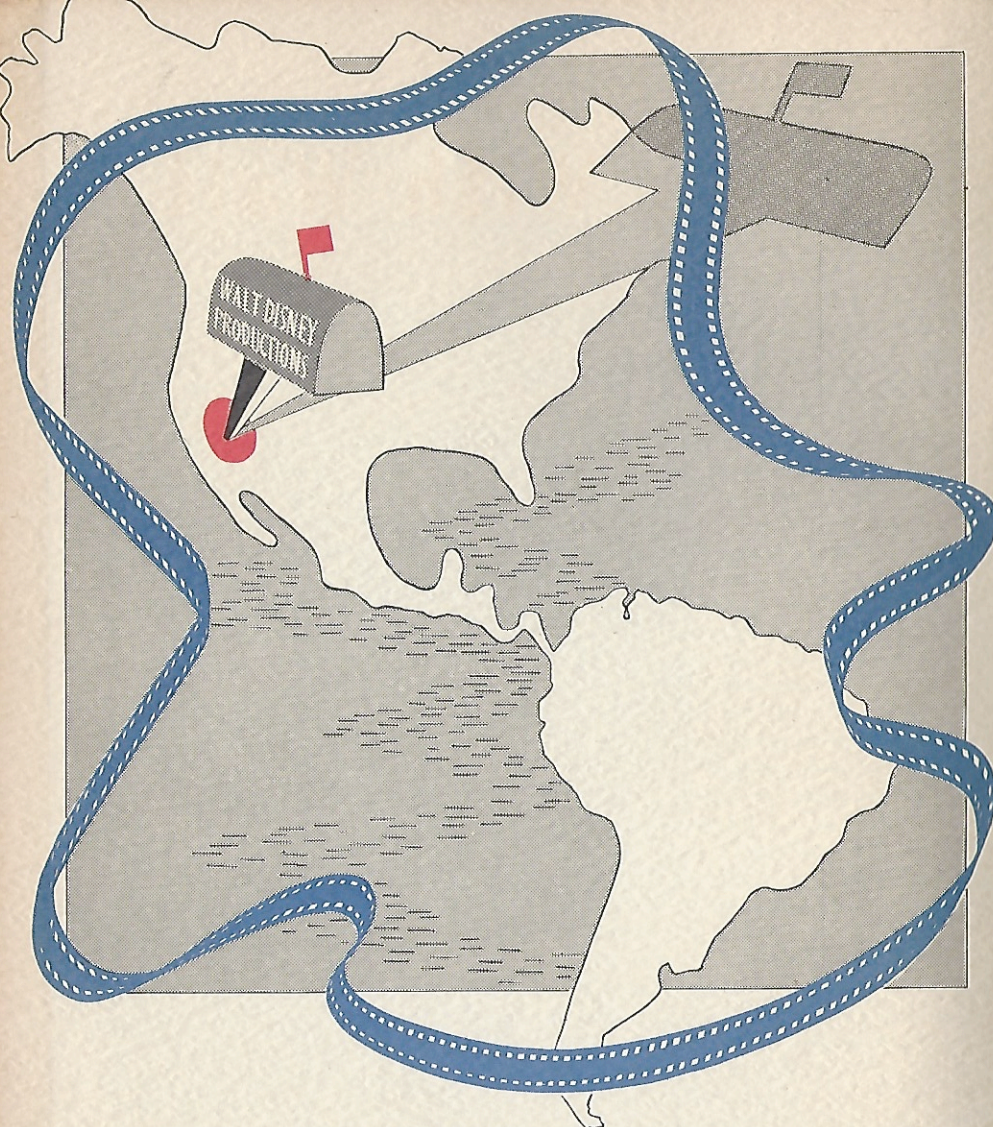


Seversky & Disney

Apparently it was necessary for Americans to see the thing happen with their own eyes—to acquire the understanding of certain facts *visually*. And that is where the Disney films come in. They go a long way toward providing the equivalent for personal experience. They reach the intelligence, not only through words, but visually. Indeed, the magic of the animated cartoon technique is such that the onlooker sees events of

today and those to come more sharply, more comprehendingly, than if he were present at that event in real life.

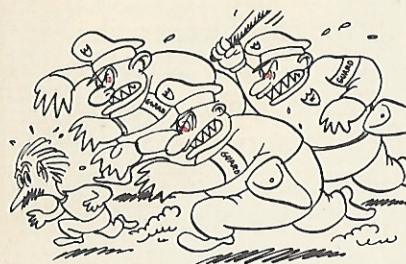
A detailed and deep-reaching grasp of Air Power facts by the whole American people is essential, not only to win this war but to protect the fruits of victory and to make the peace enduring. The Disney air-power pictures are helping immeasurably by shortening the period of enlightenment in this respect. With his every aviation presentation, we come closer as a nation to leadership in the aeronautical era which humankind is now entering.



HEMISPHERE-WIDE are picture-making activities of Disney Studio. Canada started the international ball rolling by ordering a film covering instruction in the anti-tank rifle, a new sort of training film combining animation with live photography. Now activity includes the far northwest, where the weather and strategic problems of the Aleutian Islands are pictured for the Navy and Army.

Extensive is production for the Coordinator of Inter-American Affairs. Subjects for the encouragement of hemisphere-wide cooperation include health, agriculture and industry as well as culture and folklore, music and romance.

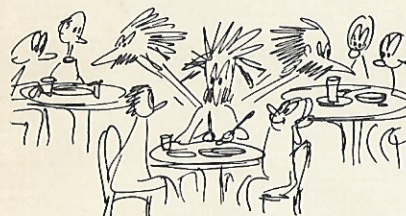
A Day With Walt



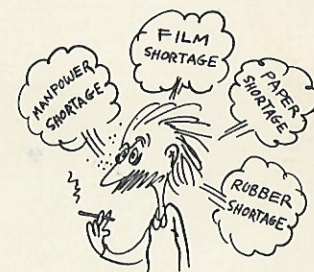
Walt, arriving at the studio, is greeted by a reception committee bearing messages . . .



The army and navy join Walt at the conference table . . .



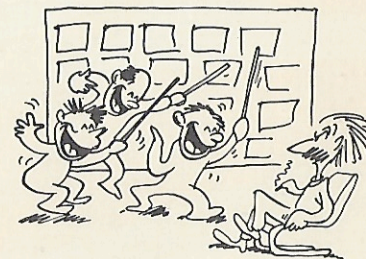
—eats lunch, talking to three tables at the same time . . .



—enjoys a quiet cigarette while his mind roves . . .



—journeys into the hall, where he is approached by persons having problems . . .



—listens to the gang "selling" a gag in "Victory Through Air Power" . . .



Joe Grant, offering an idea to Walt, holds him with his electric eye while Dick Huemer prays hopefully . . .



—answers fan mail . . .



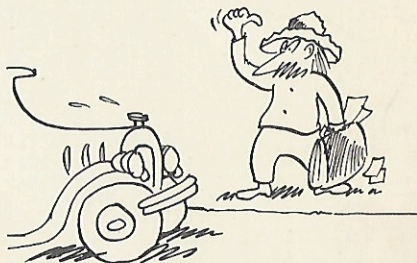
—gives careful consideration to Donald Duck's comments about his work for the day . . .



Walt ponders the philosophic values in a script . . .



—speaks Mickey Mouse's voice, an assignment which has always been his exclusively . . .



—hitches a ride with a car pool.

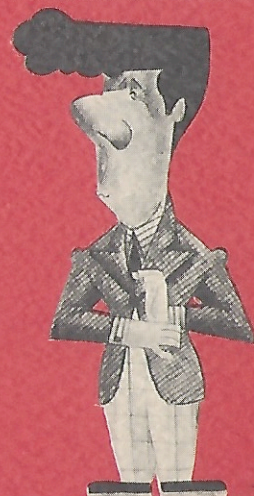
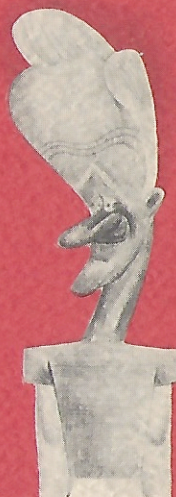
The drawings by Roy Williams,
the words by Ralph Parker

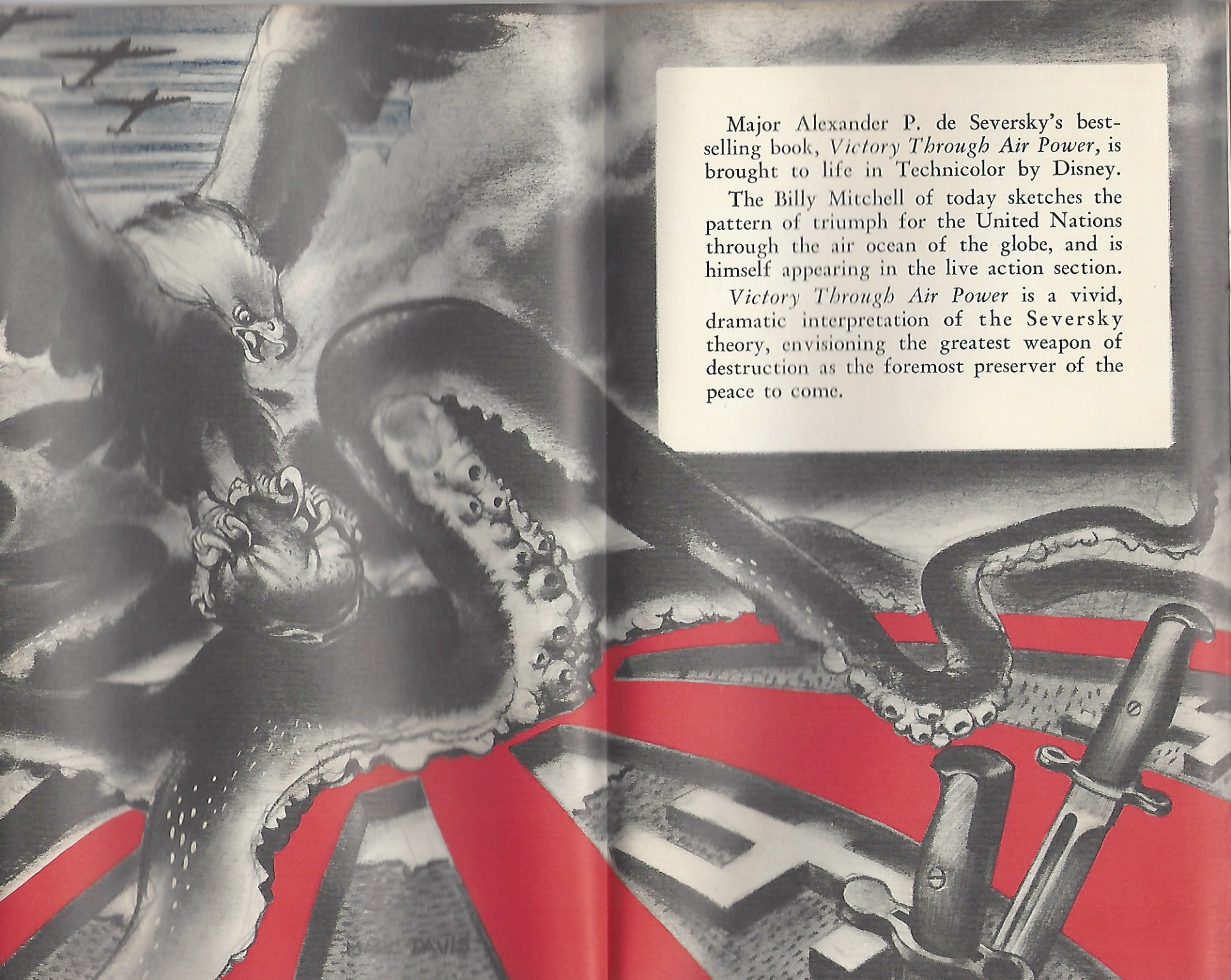
Veterans in their twenties and thirties are a very high percentage of Disney employees. Most of them have worked at many sorts of jobs within the studio. Now animation is second nature to them. Here's a page of "samples."

Caricaturist, T. Hee here applies to himself the same twinkling, half-closed discerning eye with which he impinges fellow-artists on this page. Possessor of the most unusual name among studio personnel, T. Hee began with the studio eight years ago. Hee has worked on *Pinocchio*, *Fantasia* and *Reluctant Dragon*. He was immersed in the whimsy of *Peter Pan* when that picture was suddenly halted temporarily to make room for the vital *Victory Through Air Power*. As story director of the aviation drama, he achieved prompt conversion to its portrayal of mechanics, war and history.

"Whitey" Lou Debney sold newspapers to Walt and Roy Disney when they were making animated cartoons in a garage. Whitey had just turned 12. After five years of observing and hoping, he went to work in their cutting department. Worked in every technical department during the following nine years. Now he directs films made exclusively for Army showings. Typical is a film providing detailed instruction in the operation of gliders.

"Freddie" Moore began working for Walt back in 1930. Eighteen at the time, he worked as an Inbetweener, eventually becoming an Animator. *The Three Little Pigs* established him as one of the top men in the business. Professionally known for his animal figures, he is privately hailed for the cuteness of his nudes. A sample Freddie Moore nude is to be found on this number's Pin-Up for Service Men. Freddie's design and color have enhanced the several blocs of goodwill films winning praise in Latin America. Like his fellow-cartoonists, he achieved prompt conversion to new problems when assigned to an anti-tank instruction film for Canada.





Major Alexander P. de Seversky's best-selling book, *Victory Through Air Power*, is brought to life in Technicolor by Disney.

The Billy Mitchell of today sketches the pattern of triumph for the United Nations through the air ocean of the globe, and is himself appearing in the live action section.

Victory Through Air Power is a vivid, dramatic interpretation of the Seversky theory, envisioning the greatest weapon of destruction as the foremost preserver of the peace to come.

Films Unite with Textbooks

FOR TWO decades and more, educators have recognized the value of the motion picture screen as a teaching medium. Many of them have emphatically voiced their belief that the film is the educational tool of tomorrow. Not a few have made serious and prolonged efforts to carry that belief into practice.

Despite this, the educational film has failed to take the place anticipated for it. Will the war finally accomplish this desirable result? There is every indication that it may well do so.

There have been many reasons for the slow advance of the educational screen—too many to catalogue here—but certainly two of the major reasons have been a lack of high quality teaching films and an even greater lack of any co-ordinated program of films and textbooks.

The lack of films has been mainly a financial matter. Good films have been made occasionally for little money, but by and large, too much penury in this respect is incompatible with consistent quality. The production of a program of high grade educational films demands a serious capital outlay, and in the past there has been no agency or firm willing to undertake this in a broad manner. The potential returns were and still are enormous, but professional film-making organizations have felt that education was outside of their province, and educational and textbook authorities felt that motion pictures were outside their particular province.

A number of schools have made praiseworthy efforts to do something

on their own, with good pedagogic facilities but with deplorably inadequate motion picture resources. A large number of educational film companies have sprung up, which deserve the warmest admiration for the brave fight they have made to advance the use of the screen in schools. Lacking, however, a well-financed program of wide scope, they have been forced to work with small budgets, placing a severe limitation on equipment, production expenditure and personnel.

Fortunately, the government has long recognized the potential power of the screen in this respect, and the war has made it possible for various branches of the government to obtain appropriations which have set into motion serious educational film projects of tremendous scope. These are already proving their value, and there is every reason to hope that the momentum thus acquired will carry the educational screen to the high position which it has long merited.

An example of this is the series of films on Sheet Metal Aircraft Manufacture being made by the Walt Disney Studios for the Bureau of Aeronautics of the United States Navy. With the co-operation of the majority of the leading aircraft plants in this country, a camera crew as completely outfitted as that which would be sent out on an important entertainment feature has visited these plants and filmed the operations essential to the series. To this has been added the magic of animation to make clear those things not visible to the eye, because of inaccessibility or rapidity of occurrence.

Recognizing, however, that the film demands properly co-ordinated textbooks, if it is to accomplish its full effect, the Bureau of Aeronautics arranged for the International Correspondence Schools to prepare a series of handbooks, each integrated with a portion of the film project. Films and books have been prepared from common source material—scenes from the films are used as illustrations in the texts—resulting in a teaching project where the motion picture film and the printed word are a completely co-ordinated whole.

Another project now in production at the Disney Studios incorporates this same advance principle of co-ordinated visual education. This series covers meteorology for airplane pilots, or, as it is known, Aerology, and is a project of the U. S. Navy Training Films Unit.

The Aerology pictures will prove of enormous value to student pilots, who often take their first training in areas where many types of weather are almost never encountered. The films, by a combination of animated drawings and motion photography, show vividly how weather is made, how to recognize the appearance of storms, icing conditions, fog, etc., illustrate the indications which his instrument panel will give him, tell him what to do under each set of conditions and show graphically what may happen if he fails to do the right thing.

This series is also accompanied by a complete set of textbooks, closely integrated with the material incorporated in the films, so as to reinforce and deepen the impression made by them on the mind of the student pilot.

Lars Moën



VISUAL EDUCATION is the keystone of the hemisphere-wide work of Walt Disney Studio for the Coordinator of Inter-American Affairs.

Conferring recently at the studio were Dr. Enrique S. de Lozada, special advisor, and Kenneth Holland, director of the department of education at the Coordinator's office; Dr. Hernane Tavares de Sa, of the University of Sao Paulo, Brazil; Jorge Delano, Santiago, Chile; and Jackson Leichter, from the Coordinator's Hollywood office.

Professor Clemente Olvera y Soto, one of Mexico's foremost authorities on agriculture, visited the studio and discussed educational films.

Jack Cutting and Bill Cottrell, of Disney's Foreign Relations Department, are touring Central America to request advice and gather information concerning educational films. Itinerary includes Mexico, Guatemala, San Salvador, Costa Rica, and Cuba, terminating in Washington. Preliminary survey for a forthcoming picture about Cuba is also being made.

Plans are being formulated for a seminar to be held at the studio under the auspices of the Coordinator's office . . . Educators from the Americas will meet to discuss educational film subjects and to further the understanding of health and educational problems common to the Americas.

Communique from the Film Front

AS I CAME into the studio this morning and saw our service flag with 165 stars on it (two gold), I was jolted into the realization that the war is rapidly making us an organization of veterans, and I do mean oldtimers.

Many of us who are following through while you are scattered the globe over defending our freedom, thought we had settled that issue twenty-five years ago. Schicklgruber decided differently, however, and now we oldtimers find ourselves fighting with the one weapon we are most capable of handling—the motion picture.

You know better than we do at home what it means to see a good motion picture after a back-breaking

day. Your morale, and that of every United Nations soldier, is very much our obligation. The training film, too, is most important, as our Army and Navy have found. So, too, are the pictures on health, and those which carry the message of America's might to all free countries.

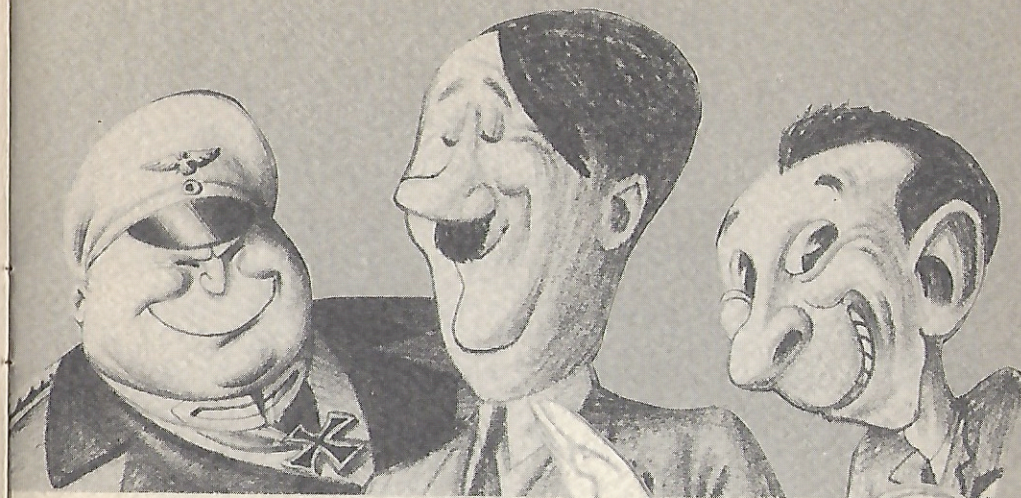
This work we are doing today under the heading of defense films has opened up a tremendous field for our medium. It's an education to us as well. When this mess is all over, and we are free men once more, I sincerely hope that you will be instrumental, with us, in bringing our medium to the heights which we now can see ahead for it.

Walt Disney

If our World War I vets had looked then as they look now...



1918:	ROY DISNEY	PERCE PEARCE	BEN SHARPSTEEN	JACK KING
	Gob	Chief Petty Officer	Private, Marines	Private, Signal Corps
1943:	Exec. Vice-Pres.	Story Director	Producer	Director

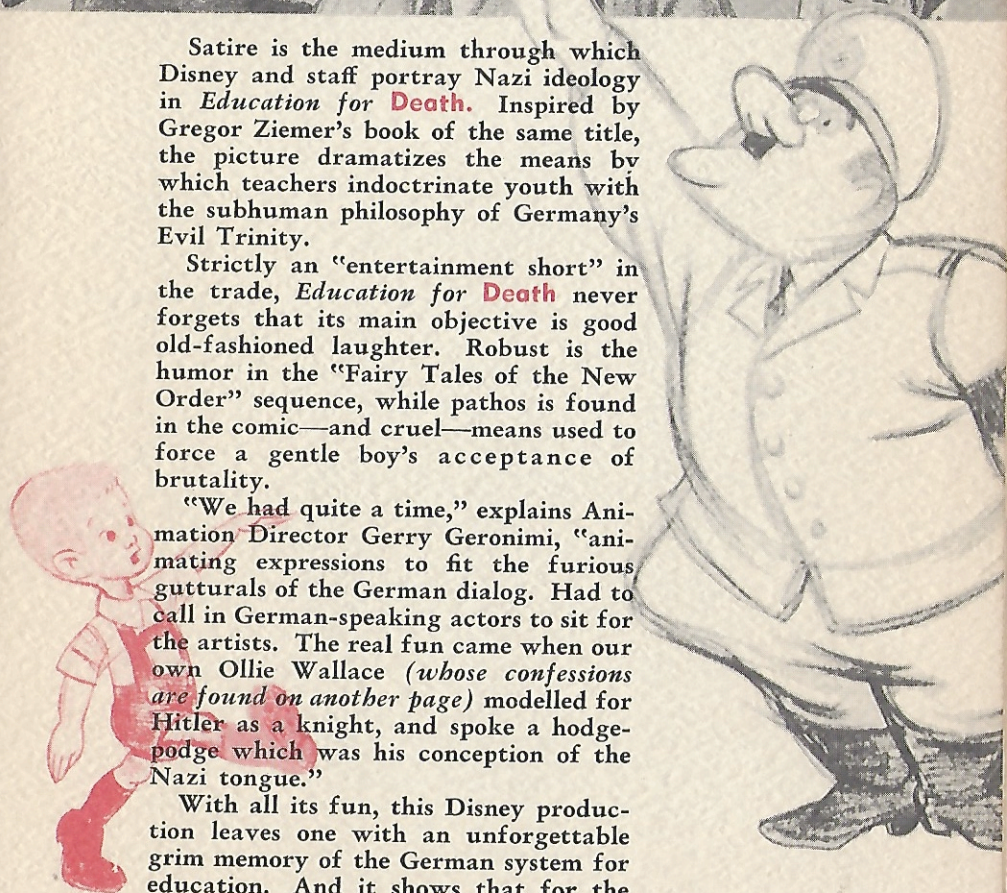


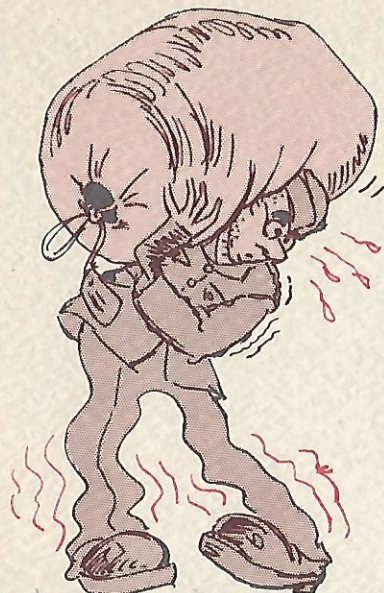
Satire is the medium through which Disney and staff portray Nazi ideology in *Education for Death*. Inspired by Gregor Ziemer's book of the same title, the picture dramatizes the means by which teachers indoctrinate youth with the subhuman philosophy of Germany's Evil Trinity.

Strictly an "entertainment short" in the trade, *Education for Death* never forgets that its main objective is good old-fashioned laughter. Robust is the humor in the "Fairy Tales of the New Order" sequence, while pathos is found in the comic—and cruel—means used to force a gentle boy's acceptance of brutality.

"We had quite a time," explains Animation Director Gerry Geronimi, "animating expressions to fit the furious gutturals of the German dialog. Had to call in German-speaking actors to sit for the artists. The real fun came when our own Ollie Wallace (*whose confessions are found on another page*) modelled for Hitler as a knight, and spoke a hodge-podge which was his conception of the Nazi tongue."

With all its fun, this Disney production leaves one with an unforgettable grim memory of the German system for education. And it shows that for the pupil himself the end is **death**.





HELLO EVERYBODY! I came over here on a Boeing Stratoliner, the plane usually reserved for kings and four-star generals. We flew pretty high and I never did see much water, mostly clouds. It was simpler than going across country (USA), and I didn't worry a bit . . . Those who might remember me as an Anglophobe will be surprised to know how much I enjoy being here and how easy it is to get along with the British. Their sense of humor isn't half as bad as we've been taught to believe. And fortunately for me, they're all pretty much interested in Mickey Mouse and Walt Disney . . . The countryside is wonderful. I often go down to Ayrshire, where Robert Burns was born and lived as a young man, and thrill to wandering around the famous spots he wrote about.

Your lieutenant,
GERRIT ROELOF
Somewhere in Scotland

Frank Thomas, with the First Motion Picture Unit of the Army Air Force at Culver City, addresses this accusing postal to Carl Johnson, studio trainer. "You didn't do enough," charges Frank. Carl's claim is that it isn't his fault—it's the Army's, for making the dufflebag too big.

DEAR MICKEY & GANG: Am having a swell time. All I have to do is get up at 5 o'clock, sweep and mop the barracks floor, clean and tidy my bunk, go outside and stand in line, march a mile to the parade ground, do a quarter mile at double time, march to chow, march back to the field, do calisthenics and drilling till noon, march a half mile back to chow, march back to the drill field, do squad drill and more calisthenics till 4:30, march to chow again, march back to the barracks again and scrub like hell on my clothes until 6 or 7 at night. While we're resting we do guard duty, special detail jobs, have fire drill, air raid drill, bunk inspection, etc. . . . This place is so full of Texans that it seems like half the state enlisted. The rest are from Arkansas. "Where are you-all from?" is all you can hear . . . The barbers average about 40 seconds per head—War Time. Where you used to stroke your locks, you just lay your hand and feel once. That's enough . . . I was shut up for three weeks while taking shots . . . We have to wash our own clothes. (dammit) and it's sure a funny sight to see a few hundred boys out on the wash racks scrubbing away for all the world like ma on wash day . . . Mickey, you never saw such a homesick bunch of fellows in your life.

GENE (EUGENE L.) FOSTER
Sp. 2C Co. 42-6E
U. S. N. T. S.
San Diego, Calif.



DEAR HAL: Time has streaked by so quickly and a million things have happened since last I enjoyed the nice crisp California sunshine . . . I found myself starved for some kind of motion picture work—so began to amuse myself by writing a scenario for a training film on the Operational Training Units. I presented it, and it was approved. I'm shooting it on 16 mm. . . . I hear you're plenty busy out there in the studio. "Victory Through Air Power" sounds grand. Also saw spread in *Pic* on the Agriculture short—which looked swell.

DICK LYFORD
Third Air Force Headquarters
Tampa, Florida.

HELLO EVERYONE! I was at Fort MacArthur for two weeks after induction . . . After arrival at Camp Crowder, Missouri, I was given more tests to ascertain aptitude. I was classified in the radio school, and will study after my two weeks' basic course . . . So far, I am very favorably impressed with the Signal Corps.

Regards, **JOHNNY SKRIFVARS**

DEAR MICKEY & GANG: It was with a great deal of pride, pleasure and homesickness that I picked up *Life* and saw so many familiar faces. Art trying to look important just because he's a daddy. Katy a little camera shy and Ruthie busy as a little bee. I didn't recognize the girl in the left foreground, or the right eye and tip of nose peeking from behind her. New material?? . . . I was sorry to hear of your recent illness, Mickey. But with all the work you guys are turning out, I can understand. We over here have had many an opportunity to see the kind of work you all are turning out. It really puts the ideas across. Keep up the good work, and if you have a little time in between scenes—drop me a line. "SHADOW" (P. G.) MARTIN

As ever, Pho. M 3/C, Pearl Harbor, T.H.

NEXT!



"Wooly" (Wolfgang) Reitherman, attached to the Ferry Command at Long Beach, keeps in touch with friends at the studio by means of sketches on postal cards. To the above, Wooly adds the explanation that they're being vaccinated with homing pigeon blood—so they won't get lost.



Missing is Gerry James, Disneyite who became a notable RAF pilot. We at the studio share the hopes of his mother, who here expresses so movingly the thoughts of all of us.

GERRY JAMES

"I know you will be grieved for us over the sad news that dear Gerry is missing from night operations. It came as a terrible shock, though of course one is always expecting that. He had just been with us for such a happy week's leave; enjoying every moment of it, and had only returned on the Friday. So far we have had no letter giving more information, but we believe they were out on Coastal Command, bombing enemy shipping, or laying mines in enemy waters; and it gave out on the wireless the next night that one bomber failed to return, so we wonder if that was the one. Of course, there is still hope. They do have wonderful escapes; they may have come down in Denmark, Holland or the Frisian Islands; or in the sea; and get picked up. People often hear weeks or months later that they are prisoners. One can only pray and hope he has been rescued. It's so dreadful, and I can't believe he has gone forever; we were really more like brother and sister and won't give up yet. I have just heard one woman has just received a telegram saying her boy is a prisoner of the Japanese—that's after five months.

"One of his gunners was on leave, too; such a nice lad, and he said that they all adore Gerry and say he is a brilliant pilot. They feel safer with him than anyone. But they were saying there is not much chance of bailing out if hit by flak when bombing ships, as they have to fly so low. This war is a sad business. All the precious young lives going every day. I am very glad to be busy to have plenty of work to do; it keeps one's mind off it and the same with my husband."

COL. AND MRS. E. JAMES
Junior United Service Club
Charles Street
London, S.W.1

Just as we go to press, we learn regretfully through the International Red Cross that Gerry James' body has been found on the shores of a country he sought to restore to freedom—Holland.

Address Communications to the
Commandant Third Naval District
In reply refer to No.

Headquarters of the
Commandant Third Naval District
Federal Office Building, 90 Church Street
New York, N. Y. JDB:as

Walt Disney and Staff
Burbank, California

Gentlemen:

I would like to ask a personal favor of you. I commanded Motor Torpedo Boat Squadron Three in the Philippine Islands which sank three enemy ships, damaged two others, sank two landing barges and downed four enemy planes as well as carrying General MacArthur and President Quezon out of the Philippines.

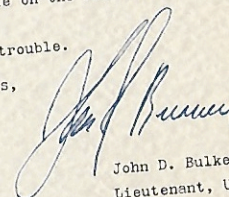
Due to the unfortunate military situation existing there I only escaped with the shirt on my back literally speaking and have no mementoes of the Squadron.

This Squadron carried an insignia designed and painted by you of a mosquito riding a torpedo symbolizing the mosquito fleet or mosquito boats commonly known as Motor Torpedo Boats. The officers and men of the Squadron all feel that your insignia contributed materially to the spirit and morale of the Squadron. I feel that you have had a definite part in the successful operations of the Squadron against the Japs, and Gen. MacArthur's successful withdrawal from Bataan. Well done!

Would it be too much to ask of you to paint me a small placard or painting of this mosquito riding a torpedo symbolizing Motor Torpedo Boats and autograph same and send it to me. I would appreciate it very much. I am on sea duty on "an Island", again with PT's, and out to give the Japs another shellacking for you people on the home front, and for my own personal reasons.

Thank you very kindly for your trouble.

Sincerely yours,


John D. Bulkeley
Lieutenant, USN



Modest is the hero of *THEY WERE EXPENDABLE*, considering it necessary to explain who he is. The second sentence of his letter strikes some sort of new high in condensation.

The insignia reproduction which Lieut. Bulkeley requests, wondering if it would be asking too much, is one of 499 which Walt's staff has contributed to the armed services.



The gentleman expressing one objective of Disney films is a combination of Joe Grant and Dick Huemer.

Laughter Knows How to Fight

By Joe Grant and Dick Huemer

IN THIS war, humor and fantasy have enlisted on the side of the United Nations. They're fighting, fighting hard—and their smash-Hitler weapon is the animated cartoon.

No other weapon of propaganda can ridicule the Axis, expose its absurdities, as deftly. How else could inanimate objects and animals take on such unbelievable personalities and fight on our side?

And then again there is the vividness of our form of presentation which we arrive at by the use of caricature and symbolism. To illustrate: We are faced with the problem of making a cartoon to show the deadly effect upon our war effort of loosely-wagging tongues. We cannot obviously resort to depicting live-action characters gos-

siping in public places while wily agents of Hitler or Hirohito gleefully take notes. So we ask ourselves, where is the symbolism in this? How can this be reduced to the least common denominator? Where are the analogies with which our audience will be as familiar as a nursery rhyme! What was that? Did you say nursery rhyme? Why, that's it exactly!

Now what nursery yarn approximates our problem? You guessed it! "CHICKEN LITTLE"! A perfect example of the horrors that can happen through the spreading of false information. Our barnyard folk will become our symbols. In them our audience will see startling counterparts of themselves. The veriest child in the audience will get the drift and if some

time after the release of the picture we should happen to overhear someone reproving someone else thus: "Aw, don't be a Chicken Little!" we will feel a little twinge of pride in the thought that we really have put our message across.

A better example of this occurs in "REASON AND EMOTION," where we set out to show the importance of submitting enemy alarmist propaganda to the powers of *reason* within our minds, rather than allowing the emotions to be swayed and thrown into subsequent panic. According to this reasoning, if the German people had not allowed themselves to be overwhelmed by diabolical Nazi appeals to their primitive emotions and had only permitted their reasoning powers full sway, there probably would be no Nazi Party today.

But how to put this into a cartoon? How to reduce *this* rather complicated thought to symbolism and caricature? Well, not to keep you in suspense, here is what we plan to do. We intend to show a cross-section of the human head. Here in the brain are the seats of *Reason* and *Emotion*. And they are really seats. In fact, the way we will draw them, they'll be automobile seats. In the front, or driver's seat, sits *Reason*, personified by a sober, intellectual-looking figure—a regular professor type. He works the controls of the human mind in much the same manner as you would operate an auto-

mobile. He is in control and all is well, for in the seat behind him sulks *Emotion*, personified by a swarthy, low-browed caveman sort of fellow. And that's where *he* belongs in the normal mind. No fair telling you what happens in that delicate piece of machinery, the human mind, when *Emotion* takes over.

But if we can get people to think about those two little fellows up there in their heads, and have them ask themselves, "Wait a minute—who's driving?" whenever a crisis comes along, we will again feel that we have contributed something to the war effort. Perhaps something that no other medium could have managed quite so well.

"EDUCATION FOR DEATH" applies satire to the German system of indoctrinating the child through the teacher.

As for "DER FUEHRER'S FACE," we feel that a public character such as Donald Duck, writhing rebelliously in the clutches of the Nazis, will bring the situation home to every man, woman and child in this country as plainly as though they were witnessing the discomfiture of their own grandmothers. For Donald belongs to them like a member of their own family, and we guarantee they will end up hating Hitler twenty times more than if they had gone through the same ordeal with some curly-haired hero who is, after all, merely another movie actor.



Training Fighter Pilots with Film

Lt. Cmdr. John S. (Jimmy) Thach, staff gunnery officer for A.O.T.C., Jacksonville, Florida, was the squadron commander of the famed "Fighting Three," which holds the outstanding record of shooting down 54 Jap planes against the loss of only three pilots—all this in just two days of combat. Always an advocate of fundamentals, Thach claims the "Fighting Three" won their battles before they left the carrier flight deck.

A CHINESE philosopher once said, "One picture is worth a thousand words." If the same ratio were used in evaluating the Animated Training Film, the adage would become: "One 2000-foot movie is worth a million words." With the addition of sound, the ratio is even greater.

The Navy's Bureau of Aeronautics, realizing the value of the training film as an educational medium, has over 1400 subjects in production. One of the more important of these, "The Jacksonville Project," has been assigned to Walt Disney Productions.

The value of this training film can be compared with the importance of the fighter pilot to modern warfare. The fighter plane, as a weapon, must insure successful offensive air operation and effect defenses against attacking enemy planes.

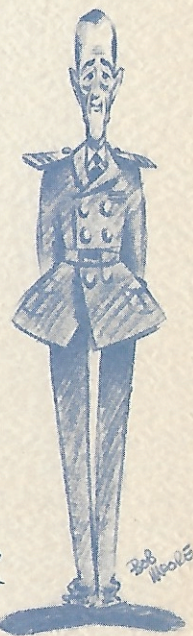
The Navy knows that control of the air depends upon the number and quality of the fighters put into the skies. The rapid progress of the war makes it necessary to turn out fighter pilots quickly and efficiently. This is a big job for instructors, but it would be an even greater problem without the use of Training Films.

Our bases are scattered throughout the world, but the use of Training Films brings the same information to each base. This makes it possible to organize teaching facts, so that every pilot will be given the benefit of intelligent instruction.

These Animated Training Films are not based upon the theories of arm-chair combatants, but contain factual information gained from experience in battle. They convey proper information to the student flyer through the use of simulated battle action. The enemy is presented to the student just as he will see him in actual combat. The value of this is obvious, for the student sees the conditions he is going to face, gets the feel of battle, but at the same time has the opportunity to study every possible method of combating the most complex problem presented. Training Films break down airplane maneuvers, open up enemy tactics, so that they can be carefully analyzed. Details that could not otherwise be detected are brought fully into the light.

In the future, animated films will play an important part in our peacetime educational program. But to win this peace we must first send more and better fighter pilots into the sky. Walt Disney Productions' animated training film, "Jacksonville Project," will materially assist fighter pilots to get this job done, quickly and efficiently.

*John S. Thach
Lt. Cmdr. U. S. N.*



WITH the outbreak of war, Disneyites entered into many volunteer activities. From their ranks came air raid wardens, volunteer firemen, Red Cross workers, first aiders and others. But the question many artists were asking was: "How can my training in art best serve in this war?"

The answer came from the U. S. Army Engineer Corps. There was urgent need of preliminary camouflage planning for the protection of both industrial and military objectives.

A unit was formed immediately, on a volunteer basis. Subunits went to work on various assignments.

Scale models were made of larger installations. Photography showed "before" and "after" effects.

Completed treatments were used by the Engineer Corps for training and for actual work in the field.

On the strength of the initial work, more assignments were given.

Soon the Marine Corps became interested, requesting contour maps of strategic objectives to aid in military operations.

From the Army came a request for a slide film demonstrating the history and value of camouflage. The resulting production was distributed widely.

Illustrations for Army and Marine Corps manuals, posters on camouflage, on discipline and for procurement of personnel, were accomplished. Unassigned experimental work sought "new angles" on protective concealment.

Much of the model work encompassed important industrial installations. In some cases, treatments were suggested for five square miles of surrounding terrain.

Reports were compiled on systems for building models and making contour maps.

HAL ADELQUIST

ENTERTAINMENT VALUES IN EDUCATIONAL FILMS

By BOB CARR



SOUND  SYSTEM

HOW WELL we remember her, that one school-teacher we particularly liked somewhere years ago . . . simply because she had the rare gift of making study enjoyable. And what a difference there was between her class and the others, where dull teachers made dull subjects still duller. In her class we could laugh out loud, and she laughed with us. Discipline and "paying attention" were never problems with her, yet we all got better grades in her subject, and actually learned more. And it isn't until years later that we realize she kept us working hard all the time. How did she do it?

It is an old trick. Authors and actors and orators have used it successfully since Greece. It consists in approaching your audience, whether of bearded sages or babies, not mechanically but with a human appreciation of what they really like and will respond to most readily. In most cases, except on tragic subjects, this means humor—humor with a point. At the very least it means a lively, fresh, in-

teresting, yes, even entertaining—presentation of your subject.

Relevant humor, in good taste, and not overdone, stimulates the learning process and increases retention both of specific facts and of general principles. Hence the memorable anecdotes with which all good teachers and leaders have ever sprinkled their expoundings.

But while the authors and actors and the orators have to hold their audiences on merit, the school-teachers' audience has no choice. There is no escape from a classroom, and compulsion usually establishes a negative attitude toward the task compelled. How much more necessary, then, that every device of attention-holding, of good humor and imagination, be brought into play in educational films. This applies not only to classroom films for school children, but also to adult education.

Adult audiences of trainees are far more critical than children. Makers of educational films must work even harder to hold the interest of adult audiences. This demands good story-

telling, better production values, a judicious use of entertainment and humor, and an all-round professional quality to place these classroom films on a level with theatrical films. Unconsciously, every student compares the films he sees at school in the daytime with the features and shorts he sees at night in the neighborhood theatre.

Here at the Walt Disney Studio, now the largest single producer of educational films in the world, we first make a careful analysis of the exact educational situation in which the proposed film is to be exhibited. Is it for classroom use, theatre release, or exhibition under private auspices? Exactly who will comprise the audience? What are their ages, their attitude toward the instruction offered? What do they already know about the subject?

From this foundation, Walt Disney's story crews shape their material specifically for the intended audience, building in as much or as little entertainment value as will be required to put that specific subject across to a definite audience. A film for Naval cadets,

eager for battle and knowing that victory depends upon how well they learn their lessons, is found to require very little garnishment, for the film is shown in an ideal educational situation in which the students are in a high state of receptivity and concentration. But how different is the problem of selling sanitation to a half-wild Indian, who is under no compulsion to stand in the village street and look at the outdoor movie unless the film itself wins and holds him.

In this case we invent an interesting little story, clear and vivid, made up of elements the audience recognizes. With music and color we appeal to their emotions and to their imagination, holding their interest long enough to implant the few simple lessons of the film.

Audio-visual education authorities who have inspected these films in progress at the Disney Studios are unanimous in their praise of this blending of attention-holding entertainment and solid instructional material, which promises so much for the further development of the teaching film field.

JOHNNIE LEIGHTON, JUNIOR

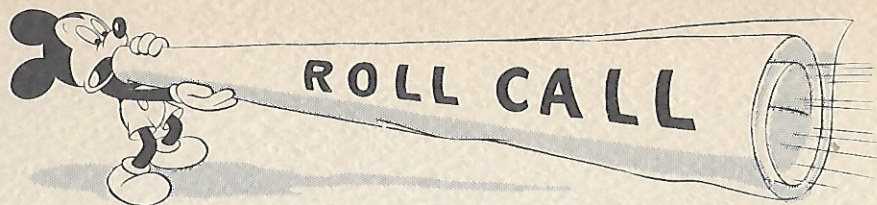


A telegram informed the mother of Lieutenant John Leighton, Jr., employee of our New York office, that he had been killed in action on the Alaskan front.

A later telegram requested that she ignore the previous wire, since John is now listed as missing.

A letter from the captain of Leighton's squadron advised that John's was one of two fighter planes which did not return after a raid over Kiska. Since there was no knowledge of any plane being shot down, it is presumed that Johnnie may not have been killed.

As long as the word about Johnnie is "missing," every Disneyite will be hoping for his return.



The roll call of artists working with Walt Disney is a long and varied one. Here are two from the "H" column—and since Disney's is a first-name gang, they turn out to be Herb Ryman and Hank Porter. Varied are the backgrounds which go into the making of Disney men. No one can say which facet of travel, education, occupation or personal experience gave any one of the hundreds of Disney artists the special qualities which make him uniquely fitted for his work.



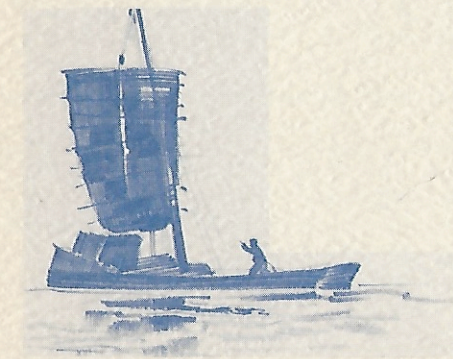
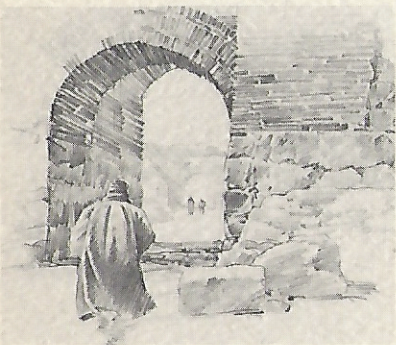
Herb Ryman

is among the Disney artists whose years of travel are reflected in their contribution to the studio's product. The sketches on these pages are memory souvenirs of his years in China, Mongolia and Japan. In water color he has similarly captured bits of Siam, Cambodia, Burma, Malaya and India, where he delighted in getting off the usual paths. A more orthodox tour embraced England and France.

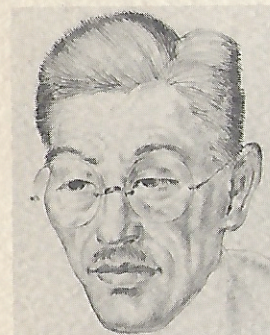
In recent years, Herb has travelled widely in Argentina, Brazil, Mexico, Peru, Ecuador, Colombia, Panama and Guatemala. Colorful and provocative have been his sketches incorporated in Disney films with Latin-American background.

After the University of Illinois, Ryman studied for four years at Chicago's famous Art Institute. His first professional work was in the field of portraiture. Coming to California, he created still lifes and landscapes for the enhancement of M-G-M sets. Macbeth and other leading galleries have exhibited his work.

Herb's work with Walt Disney began with *Pinocchio* and *Fantasia*. Now his talents find expression in films made especially for the Coordinator of Inter-American Affairs, and in *Victory Through Air Power*.

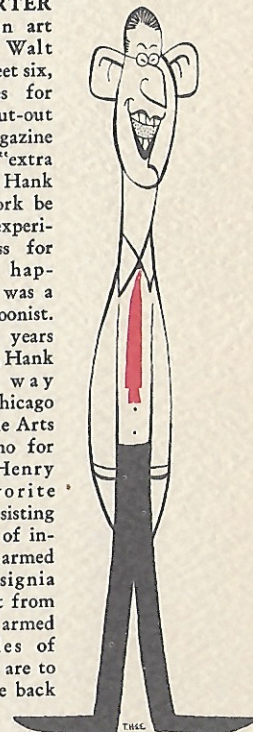


Chinese



Tap

HANK PORTER — "the one-man art department," Walt calls him. Six feet six, Hank originates for the studio cut-out books, toys, magazine art. Could that "extra touch" which Hank gets into his work be the result of experiencing blindness for a month? It happened when he was a newspaper cartoonist. Following two years of recuperation, Hank worked his way through the Chicago Academy of Fine Arts by playing piano for the YMCA. Henry Porter's favorite assignment is assisting in the creating of insignia for the armed services — insignia which are a gift from Disney's to our armed forces. Samples of Hank's insignia are to be found on the back cover.





"YA SHOULDA'
CHECKED
WITH ME
FIRST,
MARGIE!"



SOMTEENG TO SHOOT
FOR SENÖR LUSK !!

JILL DE LA TORRE



HAL ADELQUIST



P.S. I KNOW A GOOD ATTORNEY.

LET STON 42.

TWITTERPATED



"TWITTERPATED!" exclaimed Friend Owl when he heard about the surprise marriage of Don Lusk, Disney artist, and Margie Gummerson, personnel aide. Then he went into a monologue about the love of this for that, reminiscent of his *Bambi* discourse on romance. Entering into the spirit of the thing, Disneyans put their comments on paper. Don is now a marine at Quantico, and Margie is with him.



How I Wrote der Fuehrer's Face

by Oliver Wallace
as told to Ralph Parker

myself wide open to any idea . . . There ought to be a German band . . .

The music came to me in one flash. It nearly knocked me off the bicycle.

My mouth opened in surprise. There followed a second surprise. Words came out of that mouth. I heard myself singing with the loudness which distinguishes my voice:

"Ven Der Fuehrer says, 'Ve iss der Master Race,'

Ve Heil! Heil! Right in Der Fuehrer's Face."

My wife laughed. "Who wrote that?"

"I'm writing it!" I yelled—and almost ran into a truck.

Half an hour later, it was finished. I sang it to my two daughters (separately)—and when each said she liked it, I thought I had something.

But would Walt like it?

Arriving at the studio next day, I sang it all over the place.

The sound brought Walt out into the hall (where he does most of his business).

"Let's hear it," he said.

I stalled. "Orchestration . . . there's a funny sound in it . . . can't be made without an instrument . . . has to be practiced . . ." The truth is, I didn't know what Walt would think of the highly robust Bronx cheer. Could such a sound be used in a Disney picture?

"Let's hear it," said Walt.

I let loose.

Walt laughed.

The rest is history.

THE TIME was 3:00 P.M., and I was feeling low. I had been a naughty boy the night before.

That had to be the moment when Walt encountered me in the hall and gave me a rush order: "Ollie, I want a serious song, *but it's got to be funny.*"

The further information that it was to be for a picture telling Donald Duck's adventures in Nazi land didn't help very much.

"What do you mean?" I asked.

"Suppose the Germans are singing it," Walt offered. "To them, it's serious. To us, it's funny."

Walt walked away. I stood in the hall. I continued to stand in the hall.

Once more I was on the spot.

Arriving home disgruntled, I encountered no idea while eating dinner.

Then I laid down for a rest. "To hell with it," I told myself.

The wee small voice told me what it thought of me. It was a familiar routine.

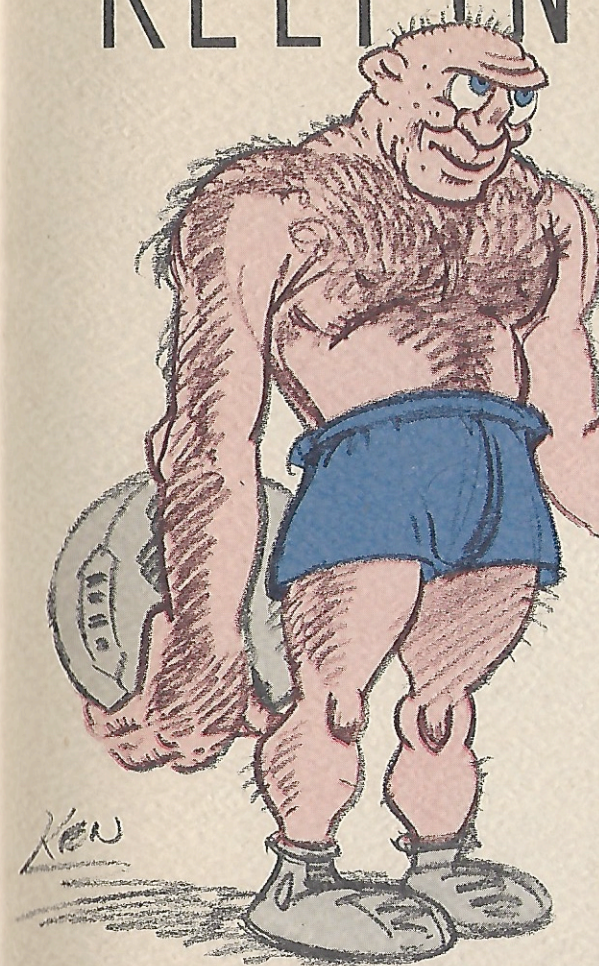
"Get off your back and get on your bike," said my wife. "You're going to the store with me."

The fresh air brought out the nobility in me. I turned receptive and laid



Moments in the life of an air raid warden are here portrayed with feeling by Roy Williams. Roy draws from the heart out, admitting that there is more than a little autobiography in these sketches. He's a warden for the studio as well as for the city of Burbank. In the lower right-hand self-portrait, Roy depicts his favorite off-the-lot activity—giving chalk talks for USO. Responsible for many of the insignia created by Disney's for the armed services, Roy is now concentrating on Army pictures which combine instruction with entertainment.

KEEPING FIT



Carl Johnson achieves the unique in selling exercise to artists. His talent—backed up by a Swedish accent—combines humor with affectionate concern for the well-being of his sedentary clients.

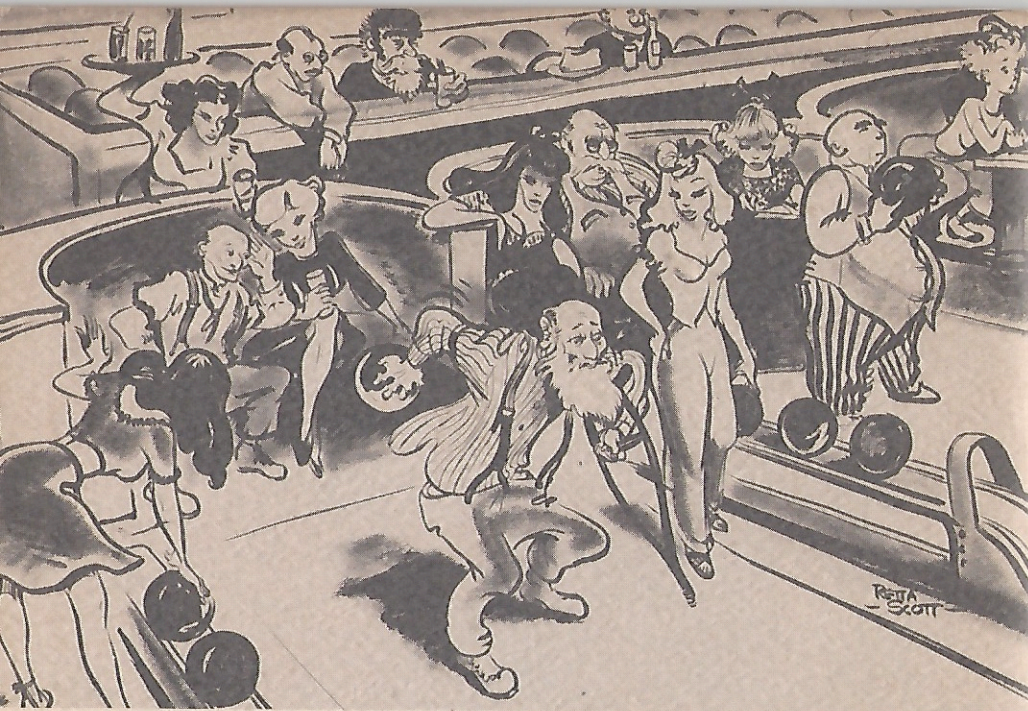
Many Disneyites in the services were weak in the chest until Carl wheedled them into braving the unknown world of exercise.

As to the hair on Carl's chest—he explains that it is the result of his early years in wrestling. Rubbing his head on the canvas as part of the strategy of 'raslin', Carl drove the roots of his hair inward. This twisted the roots, causing the hair to come out on his chest.

A top man in his field, Carl has been with the New York and Hollywood Athletic Clubs. He has won far more medals than Goering has given himself.

Maintained by employees in a penthouse donated by the studio, the Penthouse Club helps to keep efficiency at the peak required by rush and vital war work. Frequent guests are officers of all United Nations' armed forces.





Bowler-Artist Retta Scott shows how the game looks to the girls in wartime

Report to Bowlers in the Services

Ed Parks	L. D. Reynolds
Gene Foster	Marvin Shobe
Hugh Presley	Mike Holoboff
Johnny Skrifvars	Phil Hoffman
Johnny Zima	Roy Geyser
Truman Woodworth	

When you left us to join the armed forces, our session at North Hollywood was drawing to a close. The Animartists (George Morris, Milt Kahl, Jim Baumeister, Norm Ferguson and Milt Neil) won the first half in a very convincing manner.

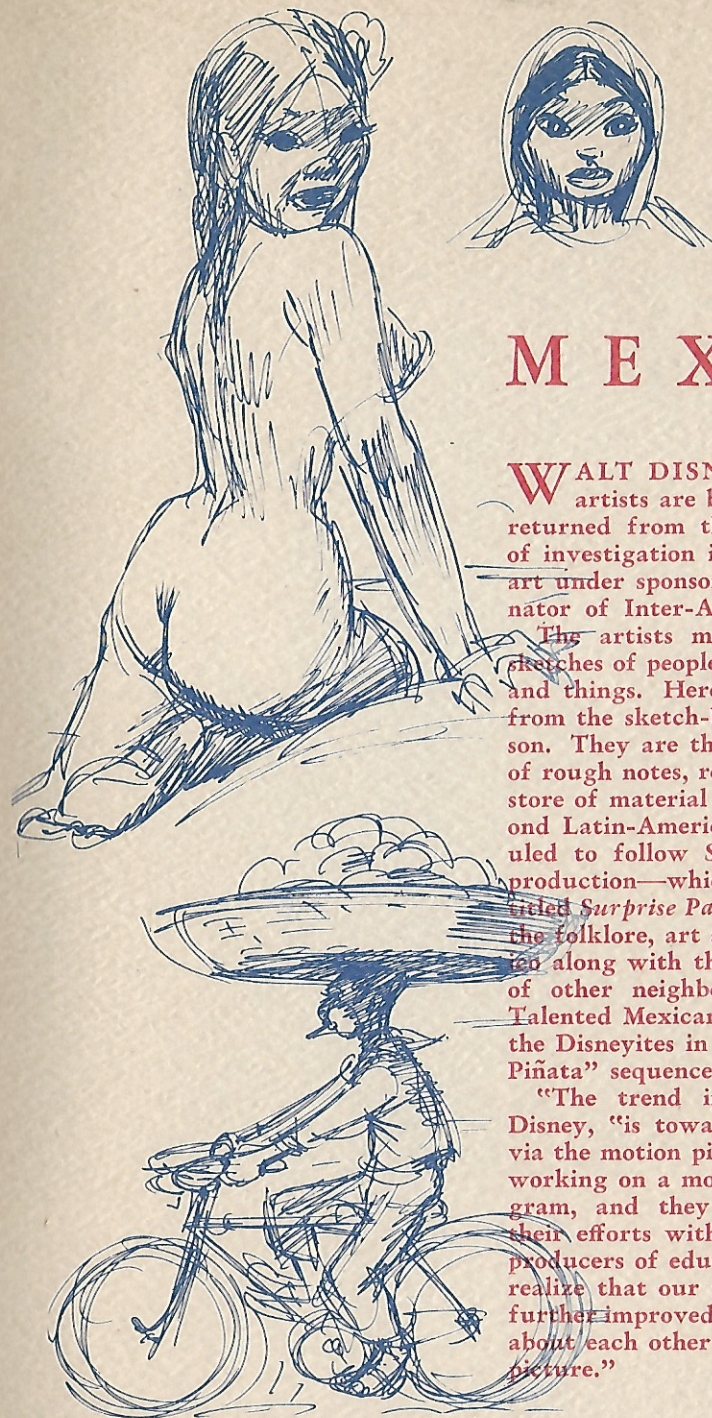
The Wolves (Fred Pland, Paul Scanlon, Paul Pease, Ray Keller and your correspondent) entered the second half roll-off oozing confidence from every pore. Before an enthusiastic gallery, this confidence changed to cold beads of perspiration as the girls' team gave

them a sound thrashing, much to the delight of the female contingent.

Due to the draft boards decimating our ranks, and with our tires growing thinner, it has been necessary to cut the number of teams to ten and convert to a mixed league. Most of the teams consist of two or three beautiful damsels and one or two doddering old men. The damsels have a faraway look in their eyes, thinking of you handsome bowlers in the services. We doddering old men just look at the damsels.

Seriously, we will try and keep the league intact until your return. We all miss you very much.

Ralph R. Reed

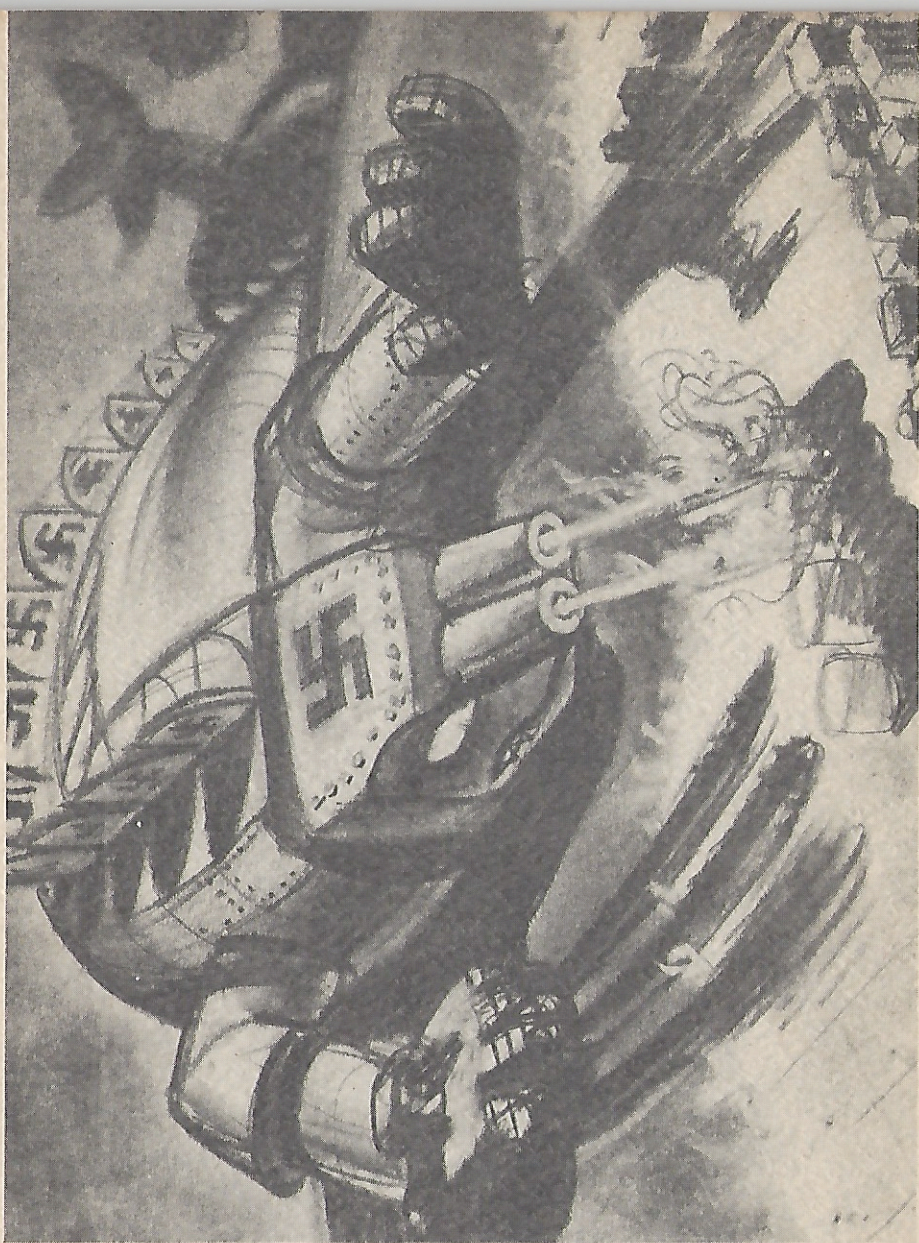


MEXICO

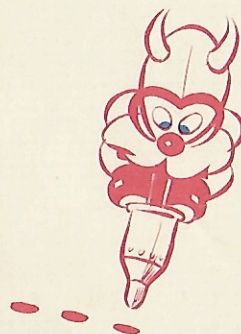
WALT DISNEY and crew of artists are back in California—returned from the Mexican chapter of investigation into Latin-American art under sponsorship of the Coordinator of Inter-American Affairs.

The artists made thousands of sketches of people and places, animals and things. Here are a few samples from the sketch-book of Ken Anderson. They are the artist's equivalent of rough notes, reminders, to join the store of material for the studio's second Latin-American feature. Scheduled to follow *Saludos Amigos*, the production—which is tentatively entitled *Surprise Package*—will portray the folklore, art and culture of Mexico along with the gayety and music of other neighbors to the south. Talented Mexicans are working with the Disneyites in creation of the "La Piñata" sequence.

"The trend in Mexico," reports Disney, "is toward visual education via the motion picture. Mexicans are working on a most constructive program, and they want to correlate their efforts with those of American producers of educational films. They realize that our relationships will be further improved when we learn more about each other through the motion picture."



The script for the Army's War Orientation series is being written in action by soldiers and sailors. Supplementing film being shot on the battlefronts, Disney Studios is creating animated sequences for the clearer understanding of the full significance in authentic war footage. Dramatization is the keynote, as suggested by this conception of the German war machine—a dragon and vulnerable.



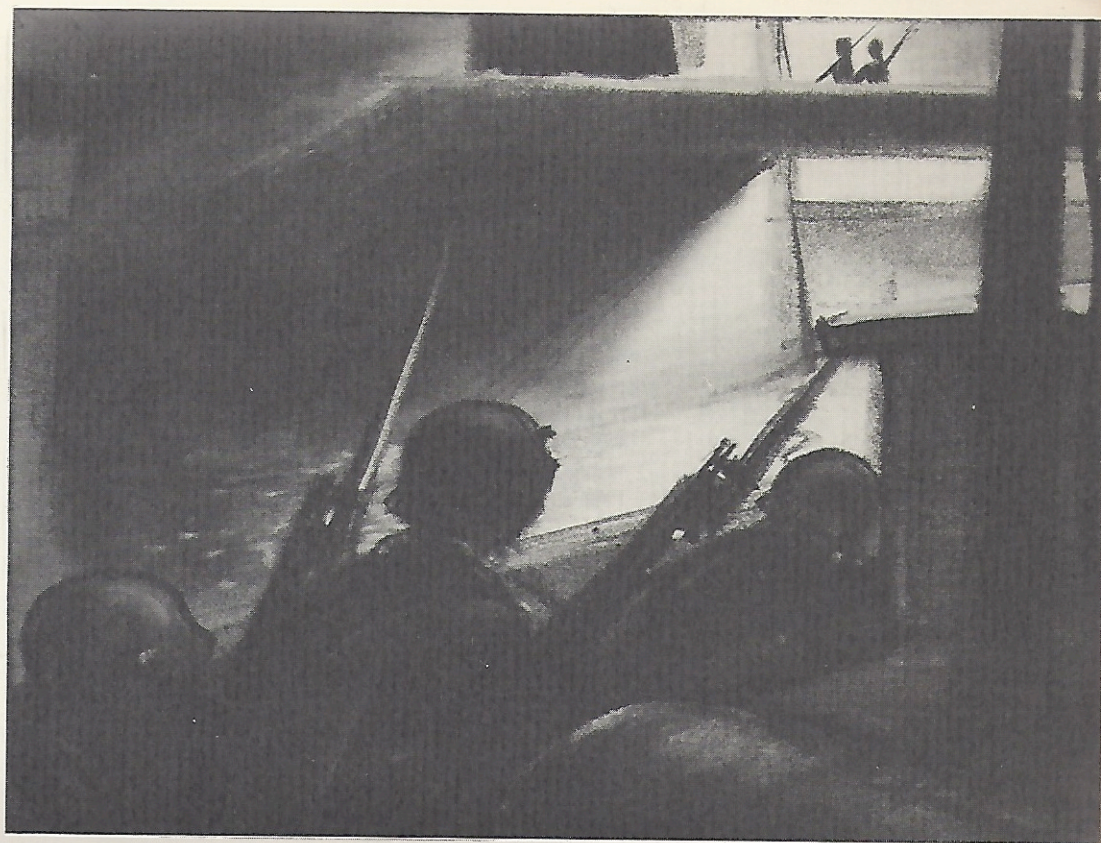
Them Gremlins

Ever since work started, the Gremlins have been heard that the Gremlins, splice-cutting the corridors.

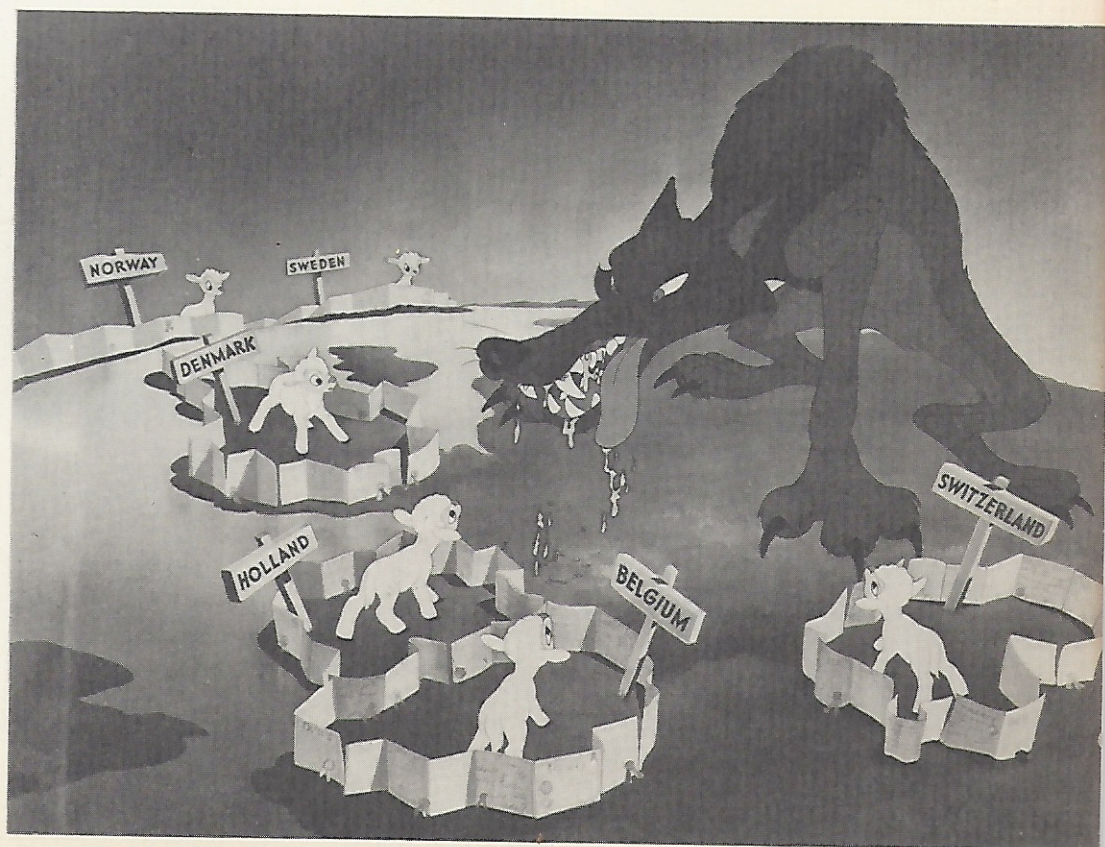
To put an end to all parties that there is one Gremlins—that is to be aircraft on operational.

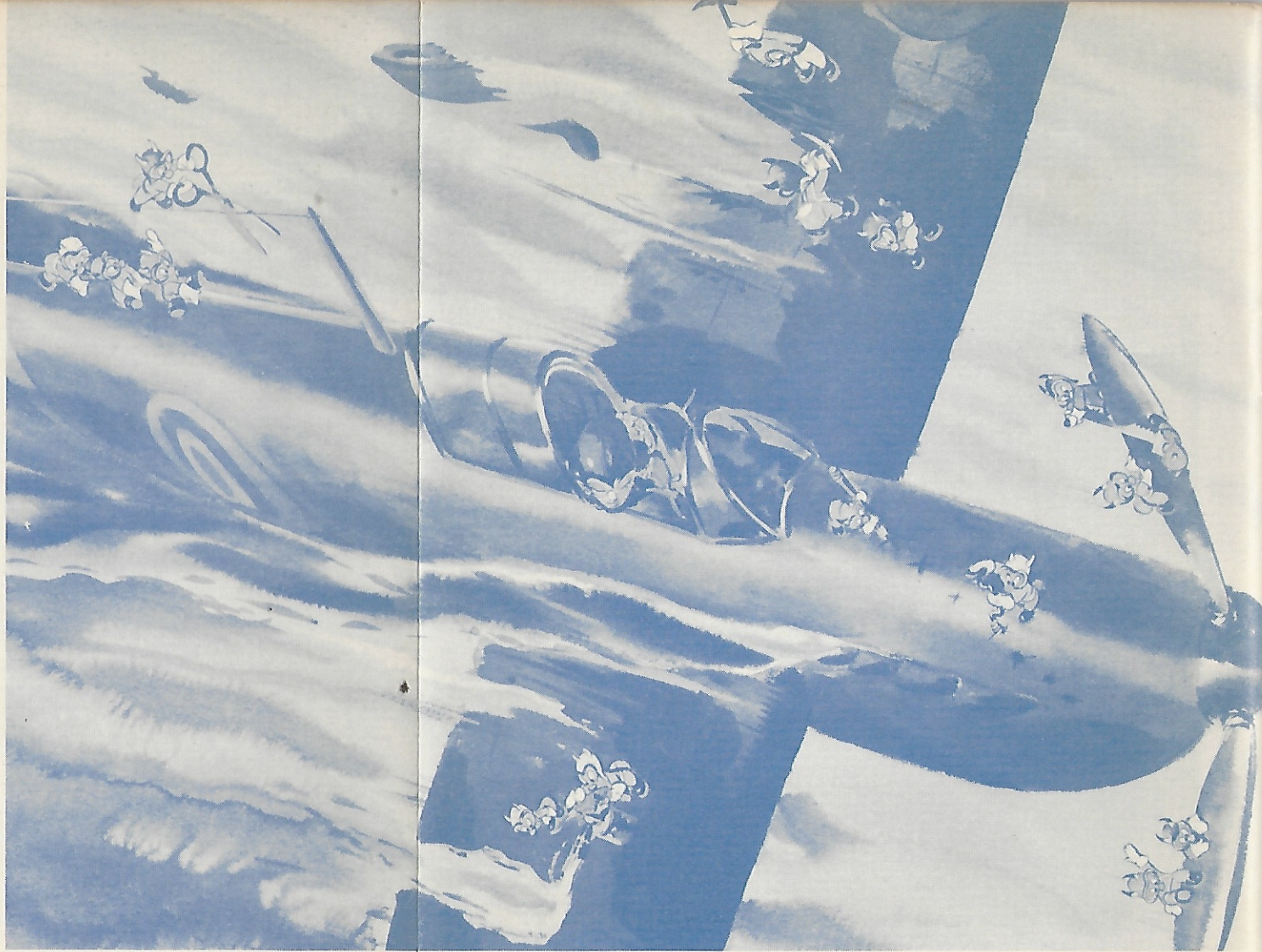
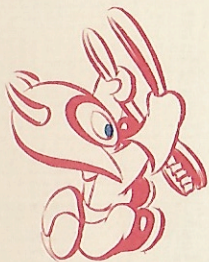
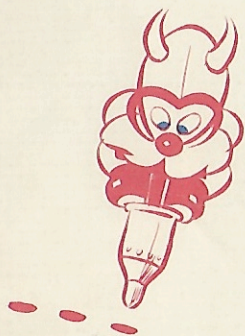
Flying schools have the Monday-stomach the

A graphic history of the war, as dating from the 1931 invasion of Manchuria to the present, is part of the War Orientation series. Who the enemy is and what he is like — his character in all its evil manifestations — are shown unforgettably. In brief, these films show all men of the armed forces what they are fighting and why they are fighting. Atmosphere and feeling rarely encountered in training films are to be found in this series. Here is a "rough" from a sequence depicting the winning of a bridgehead during the German invasion of Holland.



Prelude to War, the first of the series, was shown recently to President Roosevelt and Generals Marshall and Somervell. Approved, hundreds of prints were made — and the film is now being shown to service men everywhere. Story-telling maps are a feature of the series, being made under the all-seeing eye of Walt by a crew including "Whitey" Debney, Campbell Grant, Ray Jacobs, Dick Taylor, Yale Gracey, Lenard Kester, Thelma Witmer, Rae Medby, Bill Reese, Andy Engman, Jack Boyd, Jack Huber.





Them *Gremlins* at Disney's?

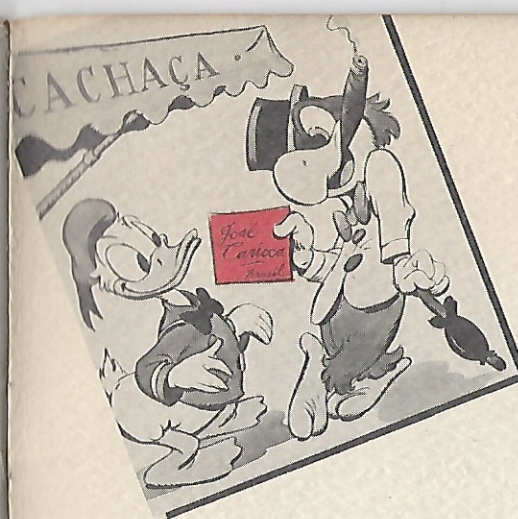
Ever since work started on Flight Lieut. "Stalky" Dahl's Gremlin story, complaints are heard that the Gremlins have moved into Disney's—reports of movieola Gremlins, sound Gremlins, splice-cutting Gremlins and Monday-morning-stomach Gremlins have filtered down the corridors.

To put an end to all these rumors, the studio Gremlinologists want to remind all interested parties that there is only *one* way to see, feel, or, as some prefer to put it, be infested with, Gremlins—that is to be shot at while piloting or serving in the crew of a military or naval aircraft on operational duty.

Flying schools have no Gremlins, nor do they appear on training planes or airliners; as for the Monday-stomach things—as everyone knows, those aren't Gremlins—they're butterflies . . .

JIM BODRERO





Saludos Amigos

"Contrary to formula, the film also contains actual scenery and flesh as well as animation, the whole whipped together into a montage." **Daily Mirror**

"Since the picture runs a little short of an hour, it was first put on in South America as part of a double bill. That was stopped by audiences threatening to tear down the theatre if they didn't repeat *Saludos Amigos*." **Collier's**

"This picture shows Disney's ability in catching our customs and music." **La Prensa, Buenos Aires**

"A marvelous contribution to the good neighbor policy." **El Mundo, Buenos Aires**

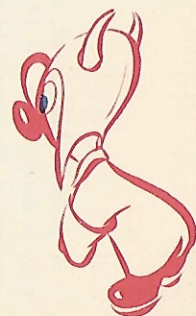
"*Alo Amigos* is breaking all records at five theatres here." **Rio de Janeiro dispatch to Motion Picture Herald**

"*Saludos Amigos* introduces into the Disney family Brazil's favorite comic character, a parrot named José Carioca. Donald Duck and José are clearly pals for life." **PM**

"The Disney organization is hereby given the entire world and permission to travel all over it, as soon as feasible, making pictures country by country, and showing them exactly as in *Saludos Amigos*. Nothing could be better." **New York Post**



MARY BLAIR



Gremlins at Disney's?

Started on Flight Lieut. "Stalky" Dahl's Gremlin story, complaints are now have moved into Disney's—reports of movieola Gremlins, sound 3 Gremlins and Monday-morning-stomach Gremlins have filtered down

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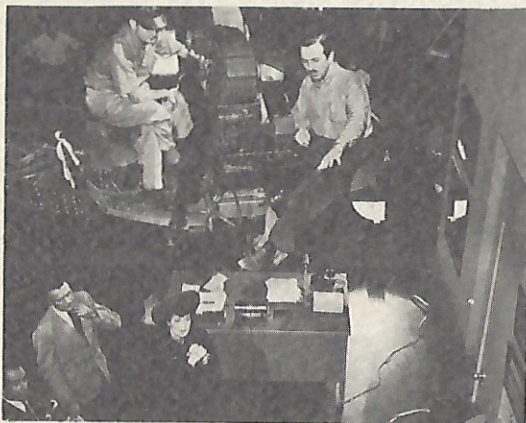
no Gremlins, nor do they appear on training planes or airliners; as for ings—as everyone knows, those aren't Gremlins—they're butterflies . . .

JIM BODRERO

Disney Goes



On-the-spot photography takes Disney crews to many sections of North, Central and South America. Here, operational detail of a Beechcraft plane is being recorded by a crew supervised by Ches Cobb, Eddie Lyons and Gene Anderson. The location is Wichita, Kansas.



Riding the crane is Walt, with hand extended over actors. Major de Seversky is at the lower left. Photographing this live action sequence of *Victory Through Air Power* is Harry Hallenberger. Producer is Dave Hand, with Perce Pearce as story director. Sequence directors include Jim Algar and Jack Kinney.



The Beechcraft bee, created for the plane manufacturers by Disney's, is a decorative note of good cheer throughout the defense plant.

Serving a similar purpose musically is the Beechcraft song composed by studio musicians. Prepared for use with training films, it has been declared the organization's official theme music and is used as marching song by Guards and Guardettes.

Into Action

LIKE DAVID shaking hands with Goliath, animation and live action photography are today working together at the Disney studio.

Surprising as it will be to outsiders, and even to some of our boys in the services, fifty percent of this year's unprecedented footage will be live photography.

The coordinated use of both mediums has been developed through the years. Now it is not unusual for a single day to mark the departure of three crews for projects scattered throughout the U. S. and foreign lands.

In the making of *Snow White*, *Pinocchio*, and *Bambi*, live photography was used as a basis for study. In *Reluctant Dragon* and *Fantasia*, live sequences reached the screen.

Soon after the war started, Canada assigned to the studio the making of *The Boys Anti-Tank Rifle*, a combination 16mm picture.

Walt Disney Sees Latin America and *Saludos Amigos* brought live photography and animation together. The newest Latin-American feature, tentatively entitled *Surprise Package*, makes similar use of both mediums. In *Defense Against Invasion*, an educational picture deal-

ing with vaccination, the live opening shows boys asking about the reasons for the shots; animation tells the story of the doctor's answer.

The Amazon Basin is being shot in South America by a live-photography crew, while in California artists are at work on animated sequences.

Victory Through Air Power involves story treatment wherein live photography and animation dovetail. *The Gremlins* also uses both mediums.

The extensive *Weft* series on aircraft identification makes use of the combined methods, as does *Aircraft Production Methods*. Of the latter's 25,000 feet, about 20,000 was photographed at various plants by our crews.

Among defense plants for whom extensive projects are under way, in both mediums, are Aeronca Aircraft Corporation, Beech Aircraft Corporation and Minneapolis Honeywell Regulator Company.

While the studio intends to develop its use, there is a limitation to live photography. When we have to go behind what the eye or the camera can see, we must use animation. Experiments now under way will aid in developing the combination for production of training films, educational subjects and entertainment pictures.

Harry Potter

And this new design of OUR PLANE'S GREAT NAME
is by GRAND WALT DISNEY of movie fame,
to distinctly identify, if you please,
the plane PILOTS fly with greatest ease

A full-color book to delight the young in heart . . . Walt Disney's "Mr. Grasshopper Wins His Wings." Send 10c in stamps to Dept. W, Aeronca Aircraft Corp., Middletown, Ohio.



• Aeronca Aircraft, for which the studio is making a series of films, uses this Disney-created insignia as the motivating spirit of its advertising program.

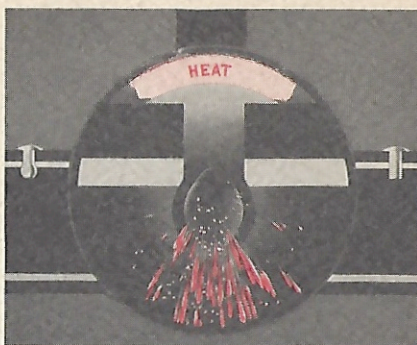
Disney and the Aircraft Industry

WHEN PRESIDENT ROOSEVELT set a goal of 185,000 airplanes in 1943, the aircraft industry scratched its head. It was already producing at full capacity. The only practical solution was an obvious one—the manufacturers of civilian articles must be taught to make planes. But the aircraft companies could not spare the men nor the time for this teaching job, since they were already spreading themselves thin as a result of their own plant expansion and increased production. Here is where the motion picture stepped in.

A quick survey of the situation revealed that aircraft production had advanced farthest on the Pacific Coast. So Walt Disney Productions was delegated by the Bureau of Aeronautics, Navy Department, to make a series of films on aircraft production methods.

The project was broken down into nine separate subjects—each to be a three or four reel feature in itself, on some aspect of plane manufacture.

The first three months were spent in aircraft plants from Seattle to San Diego, preparing the shooting script. The camera crews then followed and shot approximately 70,000 feet of Aircraft Production Methods. The amount of footage, while impressive, is not as remarkable as the job the boys did in photographing their material in the midst of war production turmoil. It seemed an impossible assignment at first to move in a camera crew of 30 and set up operation. It meant aircraft plant clearance for each Disney representative, cooperation of plant management, conferences with the Aeronautical engineers, and getting the



Animation shows what happens where the eye cannot penetrate—here, how explosion expands a rivet shank.

job done with a minimum of interference with aircraft production.

But it was accomplished, and the picture completed—30,000 feet of live action photography and animation, footage which outstrips such entertainment colossuses as *Gone With the Wind* and *Anthony Adverse*.

The British Aircraft Mission, headed by Sir Roy Feddon, were recent guests at the Studio to view the Aircraft Production Films under Navy authorization. At the conclusion of the showing, Sir Roy remarked to his fellow Britishers: "This lends importance to our mission." He then ordered dupe negatives, through the Navy, on all subjects—for reproduction in England. And he declared: "Had we done this in England at the beginning of our war effort, at least a full year of production would have been gained."

A. J. Barry, Jr.

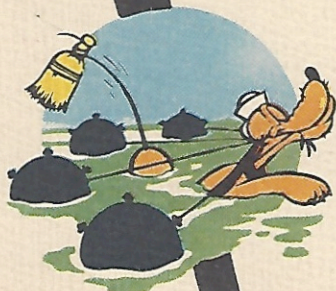
Lieutenant, U.S.N.R.



First Ferrying Squadron
Long Beach Army Air Field
Long Beach, California



Naval Reserve Aviation Base
Hutchison, Kansas



Mine Division No. 19
U.S.S. Howard
c/o Postmaster,
New York City



H.M.S. Illustrious
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British Royal Navy



204th Coast Artillery (AA)
Camp Huachuca, Texas



Company B—84th Chemical
Battalion
Camp Rucker, Alabama



16th Bombardment Wing
46th Bombardment Group
26th Air Base Group
Bowman Field, Kentucky