

LIFE

HOW POLIO VACCINE WAS FOUND,
A GREAT MEDICAL DETECTIVE STORY



HOW DISNEY MAKES
AN UNDERSEA MOVIE
JULES VERNE CHARACTERS

20 CENTS

FEBRUARY 22, 1954



IN THEIR GROTESQUE GEAR, WITH AIR TANKS GOOD ONLY FOR AN HOUR, ACTORS ARE LOWERED GENTLY INTO THE WATER TO AVOID RAISING CLOUDS OF SEA-BOTTOM DUST

A WEIRD NEW FILM WORLD

Jules Verne movie produces 20,000 headaches under sea

PHOTOGRAPHED FOR LIFE BY PETER STACKPOLE

As if movie-making in sunniest Hollywood and darkest Africa were not difficult enough, a Walt Disney location crew is now filming one 30 feet under water. In the Caribbean, off Nassau, Bahamas, 83 actor-divers, cameramen, grips, propmen, professional salvage men, lifeguards and directors are trying to make their CinemaScope version of Jules Verne's science-fiction classic, *20,000 Leagues Under the Sea*, as authentic as possible. The result has been the greatest underwater venture in film history.

Daily the crew has to cope with choppy surface, undersea turbulence, leaky air valves on diving equipment, a complicated communications system and sunlight that seems invariably to hide whenever all the other conditions are right. Toughest problem has been the diving gear itself; a new type had to be invented to clothe the fabled *Nautilus* crew—Victorian-looking (see cover) yet practical and self-contained because that was the way Jules Verne imagined it for his mythical hero, Captain Nemo.



CAMERA CUSTODIAN

Florida Salvage Expert Eddie Ciesinski bolts down the specially waterproofed, self-powered Mitchell camera whose safety, plus that of the cameraman,

who operates it, is his outlook. Like most experienced "skin divers" (those without suits and surface airlines) Ciesinski works best upside down.

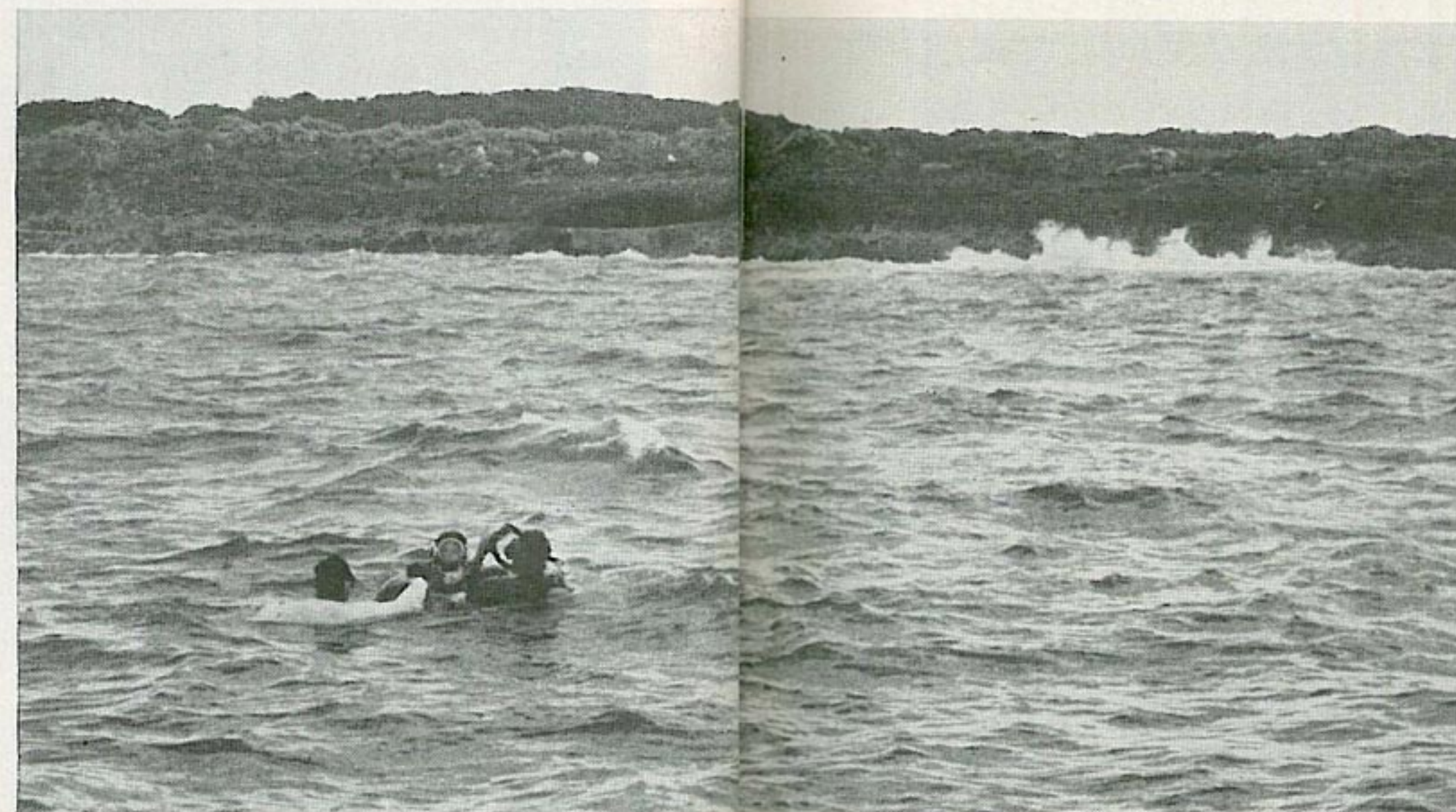


DIRECTOR OF OPERATIONS

Underwater Veteran Fred Zendar, writing waterproof instructions in grease crayon to cameraman (right), is in absolute control over entire Disney

undersea operation. A former life guard and Navy master diver, Zendar worked out unique Jules Verne diving gear, constantly checked safety of the crew.

UNDERSEA MOVIE CONTINUED

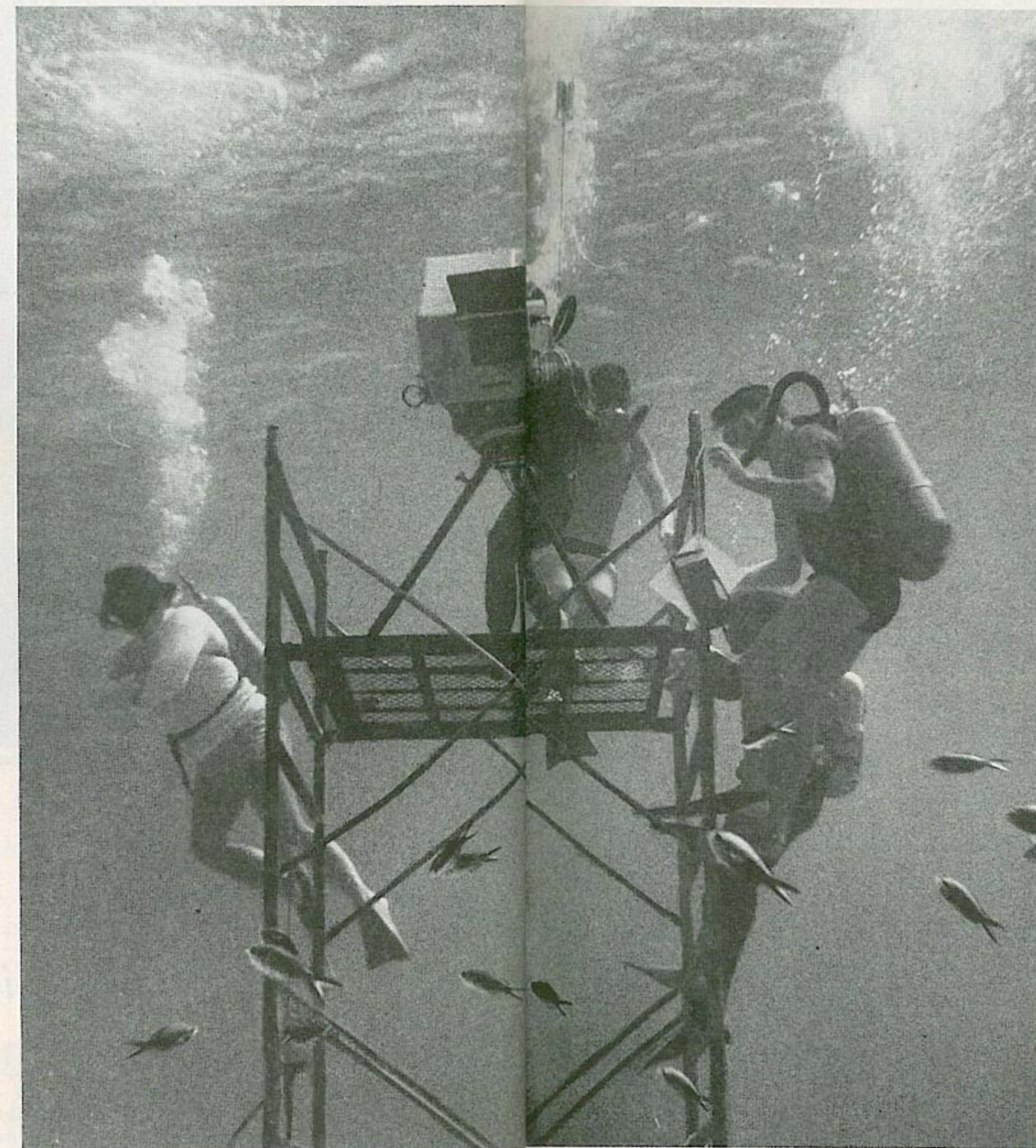


DIRECTORS'

Chief Cameraman Till Gabbani, Director Fleischer and Underwater Coordinator Zendar come up to the surface to discuss changes in shooting plans when

CONFERENCE

the hand signals and slate-writing 30 feet below get too complicated. They also surface incessantly to see when the sun is coming out and for how long.



CAMERAMAN

Surrounded by some of the swarms of fish that kibitz the whole operation, Disney cameramen prepare to shoot a scene in CinemaScope Technicolor.

AND CREW

Chief Water Safety Man Rube Wright, in woolen longjohns (left) stays high on camera scaffolding to spot any emergency signals from actor-divers.



DIRECTOR

Levitating gently near pressurized camera, whose light meter floats upward in a plastic case, Director Robert Fleischer waits while camera crew focuses

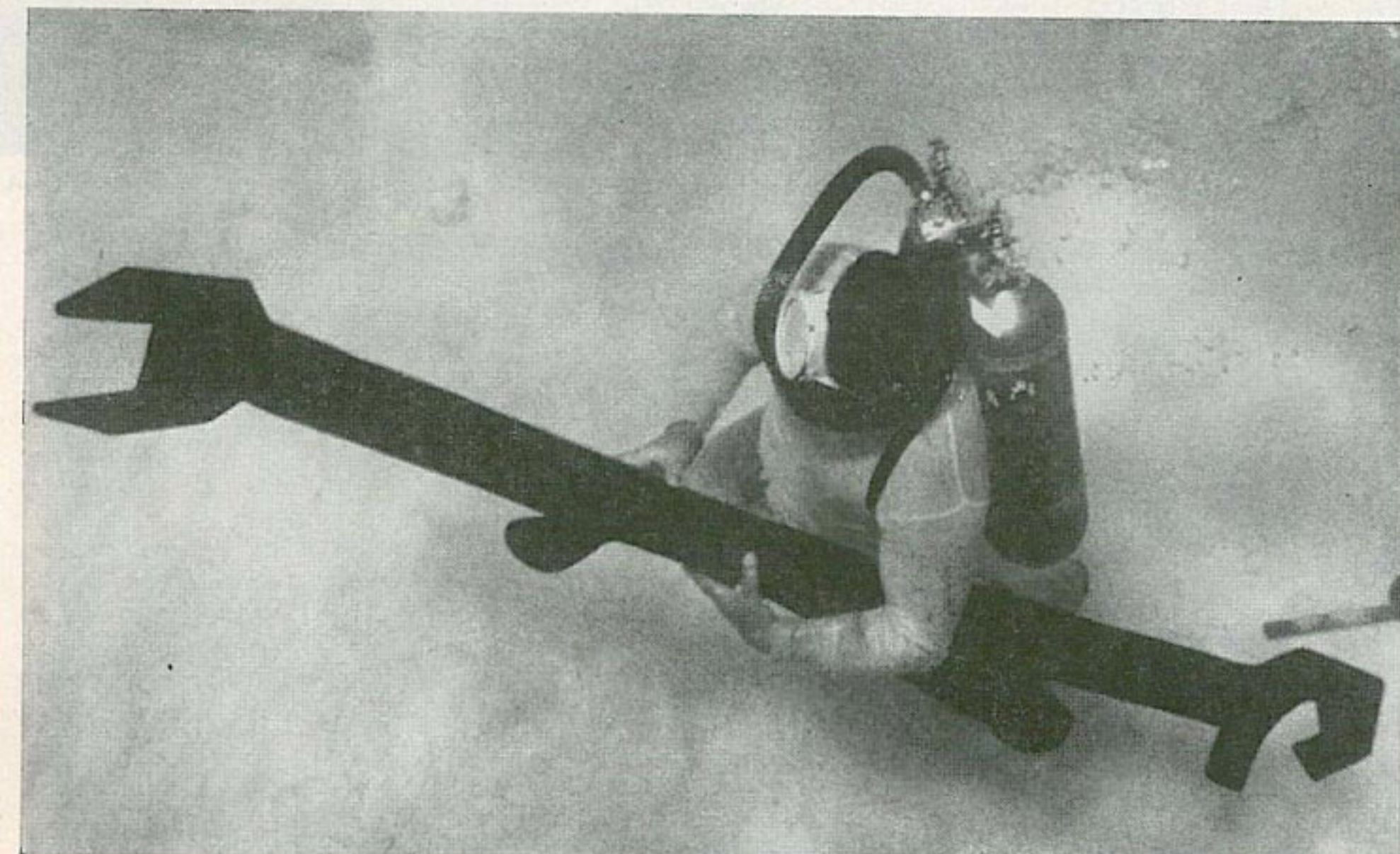
on stand-in (background). On his first underwater movie assignment Fleischer wears only one air tank for greater maneuverability, surfaces frequently.



COMMUNICATIONS CHIEF

Only diver in a regulation suit with surface airlines and a built-in telephone. Salvage Man Frank Higgins stays on the bottom most of the day. On

his feet and vigilant during operations, he often lies down for a nap during the long waits when lung divers are kept out of water by bad weather.



PROPMAN

One of the crew's two Hollywood propmen lugs a nine-foot wooden prop wrench into position for the scene in which *Nautilus* crewmen leave their crippled

submarine to repair propeller on bottom of sea. Propmen also had to lug about huge carpet used to keep sand in area from churning up before camera.



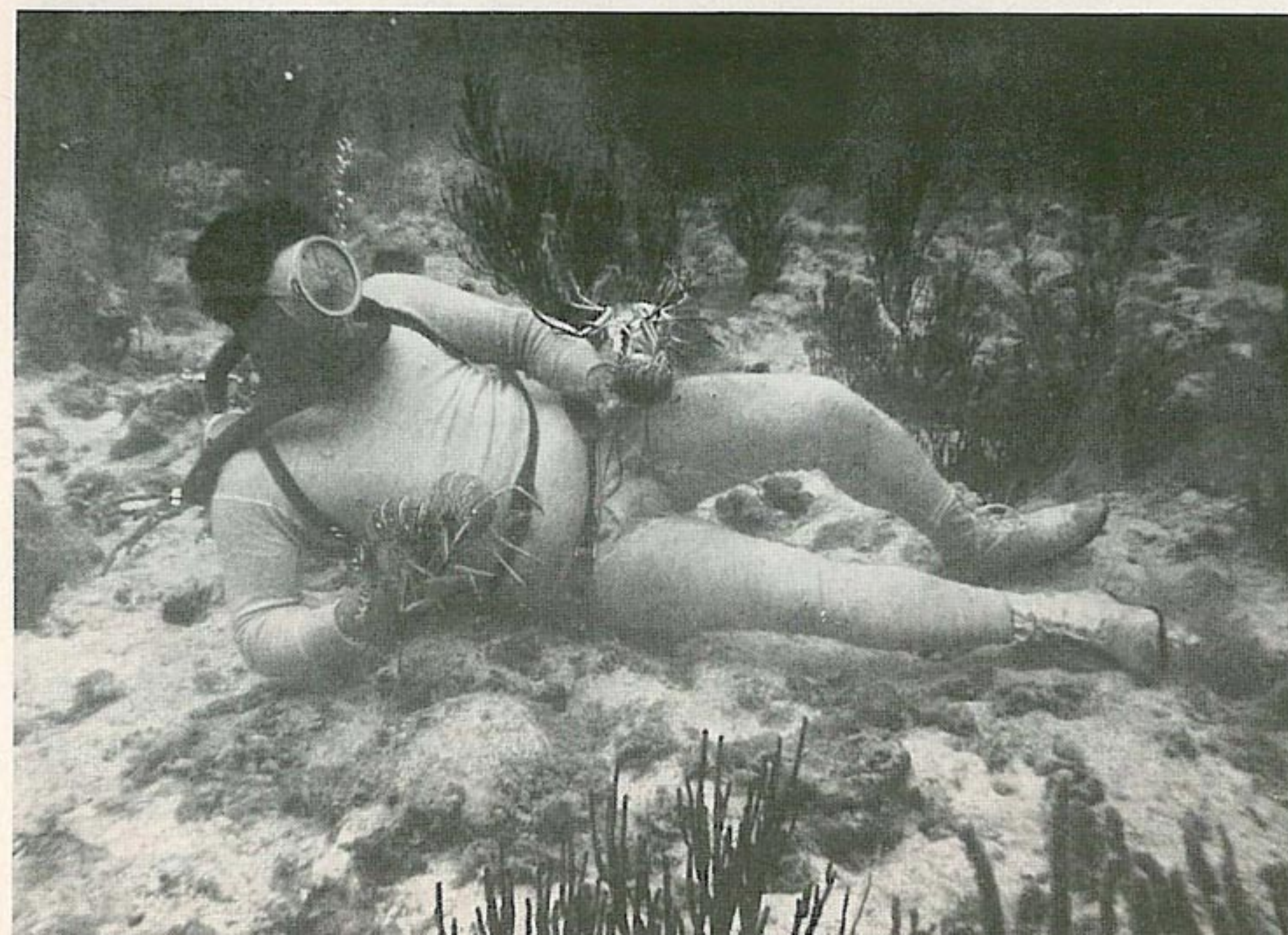
TWO HOLLYWOOD PROPMEN (IN WOOLEN UNDERWEAR FOR WARMTH) AND UNDERWATER GUIDES MANHANDLE A 400-POUND NET OF BAHAMA CRAYFISH ACROSS THE

SEA FLOOR FOR USE IN THE HARVEST SEQUENCE



SEAWEED HARVEST by Captain Nemo's men, carrying four-pronged pitchforks, is helped along by propman (swimming, above) who passes down a net.

FINAL BRIEFING is given (below) by Coordinator Fred Zendar who hovers over actor-divers waiting off camera for big burial scene (next page) to begin.

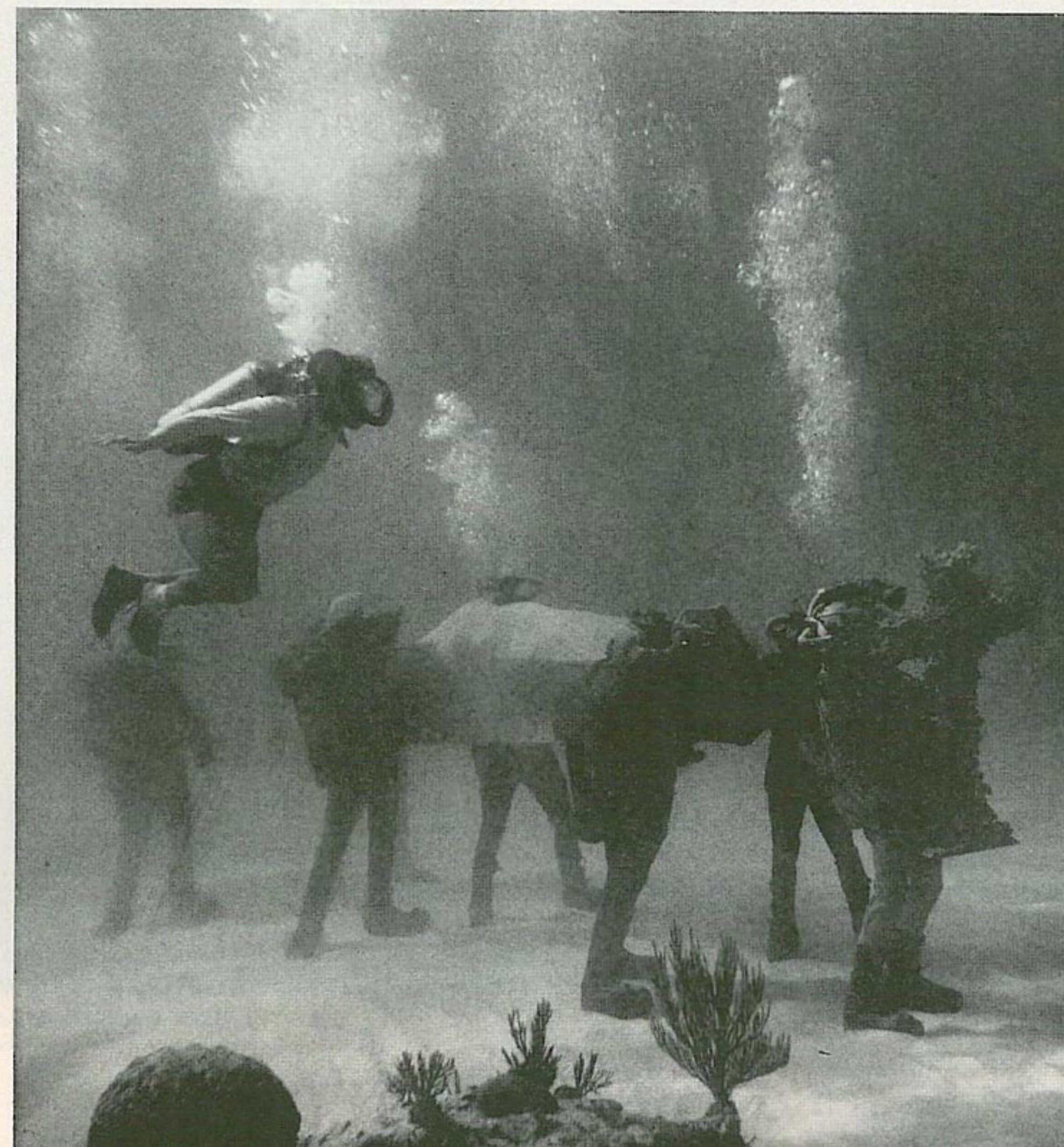


CRAYFISH (left) in hands of a resting propman await their big chance. They will be dropped in front of camera if fellow crayfish above don't behave.



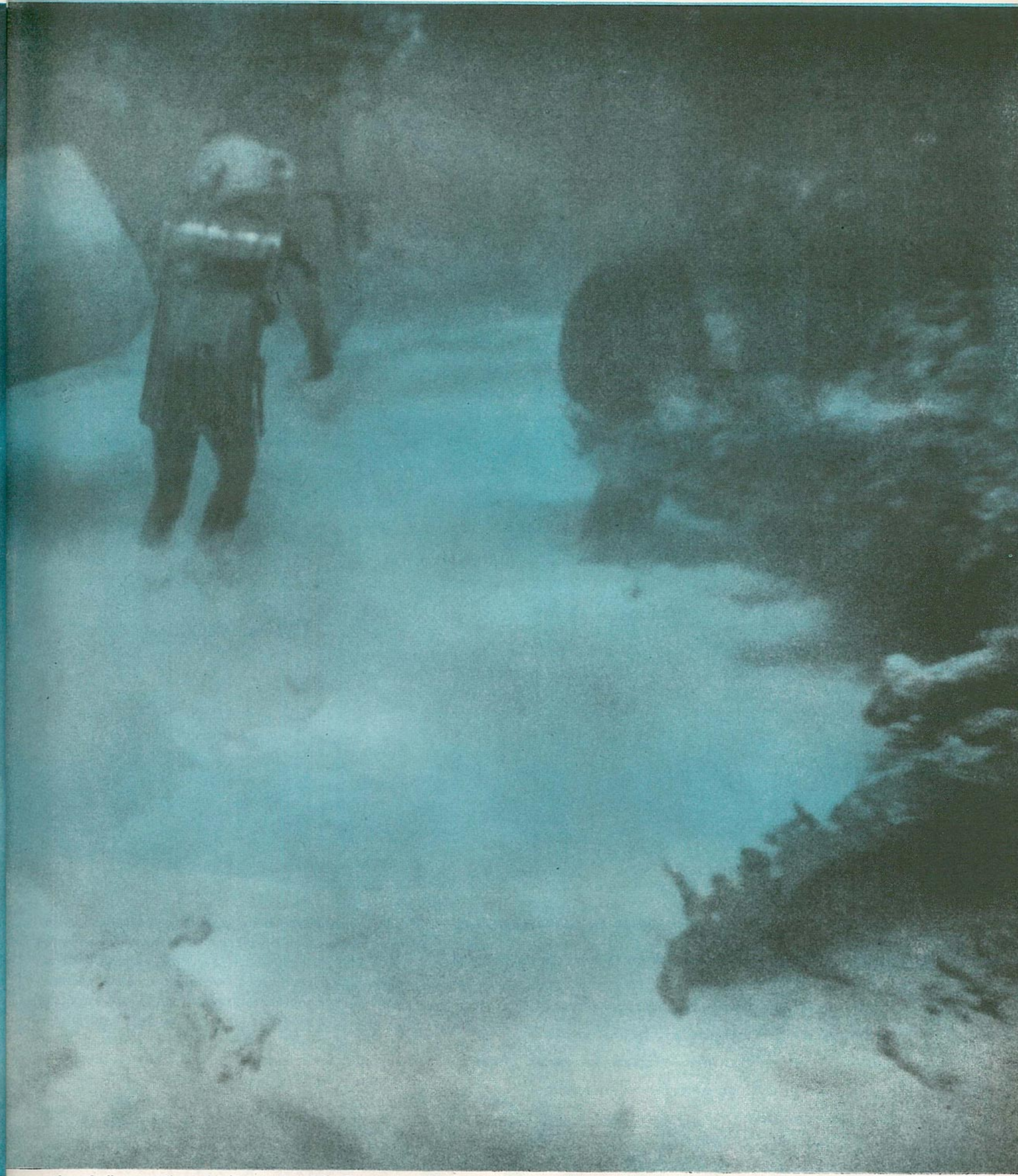
FISH HAM IT UP (above), goggling at the camera when released. Groupers were bought through fish market, often hung about for next day's shooting.

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BURIAL UNDER THE SEA, the climactic scene which Director Fleischer and his co-workers have been waiting through four weeks of frustrating weather to



shoot, finally starts off as a ghostly procession of *Nautilus* crewmen carry the coffin of a slain shipmate across the murky sea floor toward its rocky grave.