

AN OVERALL CONCEPT FOR THE PROJECT

[PREVIOUS ["WORKING ACRONYM: EPCOT"]]

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Some of my sources [therewill be others, later, within the  
CONCEPT; [the underscoring, in all cases, is mine..]:

1. From an address by Donn Tatum - May 15, 1976:

"At first glance, it might seem presumptuous that any business enterprise, particularly one like us emanating from the world of entertainment, should aspire to such an ambitious goal."

2. From an address by ~~Barry~~ E. Cardon Walker - October 5, 1976:

"...we intend to bring to bear all Disney skills to communicate information to the public that will be understood by the public. Perhaps "EPCOT's" greatest contribution can be in the potential for information transfer in new and unique ways."

3. That large color-photograph of the magnificent contemplated

structural concept of the PROJECT presents both a challenge and a responsibility to match its visual artistry and distinction by providing the highest possible standard of INNER CONTENT for each of its individual components - and also to provide an OVERALL CONCEPT for the entire PROJECT of comparable significance and importance.

4. I've been working under some basic assumptions which I've heard repeatedly, and with which I completely concur: that the PROJECT, in its ultimate realization, should most certainly not be regarded - nor should there be available "ammunition" for either well-meant or malevolent misrepresentation of it - as either a "super-colossal DISNEYLAND", or as no more than an "extension or magnification of THE WALT DISNEY WORLD". Nor should the unique identity of the PROJECT lend itself to a distorted description as - another "WORLD'S FAIR".

Not even close..



2). I've applied, in setting down this necessarily unfulfilled (but, I hope, comprehensible) proposed concept, three assumptions. I've heard them repeatedly expressed ~~as~~ <sup>couldn't agree</sup> ~~as apprehensions, and as objectives,~~ and I ~~cannot over-~~ <sup>have as to</sup> ~~emphasize how completely I concur as to the importance of~~ their possible denigrating effect upon the entire PROJECT:

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A. In its ultimate realization, the PROJECT must not be regarded as - nor should it provide 'ammunition' for either well-meant or malevolent misrepresentation as - "a super-colossal DISNEYLAND".

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B. Nor should it, in any way, lend itself to being distortedly described as no more than just "...an extension or magnification of THE WALT DISNEY WORLD...".

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C. No aspect of the PROJECT's ultimately realized unique identity should, in any way, justify reference to it as: "DISNEY'S WORLD'S FAIR" or, even more ~~disparagingly~~ <sup>disparagingly</sup> ~~disparagingly~~ as "DISNEY'S WORLD SHOPPING CENTER.."

I'm sure we agree that justification for any of those three designations to be ~~disparagingly~~ <sup>negatively</sup> applied to the overall PROJECT - or to any segment ~~of~~ <sup>^</sup> it - would be damaging, indeed. Not only to the intent of your undertaking - to the investment of enormous sums of money



and the world's most advanced technology <sup>displayed</sup> ~~realized~~ by the world's most skillful artisans within it - but also to the hitherto unimpeachable credibility of the name DISNEY..

8). I've examined all of the written <sup>inner</sup> ~~content~~ made available to me, descriptive of the various Pavilions (the only one I don't have is COMMUNICATIONS). Unhappily, but doggedly <sup>determined</sup> ~~and honestly attempting~~ to discharge that 'great responsibility' mentioned above, which I have not lightly assumed, believe me: for the most part, simply stated, ~~and~~ and by any standard of quality even remotely applicable to a PROJECT such as this - the presently contemplated <sup>material</sup> ~~content~~ is not good enough. Not nearly good enough..



and

this seemingly

9) Some explanation is certainly in order for ~~what must~~ <sup>very off-handed & generalized disparagement</sup> ~~seems to be an unwarranted denigration or, at the very least, a~~ <sup>and very low critical</sup> ~~highly very generalized~~ ~~evaluation of the~~ <sup>both</sup> ~~content~~ <sup>and quality of the overall content and writing</sup> ~~and, in particular, the~~ ~~"narration"~~ <sup>quote</sup> within the various Pavilions. So may I ~~begin~~, at this point, ~~by quoting~~ two of the several sources from which I have evolved a standard of content not only <sup>o</sup> for each of its components but also for the overall concept <sup>once more</sup> of the PROJECT? (The underscoring, in both instances, is <sup>mine</sup>):

A) From an address by Donn Tatum - May 15, 1976:

"At first glance, it might seem presumptuous that any business enterprise, particularly one like us emanating from the world of entertainment, should aspire to such an ambitious goal."

B) From an address by E. Cardon Walker - October 5, 1976:

".....we intend <sup>n</sup> to bring to bear all Disney skills to communicate information to the public that will be understood by the public. Perhaps EPCOT'S greatest contribution can be in the potential for information transfer in new and unique ways."

And may I add a positive conviction of my own - because the proposed concept will have "an ambitious goal" and because, in addition to its fundamental purpose as an entertainment, it will "communicate... (a unique and fascinating abundance of) information to the public that will be understood by the public"? It's simply this: that I can recall few - very few professional undertakings in which I've been involved, about which I've felt so deeply confident.



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CONTENT AND COMMENT

All of which doesn't make it any easier for me to carry out, ~~but it does~~ I've reached that point where my responsibility ~~with honest objectivity, that responsibility,~~ or should feel, ~~becomes difficult to fulfill.~~ All professional writers feel, ~~certain~~

*an* uneasiness when they're called upon to evaluate and <sup>perhaps</sup> modify - ~~possibly~~ *even suggest replacing* ~~replace~~ - ~~the~~ the work of others. In my case, I'm particularly sensitive

to, and aware of, the inescapable fact that ~~I'm an outsider, outsider,~~ that WED and DISNEY have, for many years, been a closely-knit family <sup>artisans</sup> ~~possessed~~ of very highly skilled ~~profession/women~~ possessed of ~~this~~

~~is a fantastic technology at which I can only~~ *gap's* ~~and that, however high and unimpeachable~~ *and that, however high and unimpeachable* ~~my~~ ~~been told that~~ ~~'outside writers' - names~~ *enthusiasm and sagacity to be of help - I'm an "outsider", really,* ~~comfortingly unknown to me - have contributed material to some of the~~ *and therefore suspect,* ~~at all~~ ~~simply~~ pavilions. I have no ~~compunction~~ about judging their work; I ~~can~~

~~dust off and put on~~ <sup>my</sup> old MGM producer's hat ( THE PHILADELPHIA STORY, FURY, THREE COMRADES, WOMAN OF THE YEAR ~~and~~ and many, many more) - seven

reluctant years of <sup>'turning out'</sup> ~~producing~~ well-constructed, glossy and for the most part successful 'product' - say where I think it works, and where it ~~doesn't~~ - and ~~if not, why not and what to do about it.~~ But in regard to the WED-DISNEY family, <sup>to that, subject</sup> Well..... (I can ~~only~~ only that I ~~am~~ <sup>am</sup>

fascinated by this <sup>PROJECT</sup> ~~subject~~; that I want very much for it to ~~become~~ *concept, proudly reflective of both our Time and our Culture*, <sup>accordingly,</sup> succeed as a truly unique ~~conception of entertainment plus~~ - and that <sup>hope</sup> ~~my~~ <sup>be</sup> ~~received as~~ those of, at the very least, an honest and good family friend..



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So, just a ~~word~~ <sup>moment</sup> in defence of what might be described as the well-intentioned disarray of the presently contemplated content within the nine Pavilions which, as an interrelated compound, make up one half of the entire PROJECT:

10] Returning once again to ~~that~~ <sup>the</sup> brilliantly executed model of that magnificent structural outer concept (working title: "EPCOT"), ~~dramatically photographed in color,~~ confronting me across my study:

I don't know - I didn't ask, and I wasn't told - over how long a time that momentous structural outer concept was conceived and re-conceived, <sup>How often plans were</sup> ~~plans~~ discarded and started again from square one, designed and re-designed, <sup>lengthy</sup> each and every Pavilion placement moved first here and then there, <sup>How many</sup> ~~conferences~~ <sup>conferences</sup> ~~of thinking~~ devoted <sup>exclusively</sup> to ~~just~~ the thinking and re-thinking of just the Lake and its encircling Community of Nations, <sup>how continuously</sup> and individual every detail of the overall architectural and engineering concept and content <sup>were</sup> examined and re-examined <sup>all finally</sup> until it resulted in the very best combined effort of recognizably the very best attainable creative artists, designers, architects <sup>resident</sup> plus the indigenous masters of DISNEY/WED'S unique technology.....one ~~full~~ full year? Two years? ~~Longer?~~ I'd place a small bet on the latter..

~~Was there an equal amount of time, planning, effort~~ and - in particular - expertise, dedicated to the content of those ~~nine Pavilions?~~ <sup>to be done and</sup> ~~To their nine separate identities - to the~~ <sup>ultimate</sup> ~~identity of each - how and whether there might even exist~~ a viable overall concept justifying not only their individual ~~identities~~ <sup>identities</sup> but also the integration of all nine? And were the authors ~~of the content within each Pavilion chosen - as were~~ <sup>relevant</sup> ~~xxx~~ designers of its outer structure - from among the very best writers, historians and/or experts of international repute on the subject matter assigned to it?



Was there an equal amount of time, planning, effort and -  
in particular - quality of talent dedicated to the content [ to what  
was going to happen, to be done and said] ~~within~~ <sup>within</sup> those ~~9~~ nine Pavilions?  
To their nine separate identities - ~~and how~~ to how and whether  
there might even exist a viable overall concept, justifying not only  
~~the~~ their individual contributions - but making clear their ~~XXX~~ <sup>inevitable,</sup>  
inescapable ~~significance~~ interrelationship? That, integrated, they could  
tell the ~~our~~ story of MAN'S TOTAL EXPERIENCE UPON ~~THE PLANET~~ <sup>THE PLANET</sup> EARTH UNTIL  
~~the~~ NOW?

~~Whether or not that particular concept was being contemplated -~~  
~~and I can find no indication that it was - was there any other overall~~  
concept being considered? Again, I ~~can~~ <sup>came</sup> across no evidence of any ~~at all~~.

But, concept or no, how ~~many~~ <sup>\*</sup> years went into the thorough,  
considered examination of all the contemplated material for the Pavilions  
- and the ultimate refinement of its writing? Were the authors of the  
content within each Pavilion selected - ~~as were~~ were the designers of  
its outer structure - from among the very best writers, historians and/or  
authorities of international repute on the relevant subject matter of  
each?



Surely, whether it has to do with SEA, COMMUNICATIONS, ENERGY or whatever ~~the subject matter~~ - the author of that particular aspect of Man's experience and existence must be chosen from among the very best and most knowledgeable authorities on it in all the world, ~~or, at the very least, from~~ <sup>Or, at the very least, from</sup> ~~certainly~~ on a level of excellence comparable to the mind-boggling technology which will surround ~~the~~ <sup>the</sup> content, and with which it might well be forced to compete for ~~that~~ <sup>that</sup> all-important audience-affirmation of which I wrote earlier. I learned many years ago that once you ~~permit the~~ permit the background to become the foreground [the technology to overwhelm the content], once the audience becomes more interested in the "how" than in the "what" - you've ~~blown~~ <sup>had</sup> it... your show is down the drain.

I ~~ve been given to~~ understand that ~~each~~ the presentation in each Pavilion ~~will~~ have a 'running' - or ~~audience~~ 'audience-participation' - time of approximately 30-35 minutes. 30 to 35 minutes in which to present uniquely its unique content. The former is there; ~~ready and~~ ~~waiting to go~~ the latter is not. I may be repeating myself, but the necessity - the obligation cannot be exaggerated; to fill every one of those minutes with new - uniquely new - and exciting content. It must be borne in mind that the DISNEY audience arrives almost 'pre-conditioned' - already expecting to be impressed to the point of being overpowered by a brilliant, world-renowned technology. ~~What~~ <sup>Therefore,</sup> ~~unhappily~~ happens only too often is that, instead of rising to the challenge of the complex technology, - the content simply buckles under, and quits. ~~It presents~~ <sup>(or adapts previously tried and true)</sup> simplistic and predictable material; ranging from the "let's have an adventure together" ~~to the guaranteed~~ <sup>made (DISNEYLAND) - to cracker barrel,</sup> ~~God, mother and~~ apple-pie ~~homilies~~ <sup>at best</sup> on the Andy Hardy level of homespun philosophy with no conceivable way of ~~extricating~~ ~~excluding~~ ~~convincing~~ the audience ~~and~~ ~~back~~ ~~up~~ ~~platitudes~~ that, upon leaving, it will not be in either Anaheim, California or "The Magic Kingdom".



It <sup>falls back upon</sup> ~~presents~~ (or adapts previously tried-and-accepted) simplistic and predictable material; ranging from the "let's have an adventure together" ride (DISNEYLAND) - to cracker-barrel, mother-and-apple-pie, old-hat homilies ~~xxx~~ <sup>on</sup> the Andy Hardy level of homespun philosophy and not-for-years-relevant ~~political~~ <sup>hackneyed</sup> platitudes. (I could not, if I tried, come up with three more done-to-death - less exciting, enlightening and entertaining - less challenging to the incredible technology of audio-animatronics if only because of their utter predictability than those boringly-familiar-by-now ubiquitous stand-bys of TV 'specials' galore, TV-and-radio ~~xxxxxxxxxx~~ ad infinitum, on ~~and~~ endlessly ~~repeating~~ and revolving tours of auditoriums large and small throughout the land - tiresome ol' Ben Franklin, Mark Twain and Will Rogers. All three, because of audience <sup>guaranteed</sup> inattention to ~~what~~ they've heard endlessly since 1976, ~~subject~~ <sup>- will very quickly insure that the focus of interest becomes, and remains, the technology of the presentation:</sup> indeed, guaranteed to look for immediate technological identification: "Hey, I'll bet they just took three extra dummies they ~~had~~ made for the HALL OF PRESIDENTS, ~~xxx~~ gave 'em different faces and voices and wardrobe, that's all..". I don't think the PROJECT will benefit from having its guests not quite sure, upon emerging from a Pavilion, whether they'll find themselves in Anaheim, California - or in "The Magic Kingdom"..)

actors whose careers have become 'an evening with...'

banalities and bromides

I was delighted to hear, from Frank Paris, the name of Kenneth Clark as a suggested contributor to THE PROJECT. Wisdom and wit on any level approaching Lord Clark's, visually realized by DISNEY/WED'S technological brilliance, could result only in an end product of ~~it~~ which everyone, concerned would be proud, indeed. There are very many very learned and talented authorities in every aspect of this undertaking - both Academic and in The Arts - who could provide the unique material, perhaps even ~~challenging~~ challenging the



.....8-B

technology, for those precious 30-35 minutes - and whose services, ~~with~~ enthusiastically rendered for a concept such as ours , would surprisingly cost far less than the facile, glib and hack Hollywood "B" film, TV talent at hand. Names such as Barbara Tuchman, Arthur Schlesinger, Jr., William Manchester and many, many more ~~that I can't~~ ~~list~~ come to mind - their works selling by the tens of thousands of copies - seemingly always in the ~~best~~ 'best seller' lists - their readers precisely\* those whose holiday plans would inevitably include an extended visit to THE PROJECT..

[Occasionally, in the ~~contents of~~ the various 'scripts' which I have examined, I've come across not only overlapping but actual duplication of both material and the accompanying technology. I cannot urge emphatically enough\* that the content of each Pavilion be carefully scrutinized and considered in terms of its relevance to the subject with which it's concerned - that the contents of no one Pavilion be finalized until the contents of all nine have been completely finished, properly written, approved and - <sup>as the saying goes</sup> ~~and we say~~ - "locked". Any other procedure, I assure you - and you know as well as I - leads inevitably to that great big bottomless hole into which irrecoverable money just pours and pours...]



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5. On that same point, may I add a positive conviction of my own - simply because ~~the~~ <sup>this</sup> CONCEPT does have "an ambitious goal" and because, in addition to its basic purpose as an entertainment, it will "communicate [ a unique and fascinating abundance of ] information to the public that will be understood by the public"? It's simply this: that I can recall few - very few - professional undertakings of mine, about which I've felt so deeply confident. Fully ~~realized~~ and properly realized into the visual actuality for which DISNEY/WED uniquely possesses both the talent and technology, ~~the~~ completed PROJECT will represent much more - infinitely more - than yet another masterpiece of ~~magic~~ ~~fantasy~~ ~~magic~~ fantasy-magic from those celebrated San Fernando Valley Wizards..

And I'm fully aware that there's much more - infinitely more - than money at stake here. ~~I'm~~ <sup>I've</sup> tried to be ~~also~~ <sup>your</sup> duly attentive to the needs and participation of ~~the~~ corporate sponsor/partners in an enterprise of such magnitude; I'm equally confident that not only will their product/services <sup>participate prominently</sup> receive prominent display, but <sup>also intrinsically</sup> that it will be within CONTEXT CONCEPT a concept a ~~framework~~ ~~and~~ ~~framework~~ ~~in~~ ~~which~~ they can, most certainly, only ~~approve~~ ~~and~~ ~~benefit~~ which will afford them both great pride and great profit. <sup>at</sup> <sup>of credibility,</sup> But my deeper concern, frankly, is with the unique ~~reputation~~ <sup>repute</sup> and public image throughout the ~~Western~~ world, of the together with DISNEY name ~~and~~ <sup>and</sup> the unique public trust it commands - they're all on the line here. DISNEY has always promised - and delivered, more often than not - the first of the best of the hitherto inconceivable. Once more, it's expected to do no less..

6. One more short preamble (probably in the none-of-my-business department): it's rumored that future plans do not include additional accommodations of any consequence beyond the present capacities which barely meet the needs of THE WAKT DISNEY WORLD. I'd suggest some contingency planning

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9-A

alternatively, what you're underbidding might turn out to be - no more than just one life of an expensive "added attraction" =

CONCEPT.....

important contingency planning - ~~because~~ because I can't agree. Anymore than I can agree with the denigrating implication (Business Week's) that you're "not basing 'EPCOT'S' success primarily on attracting additional visitors.....but rather ~~on~~ on the gamble that visitors to DISNEY WORLD will lengthen their stay a couple of days..". I'd stake my good name, pretty good reputation and - if I had one - my fortune, on exactly the ~~opposite~~ opposite. Otherwise, what you're undertaking is a mighty expensive "added attraction"..

OUTER CONCEPT

Properly executed, ~~with~~ the CONTENT of the INNER CONCEPT fulfilling and justifying the ~~momentous~~ momentous promise of the STRUCTURAL concept, the PROJECT will attract - to begin with, after all it's entirely directed at - a world-wide audience which will include the ~~demographic~~ demographic upper two-thirds of the ~~WALT DISNEY WORLD~~ WALT DISNEY WORLD visitors: both the multitudes who have already attended and those still-to-come..

Handwritten mark

In time, ~~your concern~~ your concern will be not ~~only~~ only an insufficiency of hotel accommodations - the simple problem of how many guests and where to put them - but also the unexpected demand for lecture and conference rooms, auditoriums, etc. Because as the PROJECT inevitably acquires its own identity as a unique entertainment ~~of importance and significance~~ of importance and significance in its own right - providing

world-wide recognition

days and weeks of a first-time experience of fun, enlightenment and personal significance - ~~gentlemen~~, be prepared for an enormous, untapped, brand new audience. **P** Not only ~~the~~ the community groups,

9)

societies, families and individuals without number who travel the world over in search of new personal experience that can be both entertaining and edifying - not only happy gatherings of students, but entire grades of schools both from here and especially ~~abroad~~ abroad from overseas which might very ~~well~~ justifiably include the PROJECT as

scheduled this country

a welcome, innovative and effective addition to the educational process .....sounds ~~overblown~~ overblown and ~~pompous~~ pompous, does it? If, of course,

Perhaps - But