

I'm addressing this ~~to the three of you~~ confidentially - to reactivate a phrase I haven't used for some thirty-odd years - "For Eyes Only". My reasons for the confidentiality are, I think, valid - as is ^{the} trustful assumption that ^{my submission} ~~it~~ will be considered with the same attentive and friendly understanding afforded me throughout our recent all-too-few all-too-brief meetings.

To begin with - the ensuing comment and suggested material will, I hope, reflect a practical appreciation of the magnitude of the PROJECT to which you've been committed - my most enthusiastic support for it - and, in particular, the great responsibility that must accompany any personal contribution to its successful consummation. Because not only the immensity of your PROJECT ("EPCOT"), but the staggering potential of it presents a challenge quite unlike any I've encountered during a very full half-century of writing, directing and producing entertainment of all kinds for audiences of all ages and varied demands:

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1). Somehow, substantial documents arriving at "major" establishments (in your case not only Major - but the last functioning survivor of your species) are very often routinely fed into a copying machine, and distributed rather more widely than wisely..

It's quite possible (make that probable) that some or all of you will disagree with some or all of my perceptions, opinions and suggestions. In which case, it seems to me, you should be presented with every opportunity to delete privately what displeases you - then either act upon, or pass on to others, whatever you find relevant and/or helpful.

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2) Facing ('challenging' might be more accurate) me from the opposite wall of my study as I write, is the large color photograph of the "EPCOT" model, with which Marty Sklar was kind enough to provide me. Visually, it's tremendously impressive - and intriguing. Both as a physical configuration and technological achievement, it will be - it is, in every true meaning of the word - unique. Only DISNEY/WED, in all the world, could conceptualize a structural compound such as this - and only, uniquely, DISNEY/WED - could make of it an actuality. ↓SPACE↓

3) What, then, I must ask myself, can I possibly contribute - and why was I sent for? After all, whatever creative expertise I've acquired after fifty years of professional experience is - people. Young and old, living and long gone, the raw material with and about which I've been writing and/or directing and/or producing for a lifetime - and, oddly enough, itself the marketplace for that work - has always been, and still is - people. People as non-animatronic audiences..

One can build a physical structure which nobody wants either to buy, rent, visit or live in - but nevertheless, it remains a structure. An inanimate object; it is, it has an incontestable existence - and will continue to be until it's either torn down or rots away. However, no one can - no one has or ever will - create an entertainment, a work of art, a star performer, a public attraction of any importance whatsoever, unless a continuing and approving audience confirms its identity as being an entertainment, work of art, stardom or public attraction. Without that audience-affirmation

of its substance and validity - to all intents and purposes, its creator might just as well have blown, in an otherwise empty room, one perfect smoke-ring. Even the creator of "STEAMBOAT WILLIE", for a long suspenseful time, worked and waited - worked and waited - until a world-wide audience unequivocally proclaimed Walt Disney a genius in his genre..

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 4). I've set high standards for myself; perhaps too high for my reach. But just because I haven't yet attained the standards I demand of myself - is no reason for abandoning them. I'm quite sure that the same - and there the resemblance ends, believe me - was true of Walter Elias Disney.

"Walt's Dream" was really DISNEYLAND, wasn't it? I may remember incorrectly, but it seems to me he never did stop realizing that dream; continually adding something new, improving something old - he meant DISNEYLAND to become everything he'd ever fantasied as a kid. And we all know that a kid's fantasies never do come to an end. Not even at age sixty-five..

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 5). Likewise THE WALT DISNEY WORLD, factually and realistically appraised, is - in just about every applicable aspect - EPCOT. In his speech before the Urban Land Institute on October 5, 1976, Cardon Walker devoted most of it to that incredible - but existing - technological breakthrough of the major obstacles faced by modern communal living - one to which believers continuously pilgrimage from every corner of the earth - THE WALT DISNEY WORLD.

He then quoted Peter Blake, the architectural editor of New York Magazine, and David Brinkley, who needs no identifying

(I, too, with millions of others, have seen and heard David on the subject; the underscoring is mine):

"(Peter Blake) recommends that all of New York City's town planning work be turned over to the Walt Disney...organization because they seem to be the only people in America who are able to get anything done...When you look at this new town they have built here in central Florida, you will think he is right. It is the most imaginative and effective piece of urban planning in America... they have built roads, transportation systems, lakes, gold courses, campgrounds, stores, houses, hotels, and so on. And they all fit together in a setting of land, air and water better than any other urban environment in America...this is the future...and nobody has done it but Disney...after Disney's people take over the big cities, we will talk about bringing them to Washington."

If ever there's been an exact and explicit description of an "Experimental Prototype Community of Tomorrow", those words - added to the technological information earlier supplied by Mr. Walker - were it..

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6). ~~During~~ During my most recent and briefest visit to DISNEY/WED, I was given good cause from many sources in many ways, to infer that "EPCOT" as a viable acronym for the contemplated PROJECT, was no longer really valid. It becomes, in fact, increasingly invalid as the PROJECT, for itself and from itself, acquires a unique identity of its own. I'm confident that ~~its eventual public name,~~

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

↓ SPACE ↓

Nor should it, in any way, lend itself to being distortedly described as no more than...an extension of magic fiction.

6] ~~Besides Moreover~~ During my most recent and briefest visit to DISNEY/WED, I was given good cause from many sources in many ways, to infer that "EPCOT", as a viable acronym for the contemplated PROJECT, was no longer really valid. ~~and xxxxxxxxxxxxxxx~~ It becomes, in fact, ~~for~~ ~~from~~ ~~becoming~~ increasingly invalid as the PROJECT, ~~by~~ itself and ~~for~~ itself, ~~acquires~~ acquires a unique identity of its own. I'm confident ~~that~~ ~~the~~ eventual public ~~name~~ ^{label or logo} even if not a future-world acronym ^{will} evolve successfully from within the ~~proposed~~ proposed CONCEPT..

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7] ~~And so~~ ~~And so~~ the 'great responsibility' mentioned above ^{can} could be discharged ^{it seems} only by providing content of the highest possible quality ~~of~~ for each of the ~~nine~~ Pavilions as separate and self-sufficient entertainments - and for all nine Pavilions as integrated components of an overall concept which would apply to the entire PROJECT. A concept which would provide what one could call an 'inner ~~content~~ content' worthy of the contemplated ~~inner structural~~ structural 'outer content', ~~not only~~ not only the equal of its visual ~~and~~ artistry and distinction - but also, as an absolute prerequisite, ~~not importantly~~ of comparable significance and importance. ^{It suddenly occurs to me that I've been handed easier assignments.}

7]. I've applied, in setting down this necessarily ~~incomplete~~ unfulfilled (but, I hope, comprehensible) proposed concept, three assumptions. I've heard them repeatedly expressed, both as apprehensions and as objectives, and I cannot overemphasize ^{how completely} ~~the degree with which~~ I concur as to ~~their~~ ^{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 ~~is~~ "a super-colossal DISNEYLAND".

↓ SPACE ↓
B

Nor should it, ^{just} in any way, lend itself to being distortedly described as no more than ^{or} "...an extension ~~of~~ magnification ~~of~~

OF THE WALT DISNEY WORLD..".

3. There will, not, and should not, in any aspect of ~~the~~ THE PROJECT'S unique identity

6. No aspect of the PROJECT'S ultimately realized unique identity should, in any way, justify ~~the~~ reference to it as: "DISNEY'S WORLD'S FAIR" or, even more denigratingly, as "DISNEY'S WORLD SHOPPING CENTER..".

(justification for)

I'm ~~quite~~ sure we agree that ^{any} of those three designations to be ^{disparagingly} applied to the overall PROJECT - or to any ~~of its~~ segment of it - would be damaging, indeed. Not only to the intent of your undertaking - ^{to investment} the ~~expenditure~~ of ~~simply~~ enormous sums of money and ~~the investment~~ of the world's most ~~skilled~~ ^{skilled} technology 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 content made available to ~~me~~ me, descriptive of the various Pavilions (the only one I don't have is COMMUNICATIONS). Unhappily, but doggedly 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 by any standard ^{of quality} even remotely applicable to ^{a PROJECT such as this} the superb technology ~~a surrounding it and/or actualizing it~~ - the presently contemplated content is just not good. Not nearly good enough..

Given time - [due to the limited number of weeks allotted me, I've been writing this "in continuity of thought", as it were, primarily concerned that the overall concept might emerge out of context and without proper preparation] - I will try to draw up a list of particulars. So, paraphrasing what Voltaire is supposed to have written: 'forgive the length of this communication - I did not have time enough ~~to~~ to make it shorter..'.

- that's Man's first step in history
According to Justice Oliver Wendell Holmes:

"It occurs to me that one of the most momentous decisions of all history was the moment when Man decided to walk upon his feet rather than his hands.."

* * * * *

About ^{or four} three million years ago (according to Richard E. Leakey), primitive Man stood upright and extended his foot ^{to step} in the direction of his need -

On July 20th, 1969 - Neil Armstrong completed his first step on to the surface of the Moon. He then said:

"That's one small step for Man - "

* * * * *

Conceptually, Neil Armstrong completing his Ancestor's first

"one small step" - represents the sum total of Man's experience, accomplishment and acquired knowledge thus far. That "one small step" as far as we've made - that's Man's full story to date, really - that's how far we've it - up to NOW come - we've arrived at NOW, and no further.

Neil Armstrong's ~~xxxxxxx~~ first step from his landing ladder to the surface of the Moon - regarded as actually the completion of Man's first tentative "one small step" many millions of years ago - represents, conceptually, the sum total of Man's experience and ~~xxxxxxx~~ accomplishment thus far. It represents also the ~~xxx~~ totality of content within all nine of the Pavilions ~~xxxxxxx~~, each of which tells the story of one aspect of that totality.

Simply stated - if the content of any one of the nine Pavilions were to be eliminated from Man's total experience, accomplishment and ~~xxx~~ accumulated knowledge to date - Neil Armstrong could never have set foot upon the Moon!

Thus,

~~xxxx~~ each Pavilion is, unto itself, a self-sufficient and informative entertainment - in each category telling the story of how Man, doggedly fighting first for the survival of his species and then for his dominance over over all other species and even his environments. How Man came upon, found, discovered, suddenly achieved or slowly acquired or accomplished, conquered, tamed or invented whatever it was or is, and in whatever sequence: THE LAND, THE SEA, COMMUNICATION, TRANSPORTATION, ENERGY, HEALTH - and ultimately ~~xxxx~~ a way into SPACE..

And our

~~xxx~~ audiences, our guests~~xxxxxxxx~~ will be aware always that, with however much interest and ~~xxx~~ personal identification they have participated in ~~xxxxxxx~~ whatever individual aspect of Man's ~~xx~~ total experience - in the end, all nine of those Pavilions merge into that one miraculous movement that started so tentatively, so slowly, so amny millions of years ago - and has actually traveled furthest and fastest ~~xxxx~~ within most of our lifeteimes - that "one small step for Man

CONCEPT.....* 12

THE FIRST PAVILION (Erroneously entitled SPACESHIP EARTH):

The short opening paragraph of the script dated Feb. 7, 1978, is quite valid. WE AND OUR PLANET EARTH; A STORY OF SURVIVAL, TRIUMPH, AND - ? does ~~xxx~~ "introduce the CONCEPT and meaning of the PROJECT. Sitting in the gateway complex, it will be the first thing guests encounter and plays a key role in their visit." Also: "The show is divided into [two, not three] major segments: 1) The descent...where guests are physically taken back in time; and 2) An exciting journey through history up to the present day." As far as we've made it up to entire second half NOW - and no further. That's for the FUTURE - ~~the~~ of our PROJECT - why blow it here, at the very start?

MANUSCRIPT

[An urgent plea - applicable to every Pavilion ~~one~~ of the and/or nine Pavilions which, individually and interrelated, comprise the first half of the PROJECT and its CONCEPT. Each Pavilion will be allotted [I've been given to understand] 30 to 35 minutes in which to present uniquely its unique content. I cannot ~~stress enough~~ exaggerate the necessity, the obligation to ~~make~~ fill every one of those minutes with new - uniquely new - and exciting content. Given a ~~brilliant~~ brilliant, unsurpassed and world-renowned technology by which our audience ~~is~~ already expects to be impressed to the point of being overpowered by it - there is always the temptation to apply ~~that~~ complex technology to the least troublesome, even at times to the already met, challenge in terms of material. This results, I'm afraid, in not only an overall predictability of ~~the~~ CONTENT in the scripts ~~that~~ I've read - but occasionally ~~an~~ an overlapping and even both duplication of the technology ~~and~~ and content. Please - I've been through it only once in my entire career, and that once was more than enough - do not finalize the content of any one Pavilion until the contents of all nine Pavilions have been completely finished, approved, ~~carefully~~ carefully scutinized with regard to their individual

Lord Clark's, visually realized by DISNEY/WED technological brilliance, can result only in an end product of which everyone concerned can be proud, indeed.

Every effort should be made to find and utilize the highest available level of quality in every non-technical detail of the PROJECT'S conceptualization, and every word of the writing. There are many very authorities learned and talented ~~xxxxxxx~~ in every aspect of this undertaking - both academic and in the Arts - whose contributions would not ~~xxxxxx~~ only cost less than the at-hand facile, glib and hack Hollywood "B" talent, but who would provide infinitely more meaningful and exciting - certainly less stale and hackneyed - material on a level worthy of its brilliant ^{the brilliant technology of the project} outer technology..

There will be no "swirling and spinning" of voices (our intent ~~xxxxxxx~~ being not to confuse our audience, but to set a proper and important introductory mood - rather an effective musical background on the highest, most impressive level; perhaps Mahler's "Song of the Earth", perhaps other appropriate masterpieces of music inspired by Mankind and the Planet Earth it has so briefly but impressively inhabited..

"Universal Man" is typical of the ~~xx~~ utterly meaningless and empty TV-'commercial'-type of catch phrases and slogans - effective, perhaps, as labels for Amusement Park attractions or hemorrhoid cures, but not for a PROJECT such as this. Like "Mothers of the World", there are no such and there is no such. Unless, throughout our PROJECT, every member of our audiences becomes what might be meant by the "Universal" man, woman or child - we will have failed..

comprise that "one small step".

Because, simply stated - if the content of any one ~~xxx~~ of the nine Pavilions were to be eliminated from Man's total experience, accomplishment and accumulated knowledge to date - Neil Armstrong could never have set foot on the Moon. While each Pavilion is, unto itself, a self-contained, self-sufficient and satisfying entertainment - in each category telling the story of how Man, doggedly fighting ~~xxx~~ HIS first for the survival of ~~xxx~~ species and then for xxx dominance ~~xxx~~ HIS over all other species and even ~~xxx~~ environments - came upon, found, discovered, suddenly achieved or slowly acquired or accomplished, conquered, tamed or invented whatever it was or is, and in whatever sequence: THE LAND, THE SEA, COMMUNICATION, TRANSPORTATION, ENERGY, ultimately HEALTH, ~~XXXXXXXXXX~~ SPACE - our audiences, our guests will be aware always that, however fascinated, however visually and emotionally they have participated in each story that made up Man's Total Experience - in the end, the content of each Pavilion emerges as an equal and essential component of that miraculous movement that started so tentatively, so slowly, so many millions ~~xxx~~ of years ago - and has actually traveled furthest and fastest within most of our lifetimes - that "one small step" ~~xxx~~ for Man.]

FIRST PAVILION

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Returning to Pavilion One and its guests:

I would suggest the audio-animatronic recreation of that historic moment [Armstrong's first step upon the Moon, and his memorable remark - using his own voice, of course]. We utilize it importantly, as you will see: "That's one small step for Man - " PROJECT being the CONCEPT for the first half of our project - and " - one giant leap for Mankind" ~~xxx~~ CONCEPTUALIZING the second half, ~~xxxx~~ which concerns itself with THE FUTURE..

Misc.....

An implication that along with our guests who ~~have~~ are now being confronted by a Future which promises them, on the one hand, an assured access to hitherto undreamed of adventure and accomplishment - but, on the other hand, an equally assured return to ~~the~~ a radioactive reproduction of the murky slime of their origins - and that theirs is the choice of ways. The Neighborhood of Nations has gathered here to say, in effect, etc.....

- - - - -

Mankind's

But all this was no more than THE FIRST SMALL STEP FOR MAN. The voyage has not ended - ^{now} comes that GIANT LEAP FOR MANKIND.

Ultimately the just-emerged Man who tentatively started that first small step - the incredible total experience it took to complete it - and now Mankind must prepare for a giant leap. Which way ?

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Important: at some point in MANKIND AND GRACE - the Spaceship [or Cooper's capsule - goes out of control. The Astronaut who brings it back into ~~xxxx~~ its proper orbit - does so by utilizing every Pavilion...

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The use of words like 'unicore', commuicore, etc., as language in the Pavilions - before the FUTURE arrives

When the FUTURE does arrive - the words will ~~xxxxxxx~~ be diffused and lack impact. It also generates, without meaning to, the inference that the entire PROJECT IS ONE BIG SUPERMARKET for future product and gadgetry... the need to keep both the language and slogans of The Future separate from Man's total experience thus far..

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Wernher von Braun - Nazi V-2 scientist..

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The concept I have in mind does ~~xxx~~ "set an ambitious goal" M. It will, and has already made use of "Disney skills, etc.."

What I have in mind - and what I have in view (across from me, on my study's wall) - the physical ~~xxxxxxx~~ structure in its entirety is:

A. A compendium of Man's total experience, acquired knowledge and wisdom up to Now - Now being the moment he set foot ~~xx~~ on the Moon.

B. His exposure (and thus his choice) of either - because he can't have both - 1) The undreamed of delights, etc..2) The equally certain way back..

for example, in terms of (a very important thing) the melting pot.

(When) I grew up as a boy in Pennsylvania
~~When I was a boy and grew up in Pennsylvania~~

knowing that there was something called a melting pot, and all

which meant
races, and all peoples came together in this country and we were

in the process of creating something called an American heritage

For the past fifteen years when our liberal friends of the left

ran amok we have learned that we must protect the Puerto Rican

heritage, we must learn in Spanish, and New York becomes a multilingu-

lingual country. The Beverly-Hilshire, my wife had dinner last

night in Spanish. The ^{white} couldn't talk English. And the percentage

of highschool diplomas in the hands of illiterates in Los Angeles

is much higher than it is even in New York where it is incredibly

high and we're busy saying we must protect the ethnic heritage

Amer
Can

of these (Puerto Ricans/Mexicans) who left (Puerto Rico/Mexico) to come here. If they left their heritage why must we spend eighty million dollars a year for New York Highschools to have ^{be} run by Spanish-speaking teachers and send Spanish-speaking kids out on the street to make their way in an English-speaking world. The American heritage is being Balkanized, it's being shattered,

I think that's a pretty important theme, ^{that's} it's a theme I want to make. Because one thing has happened out of all of this, towards the end, the application of this energy and this communication and this transportation in American hands — a pilgrim together and the others who contributed to it have put an American on the moon — That's the triumph of the American heritage thus far and what you put to your audience is

Is this the heritage you want to continue or do you break it up?