

Date: April 8, 1976
For: John DeCuir

PRELIMINARY CONCEPT
USA PAVILION SHOW
WORLD SHOWCASE/
WALT DISNEY WORLD

STEP # 1

STEP # 2 FEED STORY IDEA
INTO - THEATRE OF
TOMORROW AREA

SUPPLY WELD SITUATION

IDEA TIME SPACE CHARACTER



WED ENTERPRISES
INTER-OFFICE COMMUNICATION

P-1328-R-1

Card Walker

DATE March 10, 1976

OM Marty Sklar

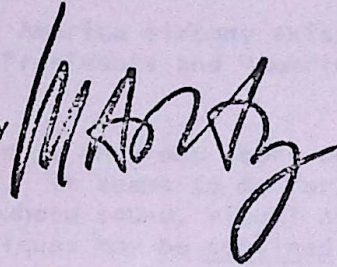
SUBJECT USA Show in World Showcase

Attached is a beginning idea for a USA show in World Showcase.

As this suggests, we see a special kind of theatre, combining Audio-Animatronics figures from America's history with a dramatic film process such as IMAX.

John Hench and I would like to discuss this with you and Ron. We have some specific thoughts about casting in terms of (1) story development and, at the right time, (2) theatre design and show production.

Marty



MAS:if
Attachment

cc: Ron Miller
John Hench

WED ENTERPRISES

INTER-OFFICE COMMUNICATION

P-1328-R-1

WED Show Group

DATE March 10, 1976 (Revised)

M Marty Sklar

SUBJECT USA Pavilion & Show/World Showcase

Permit me a few lines to develop an idea.

In considering a show for the USA Pavilion in World Showcase, we have been seeking a way not only to tell a story ... but to tell a story in a dramatic way that can convey to our audience a strong message about the American way of life -- our culture, traditions, heritage, future hopes and dreams -- in essence, "what makes us tick".

We also want to avoid repetition of the shows about America already existing in the Magic Kingdom ... specifically, the Hall of Presidents and "America the Beautiful" (CircleVision).

After discussion with many people, my own conclusion is that our story would be told with great difficulty through a ride device. It seems to me far more plausible to tell this story to an audience seated where sound, visual effect, motion picture, Audio-Animatronics, and other techniques may be combined in the most effective ways ... hopefully, in ways we may never have tried before.

Of course, story is the key ... but in our park-business, story is strongly influenced by the story-telling devices. How an audience receives the message is often as effective in communicating as the message itself. In fact, to borrow from Marshall McLuhan, often the medium seems to be the message.

Attached you will find a beginning outline for the story of America in World Showcase. But before you read it, please consider the setting:

- * A new type of theatre -- perhaps a variation of a Carousel, or a theatre where we could utilize a dramatic film presentation (such as IMAX).
- * Utilizing Audio-Animatronics figures of famous Americans from various periods in American History -- Thomas Jefferson, Mark Twain, Will Rogers, Robert Frost, Norman Rockwell, Teddy Roosevelt, etc. They are our "storytellers".
- * Combining A-A figures with Film and other visual effect as we have never done before in a Carousel or any other show.
- * As a "finale", the audience steps from the theatre onto a moving turntable, boards Omni-Mover type vehicles, and rides through the grand finale - a space-themed "CHALLENGE OF THE FUTURE". (Or, as Walt once had in the Hall of Presidents theatre, the dome-ceiling opens to reveal space-themed film-projection.)

WED ENTERPRISES
INTER-OFFICE COMMUNICATION

P-1328-R-1

WED Show GroupDATE March 10, 1976 (Revised)

Marty Sklar

SUBJECT USA Pavilion & Show/World Showcase

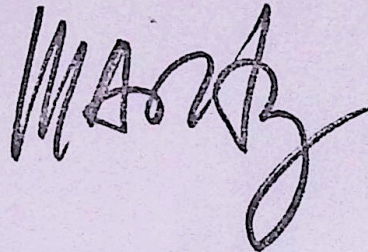
(This idea of "topping" a theatre show with a ride is not new. It was our first -- and best -- idea for presenting the G.E. Carousel and "Progress City" in Disneyland. It "lost out" to what was actually built when G.E. decided to cut \$\$\$ out of the design. We have some sketches and plans illustrating that concept.)

In my view, this kind of approach -- "one-of-a-kind" theatre and ride-through finale -- will give us the opportunity to -

- * Tell story
- * Be dramatic
- * Entertain
- * "Top" the main show with a real "grand finale"

The beginnings of the story follow on the next pages.

Marty



MAS:1f
Attachments

"AMERICA SPEAK"

AMERICAN STORE

LAWS WITH PERMISSIBILITY

AMERICAN PAVILION IN WORLD SHOWCASE

THEATRE SHOW

ACT 1 -- 'WE THE PEOPLE'

..... in which we establish America as a nation where government is uniquely -

- * OF THE PEOPLE
- * FOR THE PEOPLE
- * BY THE PEOPLE

"On stage" discussing this idea -- as a philosophy and as a working reality -- are great American statesmen from different periods in our history, perhaps these:

- * THOMAS JEFFERSON
- * TEDDY ROOSEVELT
- * HARRY TRUMAN

The words are their own -- blended together and sequenced to become a conversation on stage. Various principles of America can be stated through this device. There may also be other Audio-Animatronics figures: Thomas Paine, Alexander Hamilton, Martin Luther King, Eleanor Roosevelt, etc., as needed and appropriate to tell our story. (Other figures would appear in side vignettes through use of turntables, elevators, scrims, etc.)

While our major A-A figures, and their words, carry the story line, the stage area is utilized as a large projection surface. On this background, the audience views film projection carrying out the story. The thought here

is not to dramatize events of the past ... but rather to tell our story through today's scenes and events while the words of the past play over the current scenes ... thereby showing that the philosophy of America's past is the reality of today and the promise of tomorrow -- vitally alive. The words of Jefferson, T. Roosevelt, Truman and others will keynote our story, providing and extending the impact of the Hall of Presidents in a totally different context.

Our major theme in Act 1 is to establish "the truths we hold self-evident ... that all men are created equal ... that government of the people, for the people, by the people shall not perish from the earth,"**

** In this approach, there is no reason why a Teddy Roosevelt or Truman, having lived after Lincoln, could not quote his words (such as those above from the Gettysburg address) to make a point.

ACT 2 -- "FROM SEA TO SHINING SEA"

In Act 2, we explore the natural and man-made beauty of "AMERICA THE BEAUTIFUL", unfolding our story through word and song and film.

This act is told through famous Americans associated with nature, or with man's works strongly in harmony with nature. Here song and music, poetry and painting fill the theatre to express the beauty of our country, "FROM SEA TO SHINING SEA."

Our Audio-Animatronics narrators on stage are several of these: Robert Frost, Walt Whitman, Carl Sandburg, Audobon, Thoreau, Emerson, Longfellow ... perhaps a painter such as Andrew Wyeth ... and perhaps an American balladeer of the John Denver country style.

America's artists -- painters, musicians, writers -- have used their mediums to express the heartbeat of this nation. In Act 2, we will attempt to take their inspiration and create a "living portrait" of America the Beautiful on our stage.

ACT 3 -- "LAND OF OPPORTUNITY"

The things we do, our achievements, the free society that encourages our best efforts, the creative spirit stimulated by competition -- all of this reflects the OPPORTUNITY America presents to its people and the world. Here we present America as a LAND OF OPPORTUNITY through the words and deeds of its achievers in two primary areas: First, invention and enterprise, and Second, entertainment and sports.

Our Audio-Animatronics spokesmen on-stage are pioneers and creators like Thomas Edison or Andrew Carnegie ... a Louis Armstrong or Bob Hope from the entertainment world ... a Babe Ruth or Jesse Owens or Billy Jean King or Jackie Robinson from the world of sports.

In this act we want our audience to be highly entertained ... but we also want people to come away thinking that in America, anything is possible - no matter who or what you are. We want to express the promise and potential of the private enterprise system. And we want to entertain and motivate our audience ... to make people laugh, yes, but more substantially, to make them say, "The Spirit of Achievement is the Spirit of America."

ACT 4 -- "LAND OF THE FREE"

In Act 4 -- the end of our theater show, but not the finale of the American Adventure -- we will express the unique character of the American people as a result and reflection of the freedoms we enjoy ... freedoms established and guaranteed in the Constitution and Bill of Rights. Because of these freedoms, America has become the "melting pot to the world" -- the land of opportunity -- for people from many lands, across many seas.

Our Audio-Animatronics spokesmen are seen more as "philosophers and prophets" of the American Adventure .. for example, we might envision a dialogue on stage between Benjamin Franklin, Mark Twain and Will Rogers. They would express the ongoing hopes and dreams and optimism of America.

Our film would take its cue from the "melting pot" idea, and portray "The Good Life" in the LAND OF THE FREE. Here we would see America and Americans celebrating life, playing and participating in leisure pursuits and unique celebrations -- many of them reflecting their "melting pot" background. As a contrast to the "superstars" and super-achievers of Act 3, in Act 4 we want to come away with the feeling that we have seen the real America through everyday people and events -- colorful, fun, beautiful and dramatic, but more importantly -- from a Fourth of July celebration in Des Moines, Iowa to the Rose Parade on New Years Day in Pasadena -- always a reflection of the LAND OF THE FREE.

ACT 5 -- RIDE/POST SHOW ... "CHALLENGE OF THE FUTURE"

America's story is not just past and present ... it is also the future. And so as our theatre show concludes, the audience is invited to step up onto the stage, to board Omni-Mover style vehicles for a RIDE INTO THE FUTURE.

Played for dramatic affect and holding out the hopes and dreams and inspirational vision of the future, this ride-finale offers A CHALLENGE not just to Americans alone ... but to all our viewers, from all around the world ... a challenge to achieve the ideals and dreams and hopes for the future that man's technical skills have placed within our grasp.

Yet while our message is a world-vision, we express it in terms of the American Adventure .. for as Herman Melville wrote:

"WE ARE THE PIONEERS OF THE WORLD; THE ADVANCE
GUARD SENT ON THROUGH THE WILDERNESS OF UNTRIED
THINGS TO BREAK A NEW PATH IN THE NEW WORLD
THAT IS OURS. IN OUR YOUTH IS OUR STRENGTH; IN
OUR INEXPERIENCE, OUR WISDOM."

#####

Prod. No.
March 26, 1976
James Algar

THE AMERICAN DREAM

The USA Show
in the World Showcase

PROLOGUE

The lights in our theater dim, ... a suspenseful pause, ... a faint drumbeat is heard, fading in as from a distance. Fifes are added, then bugles, and finally deep-throated regimental drums. A stirring march is growing in volume.

The curtains part and lights come up to reveal the opening scene of a historical mural, (done in the manner of Dean Cornwell, L.A. Public Library.) This first tableau represents the Mayflower arriving in the New World, with the Pilgrims landing on Plymouth Rock.

As additional screens light up we see an American Pageant of History, crowded with figures, designed as a processional, the marching beat continuing under. It will unfold and extend full circle round the entire theater -- a panorama of America in the manner of Circle Vision but done with art work.

After the Pilgrims, -- Jamestown,... Independence Hall,... Washington Crossing the Delaware,... Covered Wagons,... The California '49ers,... Appomattox,... the Wright Brothers,... 1918 Battle Scenes,... Iwo Jima Flag-raising,... Norman Rockwell's Vermont,... the Moon Landing,... and finally, a touch of live-action photography: the Air Force Thunderbird team swooping past with a thunderous ROAR. Then the marching sound dwindles as the images fade away, until only the last single drummer is heard,... Silence.

NARRATOR

March on, America, March on,
bearing Freedom's banner high.

(a pause)

"The American Dream," ... long
may it endure.

(Our underlying idea will be that the American Dream is an on-going thing in time, always unfolding, always changing, always moving into a new future, yet always rock-solid in terms of the inspired philosophy of government on which it was founded.)

NARRATOR

How did it start?
Where is it going?
And how are we doing as
custodians?

These are questions that
interest the whole world.

This, then, is our accounting.

*

*

*

*

ACT I - "THE COMPACT WITH DESTINY"

We fade in the scene of the Mayflower that began our opening processional.

NARRATOR

The story began on board a ship that had brought a hundred and two brave souls to the New World to escape religious persecution.

We now go to a three-dimensional scene on our front stage. The setting is the cabin of the Mayflower. A group surrounds a table where a document has just been signed. One of the Pilgrim leaders, William Bradford, rises to read it.

WILLIAM BRADFORD

We, whose names are underwritten, the Loyal Subjects of our dread Sovereign Lord King James,... Having undertaken... a Voyage to plant the first colony in the northern Parts of America; Do by these Presents, solemnly and mutually in the Presence of God and one another, covenant and combine ourselves together into a civil Body Politick for our better Ordering and Preservation, and Furtherance of the Ends aforesaid; And by Virtue hereof do enact, constitute, and frame, such just and equal Laws, Ordinances, Acts, Constitutions, and Offices, from time to time, as shall be thought

CONTINUED

CONTINUED

WILLIAM BRADFORD (CONT'D)

most meet and convenient for the
general Good of the Colony; unto
which we promise all due Submission
and Obedience... In Witness whereof
we have hereunto subscribed our names
at Cape Cod the eleventh of November...
Anno Domini, 1620.

NARRATOR

Thus was created "The Mayflower
Compact," a document that would
endure as the cornerstone of a
future nation.

* * *

We move to a tableau wherein two figures are dimly seen. One seems to be seated in a legislative hall; the other is standing beside a printing press.

NARRATOR

But that new nation was not to be had without struggle.. In the First Continental Congress, 1775, a Virginia patriot would rouse his countrymen thusly:

PATRICK HENRY

(as the lights come up)

It is vain, sir, to extenuate the matter. Gentlemen may cry "Peace, peace" -- but there is no peace. The war is actually begun! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

There is a fanfare in the music,... and now the lights come up on the other figure. It is Thomas Paine examining the proofs of a just-published pamphlet:

THOMAS PAINE

(reading from the proof)

These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of his country; but he that stands it now deserves the love and thanks of man and woman. Tyranny, like hell, is not easily conquered; yet we have this consolation with us, that the harder the conflict, the more glorious

CONTINUED

THOMAS PAINE (CONT'D)
the triumph. What we obtain too
cheap, we esteem too lightly;
'tis dearness only that gives
everything its value. Heaven
knows how to put a proper price
upon its goods; and it would be
strange indeed, if so celestial
an article as Freedom should not
be highly rated.

NARRATOR

So spoke Patrick Henry and
Thomas Paine is trying times
of stress.

* * *

A snowy scene at Valley Forge follows. A ragged
soldier is huddled by a fire trying to write a letter.

SOLDIER

December 14th,... Poor food,
Hard lodgings, Cold weather,
Nasty cookery. The devil's
in it... Why are we sent here
to starve and freeze?

NARRATOR

The soldier's plaint the world
over -- "Why?" always "Why?"
Thomas Paine's answer: --

THOMAS PAINE

(Voice only -- echo effect)
Those who expect to reap the
blessings of freedom must, like
men, undergo the fatigue of sup-
porting it.

* * *

Now a scene of Walt Whitman standing hat in hand,
gazing up at a cloud-filled sky.

NARRATOR

But perhaps Walt Whitman
stated his case and cause
as well as any.

WALT WHITMAN

HISTORIAN! you who celebrate
bygones!

You have explored the outward,
the surface of the races -- the
life that has exhibited itself,
You have treated man as the creature
of politics, aggregates, rulers, and
priests;

But now I also, arriving, contribute
something;

I, an habitue of the Alleghanies,
treat man as he is in the influences
of Nature, in himself, in his own
inalienable rights,
Advancing, to give the spirit and the
traits of new Democratic ages, myself,
personally,

(Let the future behold them all in me --
Me, so puzzling and contradictory --
Me, a Manhattanese, the most loving
and arrogant of men;)

I do not tell the usual facts, proved
by records and documents,

What I tell, (talking to every born
American,) requires no further proof
than he or she who will hear me, will
furnish, by silently meditating alone;
I press the pulse of the life that has
hitherto seldom exhibited itself, but
has generally sought concealment, (the
great pride of man, in himself,)

I illuminate feelings, faults, yearnings,
hopes -- I have come at last, no more
ashamed nor afraid;

Chanter of Personality, outlining a
history yet to be,

I project the ideal man, the American
of the future.

A Chorus of Voices, after the manner of the Mormon
Tabernacle Choir, sings the song, GOD BLESS AMERICA ...

CHORUS OF VOICES

God bless America,
Land that I love,
Stand beside her and guide her
Thru the night with a light from above;

From the mountains, to the prairies,
To the oceans white with foam,

God bless America
My home sweet home.

God bless America
My home sweet home.

End of ACT I

ACT II - "THE SHINING LAND"

In this act we echo the beauty and variety of the American scene in terms of settings; and we listen to artists, writers and poets as they have responded to this noble environment. Often it is Nature who speaks. The opening scene is a wintry moment in Vermont. We see a woods of white birches; the trees are slender, tall and leafless, their forms occasionally lost in a curtain of slow-falling snow. We hear the slow, tired clop-clop of approaching hoofbeats. A plodding horse moves onstage; he pulls a light, travelling buggy, such as a doctor might use to make his calls. The man driving has white hair; he wears a black slouch hat and dark attire; he clucks the horse to a stop. Steamy breath comes from the horse's nostrils. The driver personifies Robert Frost, the New England poet.

ROBERT FROST

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

The little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
(sound effects...)
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.
(wind effects...)

CONTINUED

CONTINUED

ROBERT FROST (CONT'D)
The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

The horse picks up its feet and jogs slowly offstage, the harness bells offering a sad little litany. The last two lines repeat and trail away. The snow falls faster and thunder rumbles in the distance.

NARRATOR

There are many visions in the American kaleidoscope,... many different scenes and settings.

This was Robert Frost's America, as he "stopped by the woods on a snowy evening."

* * * *

The scene changes to a Southern Plantation. Spanish moss hanging from the trees. Cabins in the foreground; the Manse in the background. It is twilight; figures are seated on porch steps and in easy poses; a fire burns low. A banjo is plunking softly. Voices are humming in harmony and presently blend in magnificent harmonies. The song is Stephen Foster.

CHORUS OF VOICES

Way down upon the Swannee River
Far, Far Away,.....
That's where my heart is turning ever,
That's where the old folks stay.

CONTINUED

CONTINUED

CHORUS OF VOICES (CONT'D)

All up and down the whole creation,
 Sadly I roam,
 Still longing for the old plantation,
 And for the old folks at home.

All the world is sad and dreary
 Ev'rywhere I roam,
 Oh! darkies, how my heart grows
 weary,
 Far from the old folks at home.

The key changes, the tempo picks up; one of the figures rises and begins a soft-shoe shuffle as the singers swing into "Camptown Races."

CHORUS OF VOICES

De Camptown ladies sing dis song, ...
 Doodah! doodah!
 De Camptown race track five mile long
 Oh! doodah day!
 Gwine to run all night!
 Gwine to run all day!
 I'll bet my money on de bobtail nag --
 Somebody bet on de bay.

The voices return to a humming passage under the Narrator, and then swing back up for a final go-round on the chorus.

NARRATOR

Stephen Foster, beloved of all...
 His deep-felt melodies will
 live forever in the hearts of
 all Americans, of whatever
 generation.

CHORUS AGAIN

Gwine to run all night!
 Gwine to run all day!
 I'll bet my money on de bobtail nag --
 Somebody bet on de bay.

*

*

*

*

A turntable swings and a new scene comes into view, this time, a fine old Mississippi stern-wheeler ploughing its way along. Water drips and splashes from the paddlewheels; smoke belches from the stack; steam spouts from the pilothouse as the whistle blows a resounding blast. Bales of cotton line the deck; roustabouts are busy; the captain leans out of the pilothouse window. This is Stephen Foster's GLENDY BURK.

VOICES SINGING

De Glendy Burk is a might fast boat,
 Wid a mighty fast Captain too;
 He sits up dah on de hurricane roof
 And he keeps his eye on de crew.

I can't stay here, for dey work too hard;
 I'm bound to leave dis town;
 I'll take my duds and take 'em on my back
 When de Glendy Burk comes down.

The whistle blows again; one of the characters on board plays a tricky little musical break on a piccolo, accompanied by banjo.

VOICES AGAIN

De Glendy Burk has a funny old crew
 And dey sing de boatman's song,
 Dey burn de pitch and de pine knot too
 For to shove de boat along,

De smoke goes up and de engine roars
 And de wheel goes round and round
 So fare you well! for I'll take a little ride
 When de Glendy Burk comes down.

* *

*

*

*

A MARK TRAIN tableau.

We see Mark Twain in the white seersucker suit that became a trademark in his later years; he is white-haired but quick of eye and sharp in speech. He is the pivotal figure in two scenes, one to be revealed on his right, and the other to his left. These, respectively, are scenes from his two famous stories, ADVENTURES OF TOM SAWYER and ADVENTURES OF HUCKLEBERRY FINN.

The Tom Sawyer scene first. As it lights up we see Tom standing dejectedly beside "thirty yards of board fence," a pail of whitewash beside him.

MARK TRAIN

Tom appeared on the sidewalk with a bucket of whitewash and a long-handled brush. He surveyed the fence, and all gladness left him and a deep melancholy settled down upon his spirit. Thirty yards of board fence nine feet high. Life to him seemed hollow, and existence but a burden.

The scene dims, and lights come up on the other tableau. Mark Twain turns. The other staging shows Tom Sawyer's raft floating down the Mississippi, Tom and Huck aboard.

MARK TWAIN

We caught fish and talked, and we took a swim now and then to keep off sleepiness. It was kind of solemn, drifting down the big, still river, laying on our backs looking up at the stars, and we didn't ever feel like talking loud, and it warn't often that we laughed -- only a little kind of a low chuckle. We had mighty good weather as a general thing; and nothing ever happened to us at all.

During the above, the lights have dimmed from late afternoon to a sunset effect, and then even lower to create a night mood. The two boys on the raft say nothing except for a quiet chuckle.

NARRATOR

Who can forget those two memorable creations of America's favorite author, Mark Twain?

Tom Sawyer,... and Huck Finn -- the carefree spirit of boyhood personified.

It was Ernest Hemingway who paid this tribute to "Huckleberry Finn:"
"It's the best book we've ever had.
All American writing comes from that."

* * * *

Our next scene brings on a touch of Nature. America's wildlife is distinctive and unique -- the beaver, the bison, the pronghorn antelope, the mountain lion, the raccoon, the 'possum are all as "American" as most anything one might name, and each creature in its way has played a part in our history. The technique here will be to go to a vast Imax screen with many images on it. (After the manner of Christopher Chapman's Canadian Award-winner, "A Place to Stand." The difference being that we will create a montage of True-Life footage.)

Perhaps the foreground tableau, in three-dimensional form, portrays a wagon train crossing the prairie. On a crag nearby, a Bighorn Ram watches the passing the procession. On the opposite side of the stage, a cougar crouches, tail lashing ominously. But above and behind all this is the screen projection, showing cute bear cubs, fighting buffalo, dancing cranes, and so on. Once again, we quote Walt Whitman, this time voice only.

WALT WHITMAN'S VOICE

I think I could turn and live with animals,
they're so placid and self-contained,
I stand and look at them long and long.

They do not sweat and whine about their
condition,
They do not lie awake in the dark
and weep for their sins,
They do not make me sick discussing
their duty to God,
Not one is dissatisfied, not one is demented
with the mania of owning things,
Not one kneels to another, nor to his kind
that lived thousands of years ago,
Not one is respectable or unhappy over
the whole earth.

NARRATOR

The seeming contentment of the tiny muskrat might well have prompted Walt Whitman's envy,... for these and their kind are the essence of the land -- the original, shining American land.

* * * *

END OF ACT II

ACT III - "THE AMERICAN PORTRAIT"

We concentrate now on the FACES OF AMERICA, the personal faces, the portrait faces, regional types, characters, faces, young and old, some fresh, some hard-used, all in the American character, all of the American grain.

Our Imax screen turns into a gigantic album,... showing people, people, people...

NARRATOR

America is people,... and
people are America.

The Statue of Liberty appears in the center of all these faces; it seems to reach to the heavens bearing aloft its torch of Freedom.

NARRATOR (CONT'D)

Always the Land of Opportunity,
America has, from its beginning,
encouraged and nourished the
individual chance.

SINGING VOICES OVER

"Give me your tired, your poor,
Your huddled masses, yearning to
breathe free,
The wretched refuse of your teeming
shore,
Send these, the homeless, tempest-
tossed, to me;
I lift my lamp beside the golden door.

Our montage now turns to working shots,... farmers ploughing,... steelworkers tending a furnace,... iron men building a skyscraper,... lumberjacks at work,... jockeys at their task, carpenters, traffic cops, airline pilots, basketball champs, homerun hitters, football stars, ballet dancers, hoofers, high divers, and so on.

NARRATOR

America has always been a place where the average man, -- and the exceptional man --- could "do his own thing, in his own way."

It was Henry David Thoreau who said it best:

THOREAU'S VOICE

If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away.

NARRATOR AGAIN

... and it was Thoreau who also said:

THOREAU AGAIN

If you have built castles in the air, your work need not be lost; that is where they should be. Now put foundations under them.

*

*

*

*

Thomas Edison appears. On a workbench in front of him there burns a single lightbulb.

THOMAS EDISON

We sat and watched it with anxiety growing into elation. It lasted about 45 hours, and then I said, "If it will burn that number of hours now, I know I can make it burn a hundred.

NARRATOR

With these words, and this experiment, the practical incandescent lamp had been born. Thomas Edison had marched America forward,... to his own drum. How little could Ben Franklin know -- a hundred years earlier -- that flying his kite in an electrical storm would come to this...

The figure of Benjamin Franklin has materialized beside Edison. A key is attached to a string that leads to a kite.

NARRATOR (CONT'D)

... or to this.

An atomic scientist is working with a reactor, working mechanical arms to lift a crucible in an interior chamber. Atomic sparks and flames leap from the container. Other equipment around him blazes and glows. There is a distinct "power plant" hum going on in the background.

*

*

*

*

The Wright Brothers' rickety bi-plane catches the audience by surprise, skimming barely above their heads from the back of the theater. The figure of Orville guides it as it makes a wide circle around the theater. The voice of the other Wright brother is heard shouting encouragement.

WILBUR WRIGHT
Keep 'er level, Orville!
Keep 'er level! By George,
we've done it. She flies...
she flies! Ya-HOOOO! She
FL-I-I-I-E-SI!

NARRATOR
Kittyhawk, North Carolina,...
1903,... the Wright Brothers
had pushed America into the
Air Age.

The plane disappears in a blackout (in some trick way.) Next, a surrealistic "Flying Saucer" lowers from the domed ceiling; it hovers above the audience, jets humming, searchlights playing around the theater, as though taking a bearing for landing.

NARRATOR
"Space travel" for the Wright
boys was a distance of 120 feet...
and now it is the distance between
planets.

Who is to say how "far out" it will
go,... or where it will end?

The Saucer whooshes away into its own BLACKOUT.

* * * *

Continuing the work theme, the feeling of accomplishment in the land opportunity even when the tasks are commonplace, the next scene is designed to support a ballad treatment of Walt Whitman's I HEAR AMERICA SINGING. The visual elements need study, but in general, they would become a montage of human effort, and of the workman's pride in his task.

CHORUS OF VOICES

I hear America singing, the varied carols
I hear,

Those of mechanics, each one singing his
as it should be blithe and strong,

The carpenter singing his as he measures
his plank or beam,

The mason singing his as he makes ready for
work, or leaves off work.

The boatman singing what belongs to him in
his boat, the deckhand singing on
the steamboat deck,

The shoemaker singing as he sits on his bench,
the hatter singing as he stands,

The woodcutter's song, the ploughboy's on his
way in the morning, or at noon intermission
or at sundown,

The delicious singing of the mother, or of the
young wife at work, or of the girl
sewing or washing,

Each singing what belongs to him or her and
to none else,

The day what belongs to the day -- at night
the party of young fellows, robust,
friendly,

Singing with open mouths their strong
melodious songs.

*

*

*

*

CONTINUED P. 21

CONTINUED

On the phrase, "strong melodious songs," our voices blend into a rendering of traditional college songs, starting with THE WHIFFENPOOF SONG:

CHORUS OF VOICES (CONT'D)

From the tables down at Morey's
To the place where Louie dwells,
To the dear old Temple Bar
We loved so well.

Sing the Whiffenpoofs assembled
With their glasses raised on high,
And the magic of their singing
Casts a spell.

Yes, the magic of their singing
Of the songs we loved so well,
"Shall Lie Wasting," and "Mavourneen,"
And the rest.

We will serenade our Louie
While life and love doth last,
Then we'll pass and be forgotten
With the rest.

This Yale song is known far and wide; the harmonies are quite marvelous for glee club-style singing. (Other songs to consider; "Lord Jeffrey Amherst," "The Maine Stein Song," etc.)

Pictorially, we segue into a Young America MONTAGE, showing students and student activities -- football games, basketball, sports of all kinds -- on many a campus: Notre Dame, ... U.S.C., ... Michigan, ... Harvard, ... Cornell, ... Yale, ... Stanford, ... Tulane, ... Kansas, ... Georgia, ... Princeton, ... Rutgers, ... Dartmouth, ... Williams, ... Arizona, ... Washington, ... Oregon, ... Hawaii, ... Alaska, ... etc. By using a multi-image technique, we could portray a representative college from every one of the fifty states.

CHORUS OF VOICES (CONT'D)

We are poor little lambs
Who have lost our way
 Baa, Baa, Baa!
We are little black sheep
Who have gone astray
 Baa, Baa, Baa!

Gentlemen songsters off on a spree
Doomed from here to eternity.
Lord have mercy on such as we.
 Baa, Baa, Baa!

END OF ACT III