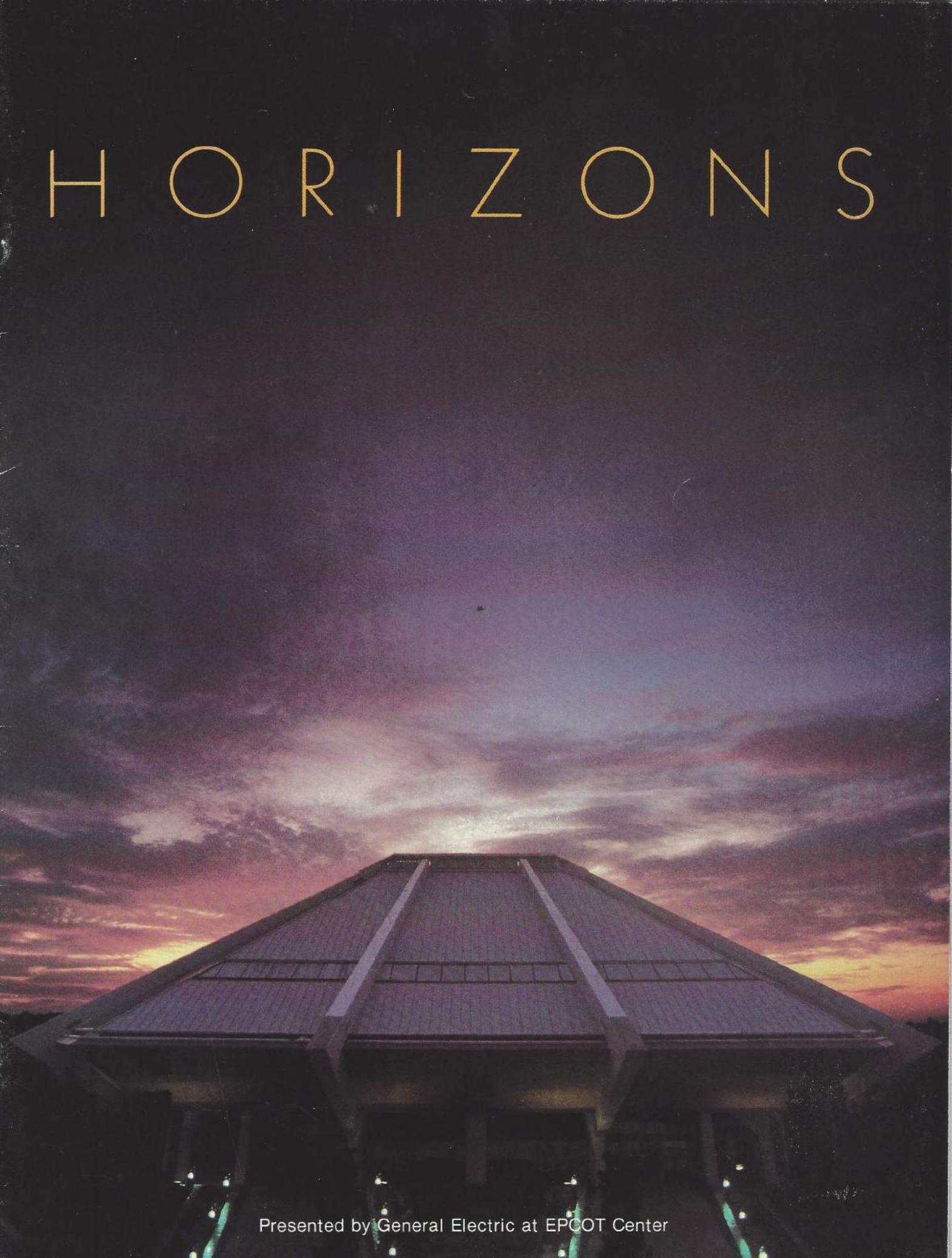


# HORIZONS



Presented by General Electric at EPCOT Center

**G**eneral Electric's *Horizons* presentation is a celebration of man's genius to stretch frontiers, to turn dreams into reality. At *Horizons*, you'll travel to cities beneath the seas, to colonies among the stars. You'll ride a hovercraft, see deserts bloom and mine the oceans' floors. Optimistic? Sure. Unrealistic? No. One hundred years ago people thought Jules Verne's dream that man would go to the moon was pie-in-the-sky. The message implicit in *Horizons* is: With the science and technologies already at hand, today's dreams *can* become tomorrow's reality. Any society that doesn't try to stretch its horizons is destined to see them shrink. Like Verne, GE believes — "If we can dream it, we can do it."



Photograph by Joe McNally

*Leonard Vickers,  
Vice President of  
Corporate Marketing*

Editorial supervision by  
Stephen L. Harris  
Writers: Ned Landon and  
Donna R. Carpenter  
Design by Reed Design Associates  
Cover photography by Frank White

# HORIZONS

AT EPCOT CENTER

BY NED LANDON



*Photograph by Frank White*

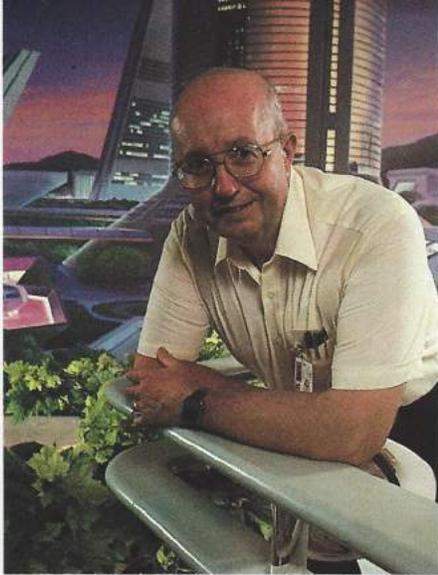
Ned Landon has spent most of his 30 years with General Electric at the Research and Development Center in Schenectady in jobs with titles like “manager—R&D Communications.” Since 1979 he has also been a Company representative on the WED creative team that designed the GE *Horizons* pavilion. Since Ned is a journalist/writer by background, and because he is knowledgeable about the

*Horizons* story from its beginning, the editor offered him this unique chance to interview himself.

**Landon:** *I appreciate your willingness to talk with me.*

**Ned:** I do it all the time. Of course I can't guarantee I'll be able to answer all your questions. Also, I'm not sure I want to be interviewed for any publication that has a centerfold.

Photograph by Frank White



Ned Landon

**Landon:** You'll have to trust me. Let's get right to the point. What is GE trying to do at EPCOT Center?

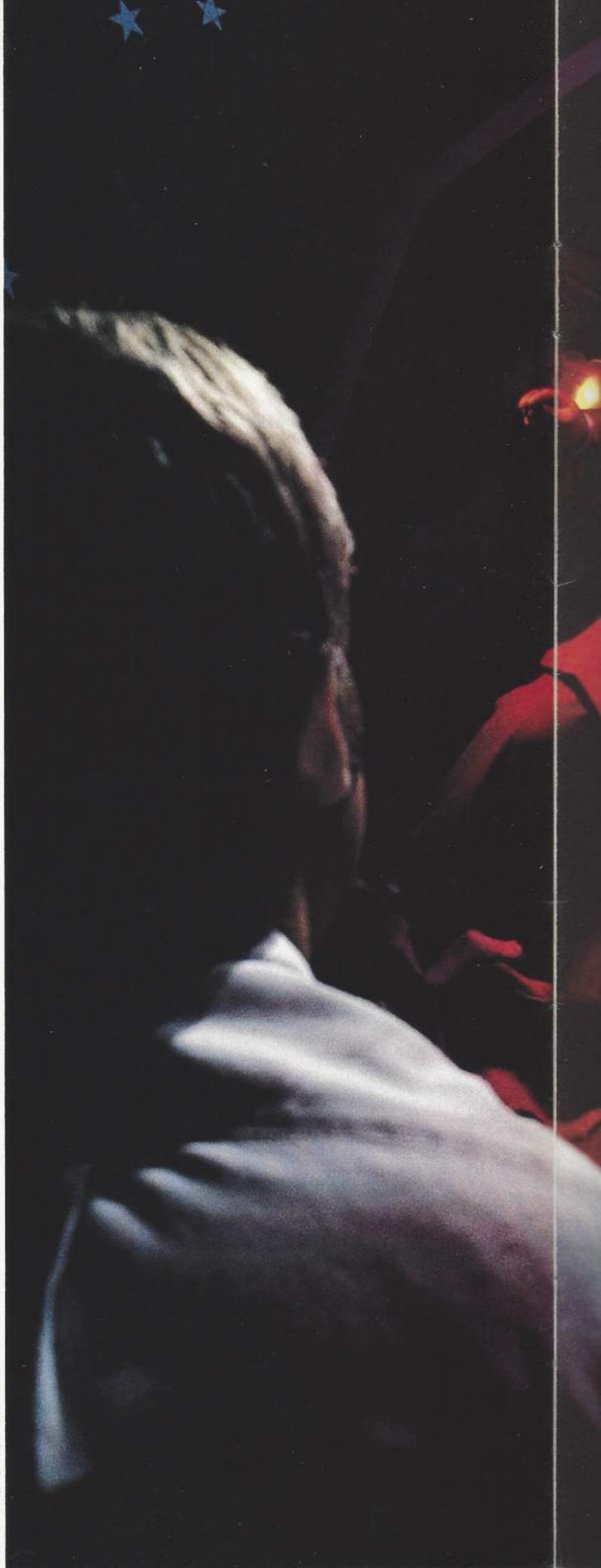
**Ned:** *Horizons* is meant to entertain, inspire, and even try to educate—painlessly—some eight to nine million guests a year by providing them an exciting “ride into the future.” We hope that our guests will be extremely impressed by the *Horizons* experience. They will know that they are guests of General Electric, and we think the experience will strengthen their impressions of GE as a forward-looking, highly-technical, strong, solid, thoughtful, innovative company.

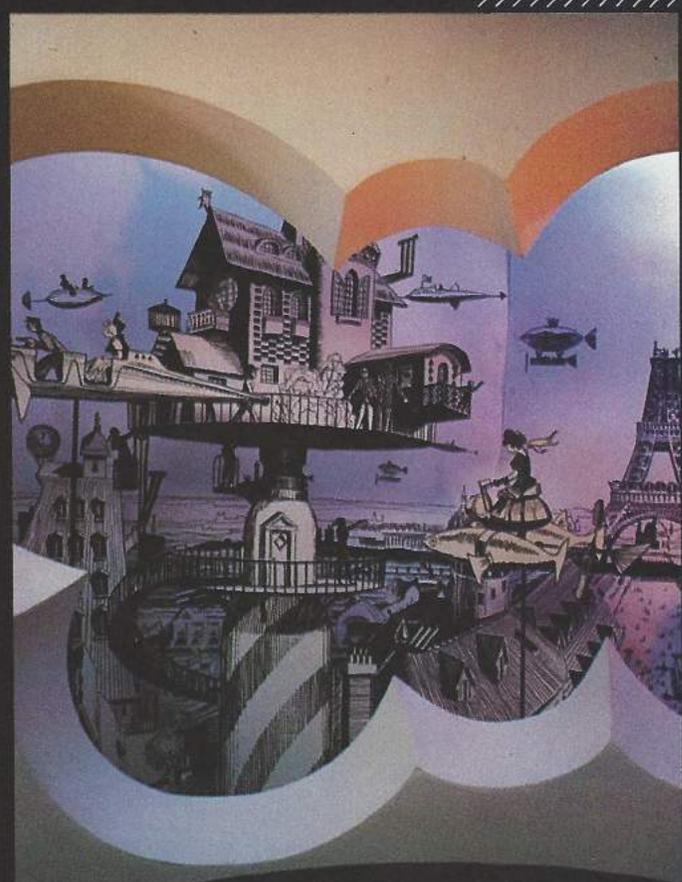
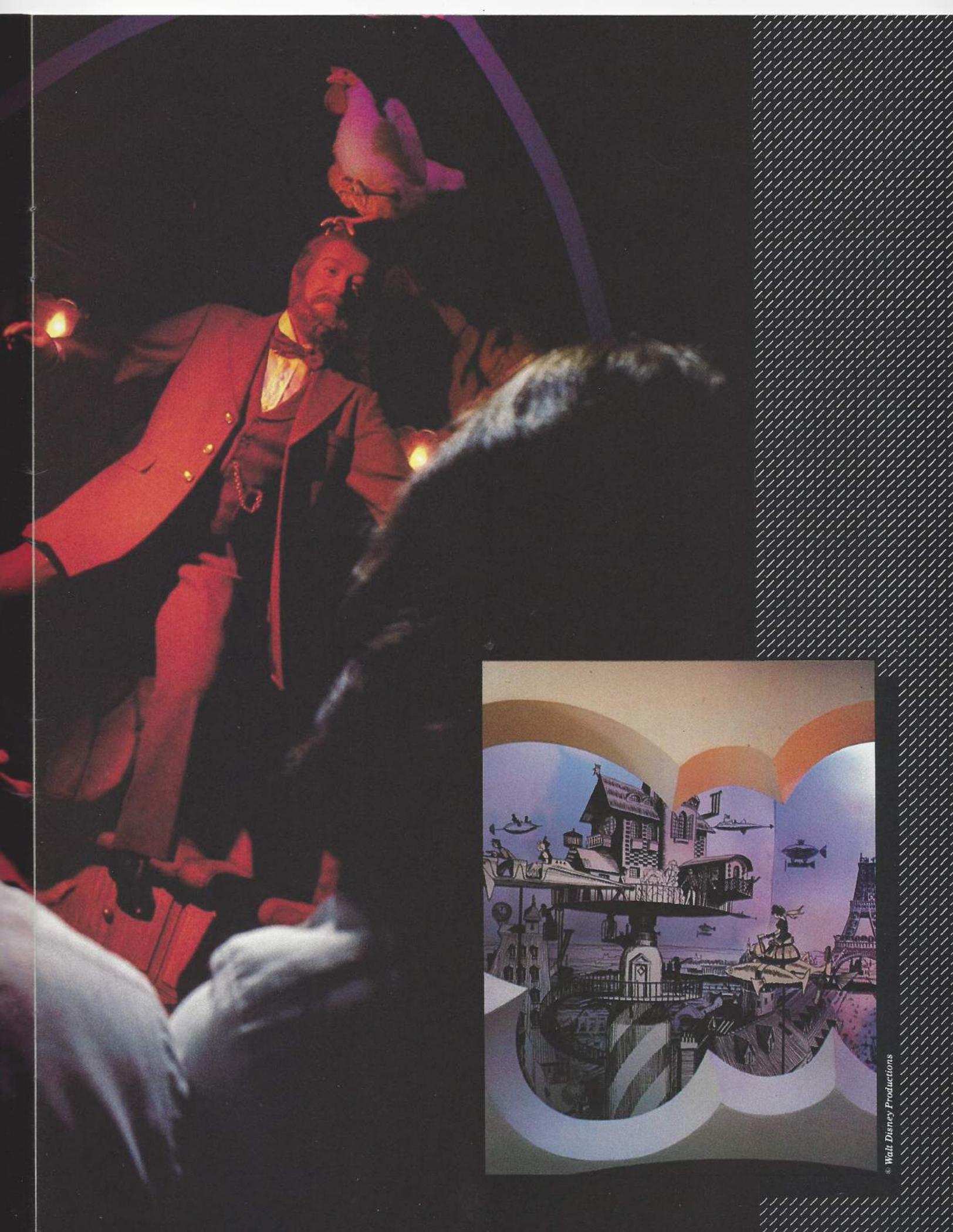
**Landon:** Does this mean they will see a lot of new GE products?

**Ned:** No. *Horizons* is not a showroom or trade show. That's not the idea. In the first place, we're showing a future far enough ahead—the next century, give or take a few years—that trying to reflect actual product designs would be foolish. What we *do* show are future environments—for living, working, playing—obviously made more pleasant and fulfilling through the kind of creative application of new technology that can be done by a company like General Electric.

*Horizons' "Looking Back at Tomorrow" segment illustrates predictions that famous futurists like Jules Verne (seen here on his way to the moon) had on transportation (inset), space travel and robots.*

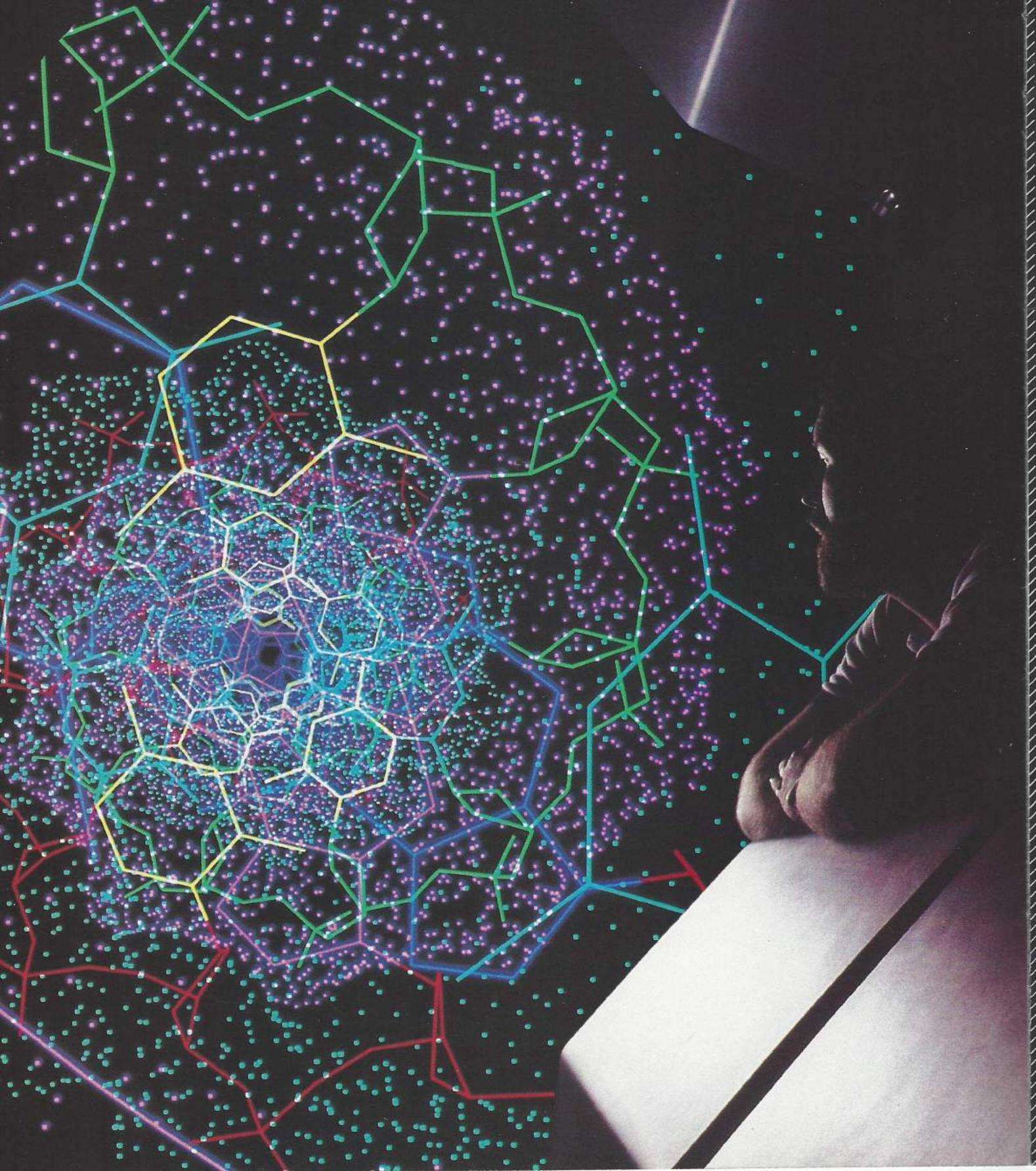
Photograph by Frank White

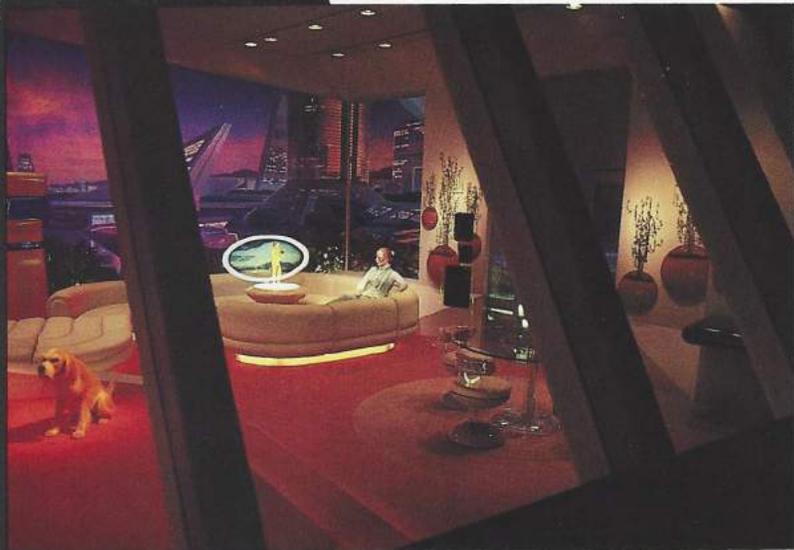




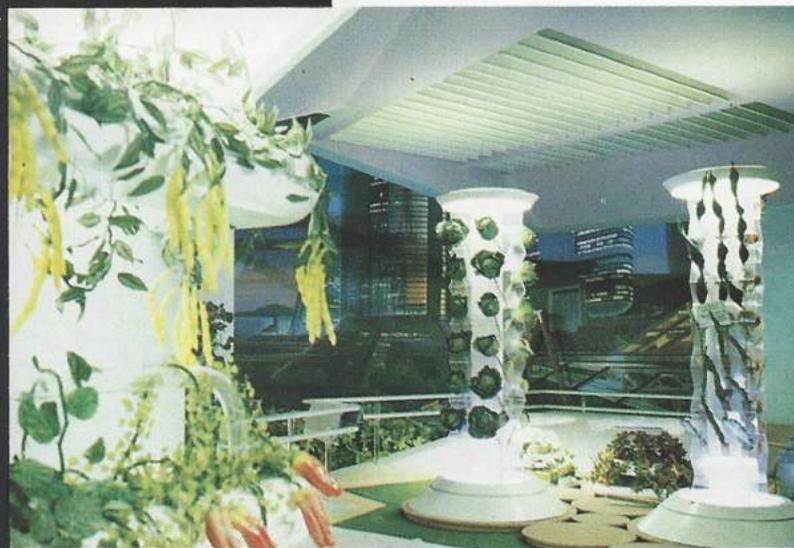
© Walt Disney Productions

*The centerpiece of Horizons ride, the eight-story Omnisphere theater shows motion pictures of science and technology, like this computer-generated model of DNA molecule.*





Photograph by Frank White



© Walt Disney Productions

Urban apartment of the future features such amenities as holographic communications system (top) and hydroponically grown vegetables.

Our guests will recognize that GE is a company always working diligently on new things and new ways to think about old things, that it is innovative and entrepreneurial, that it is made up of men and women who care about how technology is used. The *Horizons* "experience" is meant to make you feel good about the future and to feel good about a company called General Electric, which is trying to make these good things come true.

**Landon:** What sort of "new technology" are you talking about?

**Ned:** Obviously, in a 20-minute experience there isn't enough time to explain a lot of new science in

detail. But guests will come to better understand how research programs in microelectronics, information sciences, new materials, energy systems, meteorology, space exploration, transportation systems, medicine and biosciences — to mention only a few — form the basis of our hopes for the future. Then we'll actually visit future living situations made more livable — and more fun — by things like holographic imaging, genetically-engineered farm crops, the mining of underseas resources and the use of outer space for medical, health, manufacturing and even recreational purposes.

**Landon:** That sounds neat. What's the most wild-eyed projection in *Horizons*?

**Ned:** The possibility that people will go into space for recreation — for the fun of it — for the excitement of doing things in zero- or low-gravity conditions. What a way for a little guy to slam-dunk a basketball! What a way to lose weight!

**Landon:** You really think that could happen?

**Ned:** Who knows? But what would my grandfather have thought if someone had told him that someday people would pay huge amounts of money to be flown in some machine with no visible means of support to go out to the Rocky Mountains in the middle of winter — all so they could slide down the mountain on plastic slats and then say they've never had so much fun in their lives?

**Landon:** Getting back to *Horizons*, how did it get its name?

**Ned:** Well, it's a long story. At first the GE pavilion was to be called *Century 3*, or *Century III*. This was when people were still into the U.S. bicentennial. But EPCOT Center is not just for Americans. It's for people from all over the world. The allusion to our own nation's history seemed too parochial. Then somebody came up with *Futureprobe*. Not bad. But we always thought it had a rather

uncomfortable medical connotation. We thought *Horizons* was just right. There always is a horizon out there. If you try hard enough, you can get to where it is—and when you do, you find there's still another horizon to challenge you, and another beyond that.

If *Horizons* had a subtitle, I'd vote for "An Achievable Future." To me, that phrase means a lot about what we're trying to do and say. We're not predicting a better world based on wild guesswork or imaginary science fiction. Instead we're saying that today's technology—scientific understanding—is so advanced that it gives the human race magnificent options to shape a better tomorrow. To achieve a future with greater promise for everybody.

**Landon:** *To bring good things to life.*

**Ned:** I wish I'd said that. But let me go on for a moment. In *Horizons* we're trying to say that the future is more than a dream—it's an achievable dream if we're willing to work hard enough to get there. And work together—people all over the world. And use all this great new technology to make things better. We're also suggesting we can have this brighter tomorrow without sacrificing the best of our traditional values. For example, the *Horizons* experience is a family experience. The "stars" of our show are all members of a single family, living and working in highly diverse places but still keeping together.

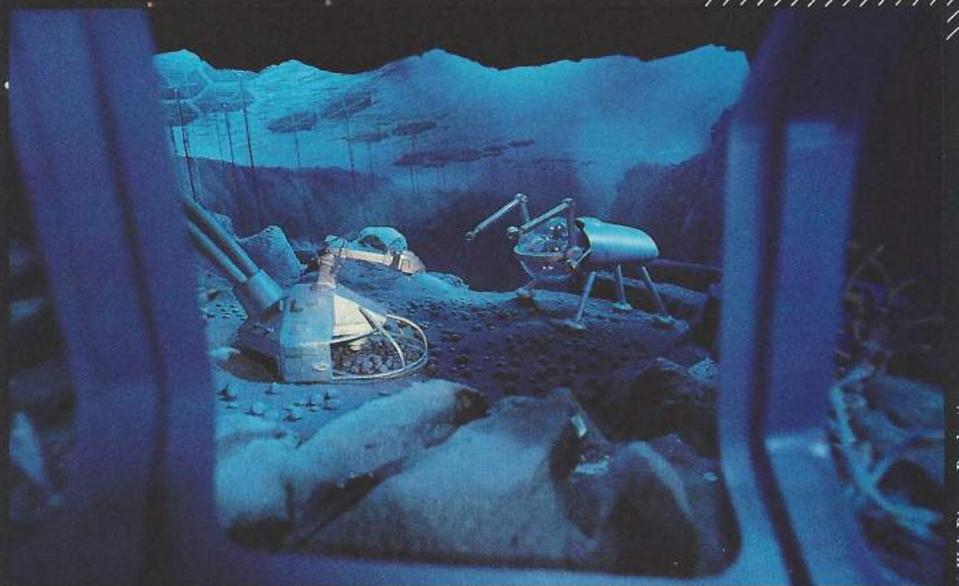
We're also trying to show that the future can be friendly, that it's not something to fear. And we're trying to at least suggest that the future won't be all mapped out by someone else. We think there will be options, choices, even more opportunities than ever before to do one's own thing.

**Landon:** *How do you get that point across?*

*Robots repair space satellite and mine manganese from ocean floor in scenes from Horizons' future habitats.*

Photograph by Frank White





© Walt Disney Productions



Photograph by Frank White

Horizons' space colony includes the latest in health and recreation equipment, including a body scanner to monitor vital signs during exercise.

**Ned:** Well, for one thing, we have what is probably the first ride show in history where the guests get to choose their own ending. As you complete your tour through tomorrow you get to decide whether you want to "ride back home" in a personal spaceship or in your own special submarine or in a slick little desert hovercraft.

**Landon:** How can you do this?

**Ned:** Disney magic, of course. And with some big help from General Electric's Talaria<sup>®</sup> light-valve TV projectors.

You know, a couple of minutes ago you asked about GE products that will be seen in the show and I said that wasn't the idea of *Horizons*. But behind the scenes, GE products are tremendously important. The ride vehicles are made of Lexan<sup>®</sup> polycarbonate. And they're beautiful. The vehicles are powered by GE motors and drive systems, and there are GE controls all over the building. There's GE lighting, too, inside and out.

There's a GE robot and GE's Gem-link<sup>®</sup> video transmitter system and GE mobile radio applications and some beautiful amplifiers custom-made by Aerospace Electronics and some amazing new special uses for GE silicones and new infrared control systems, wiring devices, wire and cable, switchgear, transformers, the service shops and, well, I've undoubtedly left some out.

**Landon:** And you'll undoubtedly get some phone calls about it if you did. You've talked about GE products behind the scenes. How about GE ideas in the show itself? How much did you have to do with what people see, hear and feel at Horizons?

**Ned:** The amount of personal credit I'll try to claim will be in direct proportion to how much people tell me they like the show after they've seen it. But seriously, nothing should be said by anyone to take any of the credit for *Horizons*—and all of EPCOT Center—away from the magnificent team of creative people in the Disney organization. They have had full "creative control," as they say in the business. They've been just terrific to work with. Extremely creative. A collection of artistic, architectural, design, writing, sculpting, movie-making, human-engineering, musical and heaven-knows-what other talent perhaps unequalled in the world.

GE established the fundamental theme for our pavilion: It must not dwell on the past, it must be dedicated to the future, forward-looking in its message. GE's presentation must be about future technology because that's what GE is all about. Everything about the presentation must reflect GE's reputation for—and dedication to—quality. Finally, the future should be exciting and thus the GE presentation should be a ride—a thrilling ride—to and through an exciting tomorrow. The Disney people seized on these basic guidelines and developed the initial concepts.

(Continued on page 11)

# THE MAN OF MANY WORLDS



The Prologue and the Promise mural as it appears in the Horizons pavilion at Walt Disney's EPCOT Center.



*McCall painted himself and his family into the mural. On the hill holding hands are daughter Linda, her*

*husband, children and dog, while just in front of them are McCall and his wife, Louise. Below the Washington*

*Monument lifting her child in the air is daughter Cathy and her husband.*





ROBERT F. MULLER  
YOUNG & RUBICAM

**The Prologue and the Promise** mural, which adorns the exit of the *Horizons* pavilion, is the work of Bob McCall, the science artist who has covered almost every NASA space launch, who speaks the language of the astronauts, who worked on the film *2001: A Space Odyssey* and collaborated with writer Isaac Asimov on the book *Our World in Space*.

A man of many worlds, McCall spent close to 10 months planning and then painting the *Horizons* mural on a 19'-by-60'-foot canvas.

"It took about three months to develop the concept for the mural at my studio in Paradise Valley, Arizona," McCall says. "The second phase, the actual painting, took more than six months. It was done at the Disney studios in Burbank, California. With the help of my wife Louise, a fine artist in her own right, I finished the mural in March."

*The Prologue and the Promise*, according to the artist, represents the "flow of civilized man from the past into the present and toward the future."

A detailed painting, it depicts most of the earth's nationalities, cultures and religions. And it also depicts the McCall family.

"That's right," says McCall, "my family is in the mural. If you look close enough, you'll see my daughters, Cathy and Linda, their

husbands and my four grandchildren as well as Louise and myself. And, oh yes, you'll also see Linda's pet dog."

**As long as he can remember**, McCall has wanted to be an artist.

In the 1960s, he talked *Life* magazine into assigning him to cover the launching of America's manned space program as an illustrator. He has since covered almost every space launch.

He has done conceptual paintings for a number of films, including *The Black Hole*, *Star Trek* and *2001: A Space Odyssey*, and worked with Asimov on a space book. McCall conceived the idea for the book and then Asimov wrote the story around the artwork.



With help from his wife, Louise, McCall was able to complete the mural in 10 months.



Among McCall's futuristic ideas is this "floating city" which he painted in 1971.

"I got top billing in the book because I told Isaac that he had written hundreds of books and this was my first," says McCall.

Despite his preoccupation with space, history also holds a fascination for McCall. "For an artist trying to guess what the future holds," he points out, "the study of history becomes very important."

McCall has been greatly influenced by the painters of the Napoleonic Wars. "They painted heroic battle scenes — full of pageantry, romance and drama," he says. "The paintings are powerful."

When working on a mural, such as the one at the *Horizons* pavilion, McCall starts with a sketch and then draws a 10-foot master which he sections off into one-inch grids. Slides taken of each grid are then projected onto the mural canvas, allowing McCall to sketch a perfectly scaled final version.

One of his murals, *The Space Mural: A Cosmic View*, is on display at the Smithsonian Air and Space Museum. It's nearly twice the size of *The Prologue and the Promise*.

"Everyone should experience the thrill of learning about our universe," comments this man of many worlds. "It gives us a sense of where we are, where we're going. I'm convinced man's destiny lies in the stars."



*Fusing the past with the future is a recurring theme in McCall's work, as this scene of Egyptian obelisks and classical columns amid space-ships attests.*



© Walt Disney Productions

*The pavilion's finale will permit audiences to choose their own ending to the Horizons experience: a high-speed ride through a desert, undersea or space colony.*

**Ned:** The other major pavilions at *Future World* are mainly devoted to particular areas of technology: communications at AT&T's *Space-ship Earth*; energy at the Exxon pavilion; transportation at GM's *World of Motion*; agriculture at Kraft's *The Land* pavilion; under-seas technology and life-and-health science at two pavilions yet to be built. Kodak has a fine presentation on the theme of *Journey Into Imagination*. Our *Horizons* is a synthesis of all of those—an imaginative presentation of what the future can be like if we make the best use of all the different technologies represented in those other pavilions. We really do “pull it all together,” and a number of observers have commented that they think *Horizons* is the pavilion that most completely represents what Walt Disney himself many years ago envisioned for EPCOT Center when it was his “last and greatest dream.”

**Landon:** How do you think people will react to *Horizons*?

**Ned:** Millions and millions of people—that's 2,500 every hour, 14 hours a day, 365 days a year—are going to see *Horizons*, and I can't help but believe that most of them will like it very much, will get a real lift from what they learn and will come away feeling good things about the sponsor. But anyone who doesn't think there won't also be critics just doesn't understand this business. Sure, our view of the future is optimistic—some will say “sugarcoated.” Yes, we're showing a future without slums or crime or arms races or drug problems or a lot of other terrible things. Yes, some will think we're too far out while others will think we're not Buck Rogers-ish enough. Some will ask why this or that new technology was ignored. In a presentation such as ours, for a very large audi-

ence, there is always debate over the proper proportion of “entertainment” vs. “education.” Walt Disney World itself is one of the most remarkable places in the world, but that surely doesn't mean everyone in the world loves it. Not everybody. But any place that attracts 23 million people in a single year—that's 23 million!—has to rate as one of the most phenomenal success stories in history.

**Landon:** Boy, do you sound enthusiastic.

**Ned:** I am an unashamed, unadulterated, on-the-record enthusiast for Walt Disney World—both the Magic Kingdom and EPCOT. I've never been anywhere—any place—where people seem to interact with each other so admirably. I believe Walt Disney World and Disneyland are great examples of private enterprise—superbly managed businesses, examples of good old American ingenuity, examples of big projects being done without government “help”—major reasons why people from other countries visit the U.S.A. and leave feeling glad they came, examples for all the world to see that a lot of things that often aren't done very well in this world can be done right.

**Landon:** Well, Ned, what are you going to do for kicks now that the planning of *Horizons* is over?

**Ned:** I've often asked myself that same question. But, for now, let's just say I'm going to be on the *Horizons* ride every chance I get.

DISNEY'S

by Donna R. Carpenter

# HOUSE OF MAGIC

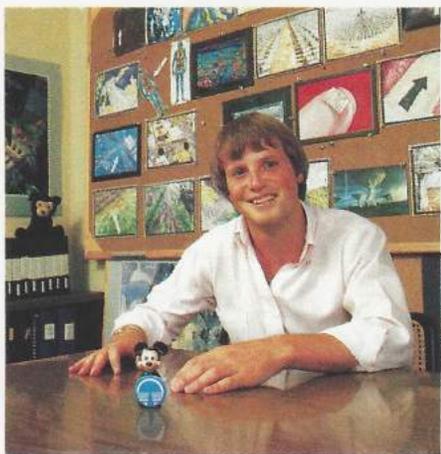


In 1964, a little boy named Tom Fitzgerald went to the New York World's Fair and visited a pavilion called "Great Moments with Mr. Lincoln." He stared in wonder as a startlingly lifelike facsimile of the nation's 16th president rose from his chair to address his latter-day countrymen. Abe Lincoln not only talked — he emphasized his thoughts with gestures and his eyes raked the audience as though challenging debate. He shifted his weight from one foot to the other and his expression changed with the sense of his words. He almost seemed to breathe.

The impact was extraordinary. The boy made up his mind that someday he would work with the people who had made this marvelous figure. So, after graduating from Northwestern University, he went to California to convince the people at WED (Walter Elias Disney) Enterprises that he belonged in their house of magic.

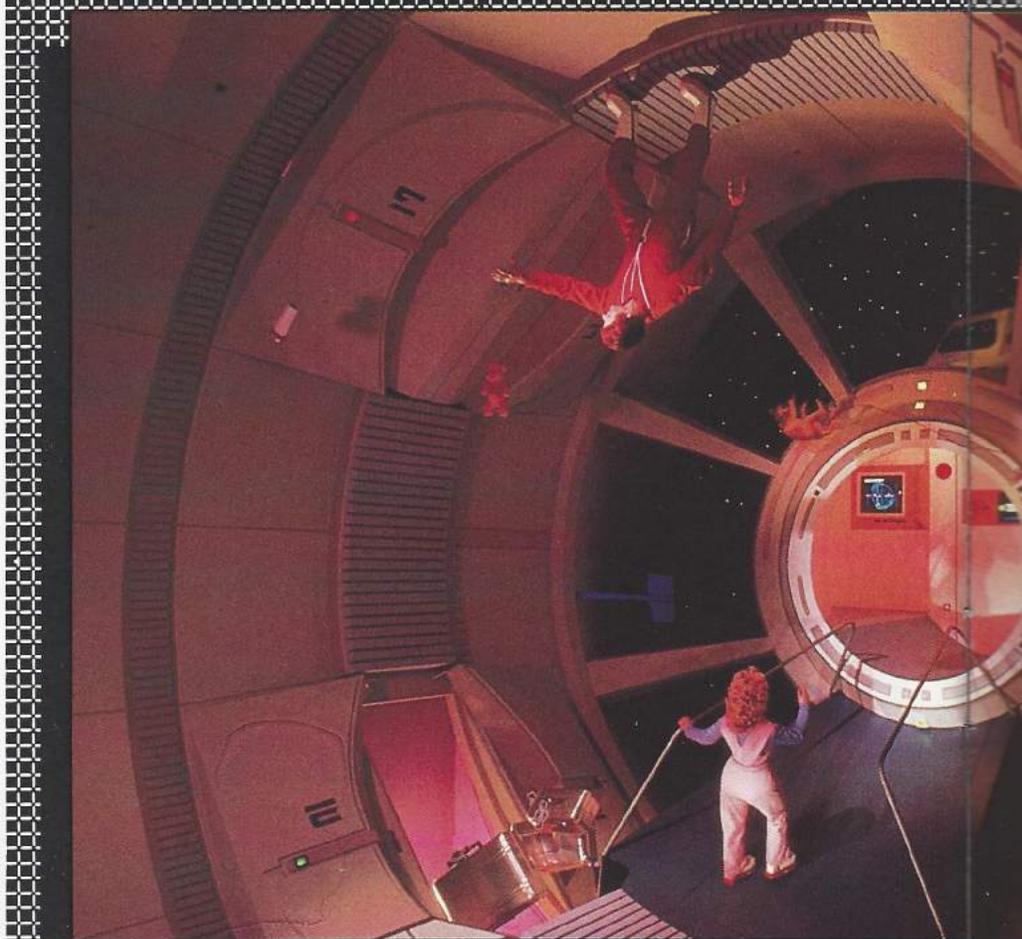
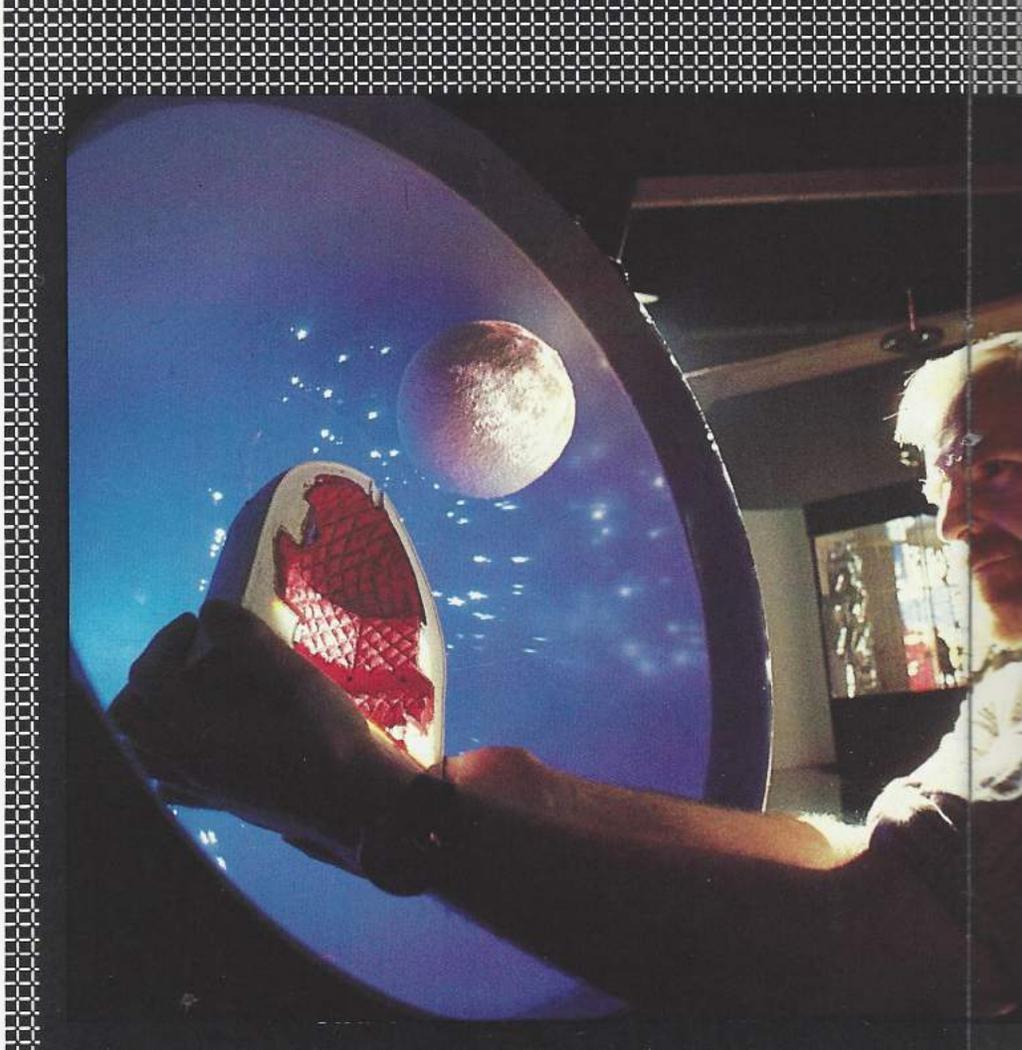
Hired as a writer in the communications department, Fitzgerald worked his way into Show Design and, in 1981, was assigned to help write the script for the GE pavilion at EPCOT Center. He, Show Designer George McGinnis, and the *Horizons* design team applied the same attention to detail that made Lincoln come alive to the scenes at GE's *Horizons* pavilion.

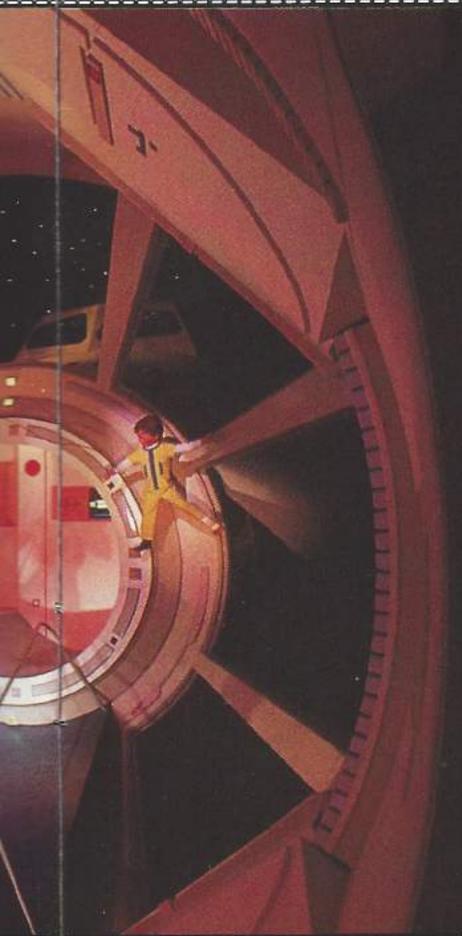
"The GE credo, 'Better than the best', is a phrase that we at Disney understand well," says Fitzgerald. "Walt Disney had a favorite way of saying the same thing. When everyone felt that they'd done the best they could, he'd ask them to



Tom Fitzgerald

Photograph by Alan Bergman





© Walt Disney Productions

© Walt Disney Productions

‘plus’ it—make it even better. He’d spare no expense to help them do this: When animators were working on *Bambi*, he had live deer brought in for them to observe. When the *Audio-Animatronics* Abe Lincoln was created for the World’s Fair, he hired an actor to play Lincoln for his Imagineers (Disney’s word for the creative “team” at WED).

“But it’s the Disney staff’s ability to observe reality and then take it one step further—to make something larger than life—that enchants audiences. It’s the crocodile that smiles in *Peter Pan* and the nervous gestures of Lincoln giving a speech—the imaginative little details that no one else puts in.”

When Fitzgerald was assigned to *Horizons*, the main themes for the attraction had already been established by WED Senior Vice President John Hench, Executive VP for Creative Development Marty Sklar, McGinnis, and a host of WED Imagineers. The ride would include a whimsical look at past visions of the future; motion pictures of present-day science and technology presented in Omnisphere, the world’s largest motion picture system; and sets depicting *Audio-Animatronics* figures in different habitats of the future.

For the “Looking Back at Tomorrow” portion of the show, Fitzgerald examined ideas that famous futurists of the past had on rapid transit, space travel and robots. “The technologies that men like Verne and Wells envisioned were 100 years ahead of their time,” he recalls, “but the designs remained rooted in their own time.” Thus, this segment shows a spaceship with rivets and bolts and velvet cushions on its way to the moon, and a household robot with the appearance of an Art Deco antique.

### **Past Meets Future**

How do you introduce the future in a dramatic way? WED Special Effects Manager Dean Sharits did it with a spectacular fiber-optic cloud

*Early stages of Horizons pavilion design included the making of detailed models for “Looking Back at Tomorrow” and space colony sets of show.*

wall, containing 40 miles of fiber and 22,000 points of light sheathed in hand-sculpted acrylic layers. The wall’s shifting colors and flashes of lightning give an illusion of traveling through time.

*Horizons’* effects are more than just visual, though. “What would the citrus trees in our desert habitat be like if they didn’t smell like citrus?” asks Sharits. “But the tricky part isn’t getting the smell; it’s getting rid of it on cue.”

The difficulty that he doesn’t mention—perhaps because he’s so used to living with it—is designing reliability into all of EPCOT Center’s special effects, which operate 18 hours a day, 365 days a year. And those effects run the gamut from an erupting volcano to upside-down waterfalls.

For the segment depicting future habitats, WED Imagineers used an extended family and its friends to link different scenes. “We wanted to emphasize the family unit,” Fitzgerald explains. “Some people think that it may not exist in the future, but our feeling was that advances in transportation and communication will bring families closer together.”

The habitats where family members live were chosen carefully. “Both Disney and GE were anxious to show that desert, sea, and space could be interesting and practical places to live and work,” says McGinnis. “We got some concepts and models together and tried them out on the experts. For the space colony, we worked with Princeton physicist Gerard O’Neill. And we talked to NASA



George McGinnis

© Walt Disney Productions

and Cal Tech's Jet Propulsion Lab about growing crystals for semi-conductors in space.

"For the desert portion, we worked with Carl Hodges, director of the Environmental Research Lab at the University of Arizona. Following his suggestions, we used genetic engineering principles to design new plants and create voice-activated robot harvesters and helium lifters to load and deliver crops to market."

Subtle details were also considered in designing sets. "The future is often presented as all sterile colors and threatening angles," McGinnis continues. "So we used a lot of soft forms — the circular kitchen comes to mind — and warm colors, particularly in the urban setting, the first future habitat presented. We kept 'people' details in mind, too. We're convinced that even though environments will change, people won't. Teenagers in our show still monopolize the phone; kids and dogs still exasperate mom and dad. We believe one of the main differences high technology will make is that it will give us more choices."

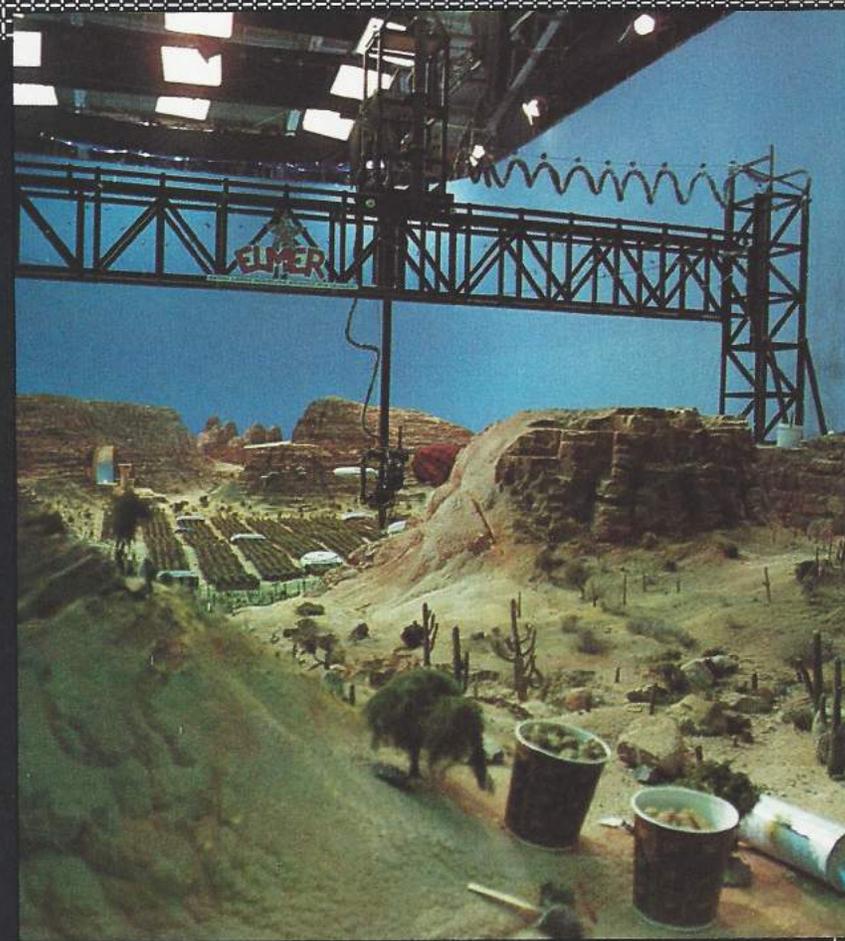
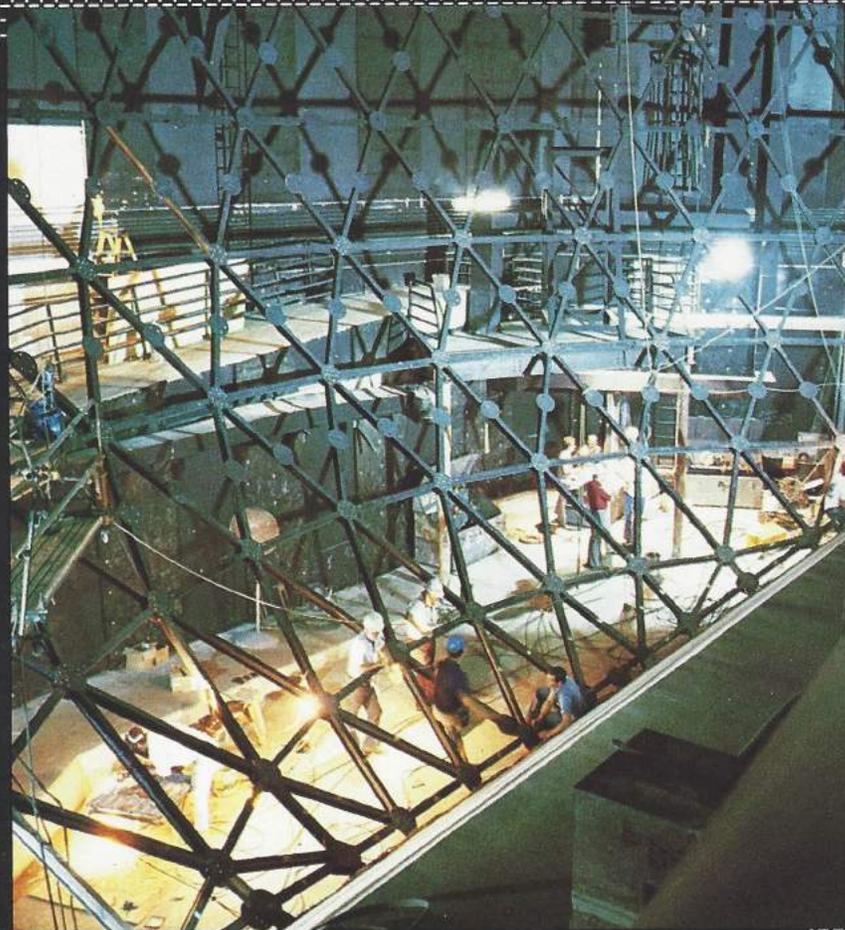
### ***Flavor Grapes and Peppercorns***

WED's Alex Taylor, responsible for designing the futuristic plants and trees, had a tough problem. "Every time I designed something I thought was totally new, I would take it over to our horticulturists and they would tell me it already existed. I began to despair of ever coming up with something nature hadn't already done."



Alex Taylor

Photograph by Alan Bergman



© Walt Disney Productions

© Walt Disney Productions

So Taylor turned to the animal kingdom for ideas, creating "Golden Glow," the electric eel of the plant family. An ancient Greek musical instrument gave him the idea for the "Aeolian Harp," which catches the wind to produce music. And semiconductor patterns inspired his "Circuit Egg Ivy," which grows in a kinked and twisted pattern resembling an electronic circuit.

"Carl Hodges told me that using the principles of genetic engineering, I could let my imagination run wild," says Taylor. "And I did."

Taylor also designed future crops: "pepcumbers," a cross between a pepper and a cucumber; "flavor grapes," which grow in clusters of different colors and flavors; and the "lorange," an elongated orange which grows on the outside of the tree, making it easy for robot laborers to harvest.

### **Fantastic Film**

An 80-foot-high screen presented another kind of problem—and challenge—to filmmaker Eddie Garrick. The Omnisphere theater, created by putting two of the biggest screens in the world together, was originally slated to be the finale to *Horizons*. Now it's the centerpiece. It was to present images of science and technology in the world's largest format. But the equipment to photograph some of the images desired for a screen that big—molecular structures, underwater scenes—and to animate others—computer data, Landsat photos—had not yet been invented. So Garrick, who has produced TV specials for *National Geographic*, helped design it.

His hard-won and stunning visual effects are complemented by a state-of-the-art sound system which uses digital recordings and transmits infra red light to the ride vehicles, where it is received and converted back into sound. Low-frequency sonic transducers attached to the vehicles near the

base of each rider's spine give the full-bodied "feel" of a concert-hall performance.

### **How Do You Follow That?**

Moving the Omnisphere presentation from the finale to the middle of the show created the need for a new finale. The catch? Designing something that would fit into the area left in the pavilion that would not be a letdown after the Omnisphere. McGinnis suggested using the ride vehicle's on-board computer and a 50-foot "traveling picture" to allow guests to choose a ride through one of the habitats—ocean, sea or space—seen earlier.

Engineer Marty Kindel began working out the complicated logistics that would enable the guests in one ride vehicle to see the show of their choice, while the next group of guests would see the show they had chosen. By using GE Talaria projectors, tilting the ride vehicles and using the low-frequency transducers to create a feeling of acceleration, the Disney staff has come up with a way to make guests feel as though they are taking a high-speed ride into the scenes being projected.

Shooting the segments that would be seen by the audience was equally complex. David Jones, a special-effects veteran of *Star Wars*, spent two years designing, constructing and filming models for the three segments. "The desert film alone involved an 86-foot model and was the longest continuous sequence ever done with miniatures," says Jones.

All filming was done by com-

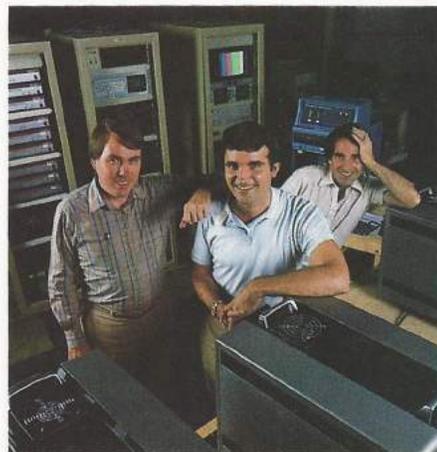
puter to get a precise camera path and a special gantry system was constructed to keep the camera from casting a shadow over the desert model. "All that for 31 seconds," sighs Jones. "But what seconds!"

The ride itself echoes the *Horizons* theme of choice in your future—just as you can choose the ending to your ride, you may someday be able to have a much larger choice in how and where you will live. That kind of tie-in appeals to Marty Sklar. "*Horizons* is the type of pavilion that I think Walt had in mind when he visualized EPCOT," says Sklar. "It's a synthesis of all the other pavilions in that it encompasses energy, transportation, communications and so on. And it incorporates a lot of 'firsts' for us as a company.

"It also provided an opportunity for some of the people who've been with us for 30 or 40 years to work with people in their 20s and 30s who grew up with the Disney culture."

Tom Fitzgerald was drawn to WED to work with his childhood heroes, the people who could bring Lincoln back to life. And, though dreams of childhood seldom parallel reality, in this case the reality was even better. One of the people with whom Fitzgerald worked on *Horizons* was WED Show Quality Assurance Director Wathel Rogers. A Disney employee since 1939, Rogers started out as an animator, worked on Disney movies like *Mary Poppins*, and was one of the original group of Imagineers who, for the 1964 World's Fair, created the *Audio-Animatronics* Mr. Lincoln.

While the 80-foot-high Omnisphere theater (top) was being constructed, filmmakers were designing, building, and filming enormous models for the *Horizon's* finale.



Marty Kindel (center)



Wathel Rogers

we create a synergism — with Disney as the communicator, the entertainer, and companies like GE and Exxon and Kodak as the experts, the people who really are in the businesses we're portraying."

Sklar continues: "How do you start out interpreting a corporate culture? Just like there's a Disney way to our company, there's a GE style. Every company has its distinctive culture and legend and ways that it sees itself. Our job was to create a pavilion specifically for GE, whose theme is 'the achievable future'. How do you bring that vision together?"

The answer comes from Karl Koss, General Electric's manager of Corporate Advertising and Exhibits, who has succeeded Burke as GE's liaison with WED.

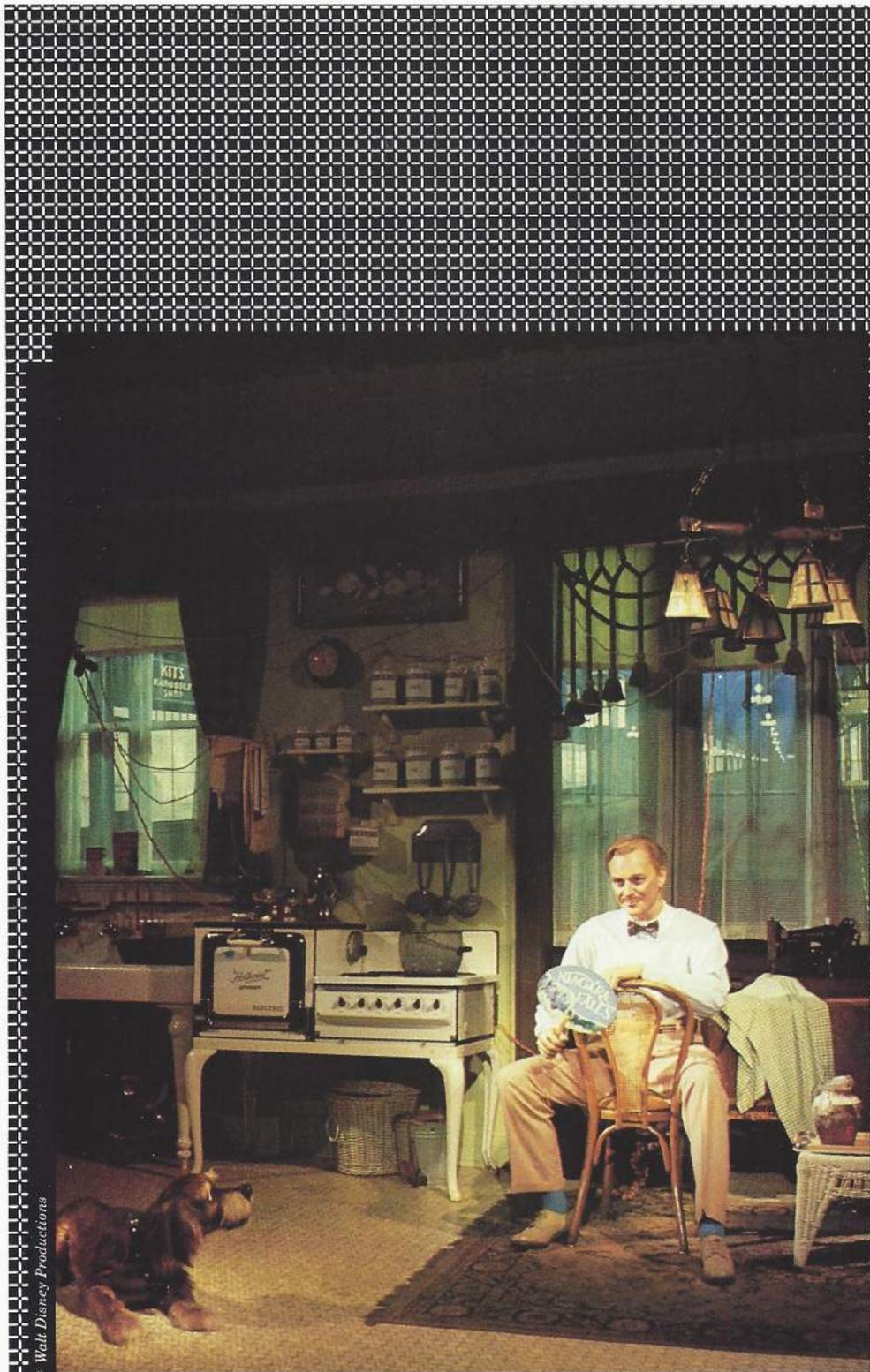
"Both our cultures are always changing — tuning to different times, adopting contemporary styles without giving up valued substance. It's the spirit that led the Disney people to propose what they did and that led us to approve it — a vision of the future firmly rooted in what we know can someday be done.

"Our cultures also share a spirit expressed in the theme lyrics of *Horizons*: 'If we can dream it, we can do it.' Disney calls it 'Imagining.' At GE, it harks back to Thomas Edison's philosophy that it takes a little inspiration, and a lot of perspiration."

Adds Robert Pulver, manager of EPCOT *Horizons* for GE: "With *Horizons* now a reality, we're working with the Disney organization on expanding the *Carousel of Progress*. Typical of our two cultures in ever-changing times, when we asked to meet and discuss our ideas, they said they, too, had specific ideas and welcomed a meeting. And so the GE-Disney connection goes on."

Walt Disney with GE's Dave Burke (opposite page, top left)

A scene from GE's *Carousel of Progress* (right).



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