

STEVE VAN VOORHIS' LIVE LEAD-IN TO "VISUAL TELEPHONE"
FILM SEQUENCE...FILM INTRODUCTION OF WALT & STUDIO

1. VAN VOORHIS - ON STAGE AT THE CONFERENCE ("LIVE")

VAN VOORHIS

(his own remarks leading out of
the World's Fair site film and
into mentioning that: "A Progress
Report will be presented by Walt,
etc.")

VAN VOORHIS (cont'd)

So now, by the magic of electronics and
a fantastic new development by one of
our competitors, we're going to take you
to Hollywood faster than you can say
'Mickey Mouse' where you'll meet Walt.

Steve picks up a prop telephone to place his call as he -

VAN VOORHIS

(into phone)

Operator...I'd like to place a
"System X-Q Call" direct to Walt Disney
in Hollywood...

NOTE: The following operator's voice will be on
the blank film leader at the "head" of our
film. The projectionist's cue to start
the film will be at the finish of Steve's
above line.

2. START OF FILM - USE BLANK LEADER STOCK FOR:

BAHAMAS OPERATOR'S VOICE

I'll connect you with our X-Q system
operator in New York....one moment,
please....

3. "VISUAL-TELEPHONE" SCENES - OPEN WITH SHOT OF NEW YORK (FILM)

From New York the film takes us to remote locales.
Over these shots we hear various phone operator's
voices as they "foul-up" the direct line.

Record and insert following line for Florida Operator's
Voice to update the new name for "Cape Canaveral":

(CONTINUED)

3 CONTINUED

FLORIDA OPERATOR'S VOICE
(filter for phone effect)
Cape Kennedy...New York through
to Hollywood, Florida.

3A DISNEYLAND MAIN GATE - "VISUAL TELEPHONE" SEQUENCE CONT'D

Over this we hear:

DISNEYLAND OPERATOR
(happy and pleasant)
Disneyland. Welcome to the
Magic Kingdom.

NEW YORK OPERATOR
Operator, connect us with --

Inside the Park showing various rides, attractions,
crowds of people having fun.

DISNEYLAND OPERATOR
(interrupting)
Disneyland has a special January
offer for conventions and
conferences - you get a special
rate which includes all the rides
and a guided tour...

*Changed to
a fast, "Hard
sell" satire →*

More shots of Disneyland continues, over which we HEAR:

DISNEYLAND OPERATOR (cont'd)
(giving it "the sell")
The Monorail brings you from the
Disneyland Hotel for a scenic tour
of Tomorrowland... Included is the
fabulous Submarine Voyage and a
visit to the exciting Tiki Room...

NEW YORK OPERATOR
(exasperated)
Operator, we haven't got time!
We want Walt!

Shot of Hippo with mouth wide open as he:

HIPPO
(deep, brass voice)
Walt is at the studio in Burbank.

(CONTINUED)

3A CONTINUED

NEW YORK OPERATOR
(angrily)
Will someone connect me with
the studio - PLEASE!

Electronic transition waves on the screen.

3B WALT DISNEY STUDIO FOOTAGE - "VISUAL-TELEPHONE" CONT'D

An aerial of the Disney Lot.

STUDIO OPERATOR'S VOICE
(filter for phone effect)
Walt Disney Studios.

NEW YORK OPERATOR
Please connect me with Walt.

STUDIO OPERATOR
Walt? -- Walt who? *

NEW YORK OPERATOR
(blowing her top)
WALT DISNEY!

STUDIO OPERATOR
Oh! -- here's the Main Gate.
The officer will direct you.

NEW YORK OPERATOR
(big relief)
At last!

Main Gate of Studio. Officer Riley greets our audience
and directs them to Stage 4 and Walt.

Our Audience gets "lost" as we show scenes of the Back Lot.
We finally arrive at the entrance of Stage 4.

(WALT'S INTRO STARTS ON NEXT PAGE 2)

WALT'S INTRODUCTION

4 WALT & WORK CREW - FULL - "CAROUSEL STAGE" FOR ACT I

WALT is in the midst of activity as PAINTERS, TECHNICIANS, MECHANICS and others go about their work. Some pass through the scene with props, furniture, Audio-Animatronic figure (perhaps of the Dog). Work lamps and other equipment is scattered about. To one side is a MODEL of the Carousel Theatre.

In front of the Carousel Stage is WATHEL ROGERS in the programming harness which is ready to control the figure of the HOST.

Walt is busy discussing the placement of furniture and props on the stage. Various workmen come through the scene to add a feeling of activity. Walt is talking to a Man on the stage who stands by one of the A-A figures.

WALT

That's about the right position for the figure. You can start hooking up the controls.

During the above, CAMERA DOLLIES IN for a CLOSER SHOT of Walt. TOM LEETCH enters to Walt. He gains Walt's attention.

TOM LEETCH

Walt - I mean, Mr. Disney, you're wanted on the phone.

WALT

Tom, I can't take it now. We've got to get this show on the road.

TOM

But it's Mrs. Disney. She wants to know, since you didn't come home for Christmas, if you think you can make it for Easter.

WALT

Tell her I doubt it, but that I'll see her at the Fair.

TOM

Yes sir.

(CONTINUED)

4 CONTINUED

As Tom turns to go he "sees" the audience watching. He freezes as he keeps his eyes on the camera. In the meantime, Walt has turned his attention elsewhere. Tom keeps his eyes on the camera as he -

TOM
(a bit panicky)
Mr. Disney...sir!

Walt turns to him.

WALT
Something else on your mind,
Tom?

TOM
(nervously)
They're waiting, sir...
I mean, Walt.

WALT
(impatiently)
Who's waiting?!

Tom, keeping eyes on camera, points timidly at our audience as he -

TOM
They are.

Walt looks at camera, reacts. Tom exits hurriedly.

WALT
(to camera)
OH!...Hello...How is everything
going in the Bahamas? It's kind
of far away to recognize anyone.
(peers closer to
camera)
Is that Steve Van Voorhis, I see?

Well, I know you want me to give
you a progress report on GE's
Progressland.

(ALTERNATE FOR ABOVE)
ON NEXT PAGE

(CONTINUED)

4 CONTINUED - 1

WALT
(to camera)
OH!...Well - a - hello. It's
nice to have you drop in on us.
Well, I know you want me to give
you a progress report on GE's
Progressland.

Walt indicates generally to the overall stage -

WALT
This is the stage for Act One of
the Carousel Theatre of Progress.
Stages for the other acts are
being assembled at other places in
the studio for a complete Audio-
Animatronic dress rehearsal.

Walt crosses to Wathel Rogers who is wearing the
harness. As Walt enters to Wathel he is busy at work,
making slight movements and keeping his eyes on the
stage.

WALT
This contraption looks like
something from outer space.
But it's a control harness for
programming the actions, lip
movements and gestures of our
Audio-Animatronic figures.

We'll show you how it works.

Walt exits towards stage, going up the steps as we PAN
with him a distance.

5 MED. FULL - WALT AND FIGURE OF HOST

Walt enters to figure. The figure is motionless.

WALT
(to camera)
This is The Carousel Theatre's
Host. Now, whatever the man
in the harness does, this figure
will respond simultaneously in
the same manner.
(indicates figure)
He can nod his head.

(CONTINUED)

5 CONTINUED

The figure nods his head.

WALT
He can read the newspaper.

The figure looks down at the newspaper. Then the Host Figure looks up at Walt.

WALT
(to figure)
Look at the audience.
(points out
at audience)
Out there.

The figure looks out at the audience. The figure continues to animate.

WALT
(to audience)
The operator of the control harness has to be a bit of an actor himself.

6 SEVERAL SCENES - WATHEL (INTERCUT WITH) A.A. FIGURE

Wathel continues with his movements, gestures, etc. We INTERCUT with the figure doing the same movements.

WALT'S VOICE
The operator's actions are recorded on tape. Separate tapes are made for each of our figures. It takes lots of rehearsal and refinement of gestures to give a lifelike appearance to our figures.

Adding dialogue is a separate operation. For this the operator synchronizes his lip movements to a previously recorded dialogue track. In this way we can make the figures talk.

This electronically controlled method for programming can give us a wide range of movements - from a broad gesture to the lifting of an eyebrow.

7 WALT AND FIGURE OF HOST

WALT
(to figure)
Would you care to say a few
words to our audience?

HOST FIGURE
(programmed speech
and actions)
IT'S NICE TO HAVE YOU DROP IN
ON US. HEAR THAT ROBIN?...
IT'S SPRING...WHAT YEAR? OH,
SOMEWHERE BETWEEN 1880 AND 1900.
AND BELIEVE ME THINGS COULDN'T
BE ANY BETTER THAN THEY ARE TODAY...

WALT
(calling o.s.)
Okay, that's enough.
(to audience)
To add more scope to our Carousel
Theater, we have turntables.
There are two for each act - one
at each side of the stage.

Walt indicates off to one of the turntable scenes.

8 A TURNTABLE - THE ONE SHOWING THE SMALL BOY WITH VACUUM
CLEANER

WALT'S VOICE
This one shows the boy of our
family operating a primitive
vacuum cleaner in the years
before electricity was used in
homes.

The turntable starts to move, to bring into view the other
side which shows the Teen-age Daughter facing the mirror.

WALT'S VOICE
These revolving stages will give
our audience a change of scene
showing other rooms and members
of the family.

This is Jane, the teen-age daughter.

If possible, the figure of the girl turns to look at our
audience.

(CONTINUED)

8 CONTINUED

WALT'S VOICE

Many of our top artists, designers and technicians are helping to put this show together. It's a new dimension for them.

9 MED. SHOT - WALT AND CAROUSEL THEATER MODEL

Walt enters to the model. CAMERA IS ANGLED on the LOADING STAGE AREA.

WALT

This model of the Carousel Theater will give you some idea of how it will appear at the Fair. Circular in form, it is divided into six equal segments.

(indicates)

This is the loading stage area.

FORTY FEET

As the audience take their seats the ~~forty foot~~ wide Kaleidophonic screen is activated electronically. And with thousands of good old GE bulbs pulsating to the overture you actually see music as you hear it.

OMITTED

And now, we'll cut over to Sound Stage One for a peek at the Kaleidophonic screen with the voice of GE's Audio-Animatronic Host.

10 FULL - KALEIDOPHONIC SCREEN

It is pulsating in its multicolored lights as we HEAR:

MUSIC: Theme Song. This plays for several bars, then FADES to CONTINUE UNDER:

OMITTED

HOST'S VOICE

Welcome to the General Electric Carousel of Progress. Now, most carousels just go 'round and 'round without getting anywhere. But on this one, at every turn, we'll be making progress.

(CONTINUED)

10 CONTINUED

HOST'S VOICE (cont'd)

And progress is not just moving ahead...
It's dreaming and working and building
a better way of life.

Progress is the sound of a motor (SOUND OF MOTOR).
The hum of a turbine (TURBINE HUMMING).
The heart-beat of a factory (FACTORY MACHINERY).
The sound of a symphony (MUSICAL STRINGS).
The roar of a rocket! (ROCKET TAKE-OFF).

Progress is people getting release from drudgery,
gaining more time to enjoy themselves and live
richer lives... And as long as man dreams and
works and builds, this progress will go on --
in your life and mine.

11 BACK TO WALT - AT MODEL OF CAROUSEL THEATRE

Walt moves from the Loading Stage Area to Act I Stage.
CAMERA MOVES with Walt as he -

WALT

As a chorus of background voices sing
the theme song, the six audience
seating areas move to the next stages.
As our Host says "goodbye" to the
audience leaving an Act, he greets the
next audience moving in. There is no
waiting. It's a continuous never-ending
cycle. Here is the stage for Act One.

12 INSERT MODEL - ACT I STAGE

WALT'S VOICE

In Act One our audience will first
meet our Audio-Animatronic family.
The time is just before the turn of
the century - before electricity was
used in homes.

Walt's hand indicates with a pencil to the Host figure as:

WALT'S VOICE

The Carousel Theatre will tell a
story of progress. Our Host, who
is also the father, tells about
life in those nostalgic days. Of
course we hear from other members
of the family.

(CONTINUED)

OMITTED

12 CONTINUED

CAMERA MOVES to Act II of the model as we hear:

WALT'S VOICE

From the 1900's our audience moves into Act Two and the 1920's during the early days of electricity.

Walt's hand might again indicate with a pencil the features and figures as he mentions them:

WALT'S VOICE

Mother has her first electric iron and many more early electric appliances - all GE products, of course. Grandpa enjoys a crystal set complete with earphones and static. And Junior enjoys a new kind of music called "Jazz."

CAMERA MOVES to Act III of the Model as we hear:

WALT'S VOICE

Next the audience comes into the Fabulous Forties - the beginning of the electronic era. Electric appliances are bigger and better than ever.

Walt's hand indicates with a pencil the things he mentions:

WALT'S VOICE

Grandma has an ear hearing-aid and she can tune out Grandpa's snoring. And family entertainment includes an early GE television set.

CAMERA MOVES to Act III of Model as we hear:

WALT'S VOICE

From the 1940's our audience moves into the wonderful world of Today. Our Family now has an all-electric GE Medallion Home.

Walt's pointer again indicates this modern home and the figures as he mentions them:

(CONTINUED)

12 CONTINUED

WALT'S VOICE

Mother has much more time for relaxation. And so the story of progress as seen in the home life of the Carousel Family has spanned three-quarters of a century.

13 MED. SHOT - WALT AND MODEL

Walt is standing by the model at the ACT IV stage.

WALT

And now, let's cut to our machine shop and see how these Audio-Animatronic figures were developed and assembled.

14 MACHINE SHOP FOOTAGE (has been filmed)

WALT'S VOICE

(narrates over scenes used)

Note: Record Walt's wild-lines during or immediately after shooting his scenes.

15 FULL - WALT AND ELECTRONIC PROGRAMMING MACHINES

Herb Taylor is working with the machine or on the panels as Walt enters. The machines are motionless.

WALT

These machines are what makes the Audio-Animatronic figures move and talk. The actions - including facial expressions from the lifting of an eyebrow to a smile - and the dialogue are programmed on tape.

And once they are started they never stop.

Walt presses a button which starts the tape on the first machine. This tape is near its end so that we can see the second machine being triggered into its start.

(CONTINUED)

15 CONTINUED

WALT

When this first machine finishes with its phase, as it is now doing, it triggers another machine which programs the next phase of the show. This in turn triggers the next machine.

CAMERA PANS BACK to First Machine as it rewinds.

WALT

And while this is happening, the first machine is rewinding to its starting point. Yet during this interchanging we don't lose so much as the "wink of an eye."

From the beginning of the opening overture through a complete cycle of the Carousel Theatre and then starting another complete cycle these machines keep the show going on and on and on.

They never take time out for a coffee break.

In fact, you can push a button on April 22nd and precise uninterrupted programming will run continuously for month after month - day and night - until you push the "off" button.

Walt pushes the "off" button on all machines.

WALT

And they never miss a cue. And now, let's go back to stage four and our Carousel Theatre model.

Walt starts to exit the scene.

DISSOLVE

16 FULL - WALT AND CAROUSEL THEATRE MODEL

Walt is standing by the UNLOADING STAGE AREA of the Model.

(CONTINUED)

16 CONTINUED

WALT

The Carousel Theater is only the beginning of General Electric's Progressland.

(he indicates model)

At the unloading stage the audience leave their seats and are directed through "The Doorway to the Future"... and up a moving ramp to the Sky Dome on the third level of the Pavilion.

(indicates off)

Work on the Sky Dome spectacular is being done right over here.

Walt exits in direction he indicated.

17 FULL - SKY DOME WORK ROOM

CLAUDE COATS, JOHN HENCH and other artists are at work on the dome paintings. A large MODEL of this level is in view. The Model's Dome is tilted up so that we can see the underside of it and the delineation.

On the walls are renderings, art work, enlarged photos of the sun, painting of fire shooting up from the sun's surface, etc.

Walt enters the scene. Stops where an artist is painting one of the domes. Next to this dome is another dome with a different scene.

WALT

Our artists are painting the many effects which will be projected onto the full-size dome...clouds and twilight skies will appear and shooting stars will flash across the sky.

Walt moves to the model of the Sky Dome. Its dome is tilted up at an angle so that we can see one of the most colorful of the effects painted on it.

Walt indicates the model's interior.

(CONTINUED)

17 CONTINUED

WALT

The Sky Dome Spectacular dramatizes Man's efforts to harness the energy produced by the sun.

(indicates terrace)

From this viewing terrace the audience will experience a dramatic electrical storm, a solar explosion and see the sun as a hot ball of fire.

As the Scientist-Narrator tells how atomic power plants will generate vast quantities of electric energy, the scenes will change - a fertile blooming desert -- a city of the future.

Walt indicates the viewing terrace level and the small model figures of people near the ramp leading down.

WALT

At the finish of the Sky Dome Spectacular the people will be directed down this ramp to the center well of the Pavilion. There they will witness an actual Nuclear Fusion demonstration by the use of actual equipment.

Following this, the visitors will continue to the first level for the fun and excitement of GE's all-electric Medallion City.

WALT (1st Closing)

So, Steve, you take it from here - I'll see you all at the Fair.

WALT (Alternate Closing)

I wish I could be there in person to tell you more. Anyway, I'll see you all at the Fair.

FADE OUT

18 STEVE VAN VOORHIS - AT THE BAHAMAS CONFERENCE

Steve takes over the program, introducing the next segment.