

(as: to

I'm addressing this to ~~you~~ the three of you confidentially ~~to~~
 reactivate a phrase I haven't used for some thirty-odd years - ~~the~~
 "Eyes Only". My reasons for ~~confiding~~ the confidentiality are ^{important} ~~important~~
~~straightforward~~ and ^{it's} my devout hope that they'll be considered with
 the same ~~friendly~~ courtesy and professional understanding you afforded me
 throughout our recent all-too-few all-too-brief meetings. ^P For my part,
 I intend them to reflect ~~(incompletely, I'm afraid, essentially because of~~
 both ^{magnitude} ~~the enormity~~ of the project to which you've been committed - and the deep
 responsibility I feel towards my possible contribution to ~~the~~
~~triumphant success~~ ^{it, together with, despite} and the absurdly ~~a~~ short time allotted me even to
 indicate, much less fully realize that contribution] ~~my~~ ^{some some} ~~most~~ important
^{pertinent and constructive} ~~professional~~ reactions to ~~what~~ I have, thus far, read, seen and been told
 - and, I hope, ^{some worthy and viable} ~~together with~~ my ~~equally professional~~ suggestions for an undertaking
~~unlike~~ and challenge unlike any ^{I've encountered} I have faced during a very ~~long~~ ^{full} ~~(often~~
~~successful, sometimes distinguished, but, always~~ ^{of} ~~increasing~~ ^{of} ~~experience~~
 half-century) of writing, directing and producing entertainment of all kinds for
 audiences of all ages and varied demands:

1) Somehow, substantial documents arriving at major ~~studios~~ ^{establishments} (in

your case not only major but the last survivor of ^{your} ~~the~~ species) are very
 often ^(routinely) ~~fed~~ ^{copying machines} into a ~~computer~~ and distributed ~~rather~~ more widely than wisely.

^P It's quite possible ^{make that} [~~more~~ 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} ~~the very least~~ I can do is to ~~give you~~
 every opportunity to delete what displeases you - and either act ^{upon} ~~or~~
 pass on ^{to others} whatever you find relevant and/or helpful.

2) As agreed with Frank Paris, I'm still making every effort
 to get to you as quickly as possible my suggested content for The

"Pavilion" which is ~~now~~ erroneously ~~named~~ ~~SPACE~~ SPACESHIP EARTH.
 Unhappily, however, ~~because of circumstances~~ I've been forced to
 conclude that "just sending along" to you the material for that ~~is~~

Material

very ~~important~~ ^(Earth-shaped) "Pavilion" out of context, as it were, would be to render all of us a great disservice ~~■~~. ~~I've worked very hard, I'm very excited about the material, & what is the fact that everything is coming together as I'd hoped - and I'm frankly apprehensive about sending~~ ~~■~~ on the forthcoming material, without having had a chance at least ^{belongs} to remind you of the overall concept which interrelates not only all of the "Pavilions" - but also "FUTURAMA" - and includes, indeed justifies, what I find myself calling "THE NEIGHBORHOOD OF NATIONS".

3) Let me hasten to point out, if reassurance is necessary, that each and every "Pavilion" has a separate and complete identity as a fully realized individual attraction/production - providing for its audience a ^(what should be) total experience of unique entertainment and [one hopes] enlightenment. The concept of "interrelation" is ^{never heavy-handed or belabored; its treatment will be such that} ~~■~~ visitors to this great project will, within themselves and by themselves, inevitably become aware of it..

4) In addition to our concept [perhaps overlaying it; perhaps - who knows? - ~~■~~ the source of a new name for your entire project] - I want to present, for your consideration, a Theme. But, please ^{disclose} you've been ~~■~~ considerate and patient thus far with me - let me ~~disclose~~ ^{disclose} it ~~■~~ ^{according to my particular sense of the dramatic} ~~■~~ when and where in this ~~document~~ document it ~~■~~ should ~~appear~~ be made known..

5) Facing ['challenging' might be more ^q ~~■~~ accurate] me from the opposite wall of my study as I write this, is the large ~~and very~~ striking color photograph of the "EPCOT" model, ^{(with} which Marty Sklar ~~■~~ was kind enough to ~~send me~~ provide me. Visually, it's almost ~~■~~ staggeringly intriguing and impressive. ~~As a professional writer, director, producer of theatrical entertainment, and as a non-professional closet intellectual, I've travelled over most of this world - and come upon nothing~~

~~comparable to it.~~ Both as a physical concept and as an achievement of technology, it is - in every true meaning of the word - unique. Only ~~Disney~~ DISNEY, in all the world, ~~would not~~ could conceptualize a structural compound such as this - and only DISNEY, uniquely DISNEY, could make of it an actuality.

What, then, I must ask myself, can I possibly ~~contribute~~ ^{and gifted} contribute - ?
What prompted that first phone call to me from my good friend, ~~and~~ [^] ~~certainly the most gifted of~~ creative designers and visual conceptuali~~zation~~ John DeCuir - and why was I sent for? ~~After all,~~ ^{whatever} ~~my own particular discipline of~~ creative expertise which ~~I've practiced and~~ ^{I've acquired} ~~developed and am still developing~~ after fifty years of professional experience - is people. ~~Rich and poor, smart and stupid,~~ Young and old, living and long gone, the raw material with and about which ~~I've worked~~ ^{I've been working} for a lifetime - is people. ~~And~~ ^{always,} ~~in the end,~~ oddly enough, the marketplace for my work has been ~~people~~ - people. People as audiences..

One can build a house which nobody wants either to buy, rent or live in - but ~~it~~ nevertheless, it's a house. An inanimate object, there it is ^{- and} ~~it~~ will continue to ~~exist~~ until it's either torn down or ~~it~~ rots away. However, one cannot - and nobody ever has or ever will - create an entertainment, a work of art, a star performer, a public attraction of any kind whatsoever, ~~unless~~ unless a continuing and approving audience confirms the ~~entertainment's~~ actuality of that ~~entertainment~~ ^{And nobody has} entertainment, work of art, stardom or public attraction. ~~Without~~ ~~anyone~~ ever lived - or lives, to my knowledge - qualified and/or competent to point at any book, play, painting, film, ~~or even the~~ content of a staggeringly beautiful, ~~and~~ exciting and provocative compound of pavilions before a lake surrounded by many multi-national structures of a widely varied ethnicity, and predict infallibly: "Yes, that'll be a hit - he/she will be a star" ~~or, especially:~~ "You've created more than ~~a~~ an entertainment; the impact of what is presented within each

Even the creator of "STEAMBOAT WILLIE", for a long suspenseful time, worked and waited - worked and waited - until a worldwide audience unequivocally proclaimed Walt Disney a genius in his genre..

Creativity, ~~the~~ ^{not only} execution ^{but also} ~~and~~ the content ~~expression~~ of the 'creation', is evaluated always against standards - low or high, ~~and the~~ ~~expression~~ according to its intent [an important 'noun relative to "EPCOT"; it must be kept in mind]. A dreadful, tasteless, tit-and-titter ^{moolah} dirty movie can - and does - rake in barrels of ~~money~~ for the contemporary producer/packager/procurer. ^{hides} Counting his money, he ~~is~~ ^{glitely behind} very ~~one~~ one of the many nonsensical cliché defensive shibboleths our business has unhappily too often accepted: "nobody liked it but the customers" , "I'm crying all the way to the bank", "if it makes money, it's a good picture; if it loses money, it's ~~a~~ a bad picture", etc. Jacqueline Susann repeatedly boasted in public that her writing was "better" than that of William Faulkner and Sinclair Lewis ~~is~~ because she "outsold ~~them~~ them ten to one." Faulkner and Lewis will be read by our grandchildren; Ms. Susann has already joined Kathleen Winsor and Elinor Glyn on the other side of Lethe..

I've set high standards for myself, perhaps too high for ~~me~~ my reach. But the mere fact that I can't attain the standards ~~that~~ 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. ~~I knew Walt, as an acquaintance, for many years~~ ^{more of the way} ~~He~~ ~~was~~ ~~probably~~ ~~been~~ introduced to Mrs. Disney in more theatre aisles, than ~~any~~ ^{I've never really met} any other lady ~~existent in existence~~, and occasionally we'd chat about my 'doing' some film for him; at a dinner party ~~a~~, one long-ago night, we talked at some length about a two volume screenplay ~~illustrated~~ ^{to illustrate} of ALICE IN WONDERLAND I'd written for Paramount ~~back~~ back in 1933, illustrated cut for cut (one to a page) by William Cameron Menzies.

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

And ~~the~~ WALT DISNEY WORLD, ~~the~~ soberly and realistically examined, is - in just about every possible practical aspect - EPCOT. In his speech before the Urban Land Institute on October 5th, 1976, Cardon Walker devoted most of it to ~~the~~ ^{that} incredible technological breakthrough ~~in the~~ ^{of} ~~the~~ major obstacles ~~to~~ ^{- one} pilgrimage modern ~~communal~~ communal living ^{WALT} to which people ~~came~~ from every corner of the earth; known to them as ^P DISNEY WORLD. He then quoted Peter Blake, the architectural editor of New York Magazine, and David Brinkley who needs no identifying (I, too, ~~along~~ with millions of others, have seen ~~him~~ and heard David on the subject): " [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, golf 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 I have heard an exact and explicit description of an "Experimental Prototype Community of Tomorrow", those words - added to the information supplied by Mr. Walker - were it.

*because of guidelines
and the...
...
...*

4) ~~Let me state one positive conviction of my own: I can recall few - very few - occasions when I've felt so deeply confident about any professional undertaking. This proposed INNER CONCEPT, fully realized into the visual actuality for which DISNEY/WED uniquely possess the talent and technology, will become more - much more - than yet another masterpiece of fantasy from those celebrated San Fernando Valley Wizards.~~

~~I've heard it rumored that future plans do not include additional accommodations of any consequence beyond ~~those~~ which, ~~are~~ even now, ~~barely~~ barely meet the needs of guests for THE WALT DISNEY WORLD. I suggest some important contingency planning - because I can't agree. Anymore than I can agree with the ~~aside~~ ~~and~~ denigrating implication ~~of "Business Week's"~~ (Business Week's) that you're "not basing EPCOT'S success primarily on attracting additional visitors"....."but rather on the gamble that visitors to DISNEY WORLD will lengthen their stay a couple of days..". I'd stake my good name, pretty good reputation and - if I had one - my fortune, on exactly the opposite.~~

~~Properly executed, the INNER CONCEPT fulfilling and justifying the promise of the OUTER CONCEPT, the PROJECT will attract, to begin with - after all, it will be directed at - ~~the~~ a world audience which will include the entire demographic upper ~~two-thirds~~ two-thirds of the potential WALT DISNEY WORLD ~~audience~~ audience: both those who have already visited and the non-visitors, both the accounted-for and the still-to-come..~~

~~And it's not only an insufficiency of hotel accommodations that, in time, will become your concern - the simple problem of how many and where to put them - but the unexpected demand you must be prepared to meet for lecture and conference rooms, auditoriums, etc. For the first time ever, you will have to cope with ~~xxxxxxx~~ numbers not only equivalent to the multitudes of former-and-future WALT DISNEY WORLD~~

Maudslayi

MAN (GENEALOGICAL)

Accredited to JUSTICE 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 instead of his hands".

A.H. Hitz, 2^d Millenium B.C. — —
conquering people.