

"EPCOT
INVENTIONS
& ENTERPRISE"

MASTER
SCRIPT

Roy, Symbols
delay — S.F.

Another 15 pages
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"INVENTIONS AND ENTERPRISE"

PAVILION

Original Treatment By

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Conceived by Stan Freberg for:

WED ENTERPRISES/EPCOT

June, 1978

ACT ONE

SETTING: EXTERIOR, OUTSIDE THE INVENTIONS
AND ENTERPRISE PAVILION

QUESTION: "Why does the show start outside
the pavilion?"

ANSWER : "Why not?"

ACT ONE

As the audience approaches the Inventions and Enterprise Pavilion, and prepares for the usual long wait at a successful Disney show, they come in direct contact with the first invention of the show: a new and totally unexpected one! By becoming the recipients of its first commercial use, they should experience something else as well: a sense of adventure, a feeling of one-ness with The Spirit Of Invention that grips all inventors, as they stand at the brink of a new concept. Except.... this time they'll be sitting at the brink, for this is the invention:

"A DEVICE TO ENABLE PEOPLE TO MOVE STEADILY TOWARD THE MAIN ENTRANCE, IN A SITTING POSITION, SO THEY DON'T HAVE TO STAND IN LINE FOR LONG PERIODS OF TIME, WAITING TO GET IN THIS SHOW!"

It will be brought about by sinking a track in the ground, which will wind laterally back and forth, carrying many small cars seating from two to four people, so that the

crowd can sit down. This seated cue will move slowly to the right, then to the left for a while, then snake around to the right, as the lines now advance in many Disney attractions. The difference here is that they can SIT DOWN with their kids and packages in comfort while steadily advancing toward the main door of the INVENTIONS AND ENTERPRISE Pavilion. To keep them amused while at the same time setting the stage for the main show inside, this "Sit-Down Cue" features:

AN AUDIO AND POSSIBLY A VIDEO PRE-SHOW IN
EACH CAR.

It can be timed so that for a twenty minute wait or longer, a twelve to fifteen minute tape would play. For a shorter cue, or wait, a cut down version, say seven to ten minutes, could play. (The manager of the pavilion could put the proper audio/video cassette on accordingly.) Each car should be a sleek looking and comfortable compartment of the future, befitting EPCOT, and should be air conditioned. A smoked glass or tinted canopy should close after each car is seated. This will allow for the air conditioning to function, and to cut the glare and darken the interior slightly if a video or

film cartridge is used. After a few moments, AN AUDIO TRACK WILL COME ON WITHOUT WARNING. It is done in the casual off-hand manner of a typical Freberg audio vignette, and should go something like this:

MAN

Uhhhh, (AHEM), pardon
me sir...

GUY

Yes? Who said that?

MAN

I did.

GUY

Ohh, I didn't see you there.

MAN

Uh huh....is this the uh...
Inventions And Enterprise
Show?

GUY

Not actually, no. Not yet.
We're moving TOWARD it
though.

MAN

I see.

(pause)

Why are we sitting in this
little car though?

GUY

It's a new invention they're
trying out.

MAN

Oh yeah? You mean just
moving TOWARD the show,
sitting in this little. . .
whatever it is, that's
supposed to be an invention?

GUY
That's right.

MAN
What's it called?

GUY
It's called: "IT'S BETTER
THAN STANDING UP IN LINE
FOR TWENTY MINUTES."

MAN
Mmmmm, say that's not a bad
invention at that.

GUY
Believe me.

MAN
What happens when we get
to the main door?

GUY
Well we go through that kind
of weird luminous door up
there, see it?.... Kind of
like a huge glowing frisbee?

MAN
. . .uhh yeah?

GUY
Then we disappear inside this
big space ship, like in the
end of that famous movie,
"Close Encounters Of The
Third Kind"? And we all
take off into outer space.

MUSIC & SOUND: "CLOSE ENCOUNTERS" THEME AND EERIE SOUNDS....

MAN
Hold it! Is that really
what's going to happen?

SOUND: STOPS ABRUPTLY.

GUY

Not actually, no. We just wanted to wake everybody up. See that man in the orange shirt in the next car?

MAN

Yeah. . .

GUY

Fast asleep. We can't have that. We want people to take it easy, but. . .

MAN

He WAS asleep. He looks hysterical now.

GUY

Yeah, wait a minute...

SOUND: CANOPY GOING BACK

GUY

(shouts)

Just kidding about the UFO sir!! Just kidding. . .
heh heh.

SOUND: HATCH BACK

MAN

The cars are not for sleeping?

GUY

No, no, just resting.

SOUND: KNOCK ON DOOR

GUY

I'll get the door.

SOUND: DOOR OPENS

WOMAN

(Naomi Lewis)

Excuse me . . .

GUY

Yes?

WOMAN

Are these the sleeping cars?

GUY

No. No they're not.

WOMAN

Are you the Porter?

GUY

No! There's some mistake . . .

NOTE:

- (A) THIS DIALOGUE CAN CONTINUE INTO A FULL-FLEDGED AUDIO SHOW WITH SOUND EFFECTS, MUSIC, ETC., OR
- (B) IT IS A LOGICAL PLACE PERHAPS TO PLAY THE LITTLE ANIMATED CARTOON SHOW, "BIRTH OF A NOTION" OVER THE INDIVIDUAL SCREENS IN THE CARS, VIA VIDEO CASSETTE OR SUPER 8MM CARTRIDGE OVER "TECHNICOLOR 1000" TYPE MACHINES.
- (C) DISNEY COULD PRINT A SPECIAL "MAGAGRAM": A CROSS BETWEEN A MAGAZINE ABOUT INVENTIONS AND ENTERPRISE AND A PROGRAM. EACH CAR WOULD HAVE ONE IN A LITTLE MAGAZINE RACK.
- (D) WE COULD DO ANY OR ALL OF THE ABOVE.

At any rate, the audience arrives at the glowing main door, rested, and primed for the main show. They disembark from the moving sit-down cue and are gathered into large groups that periodically are admitted through the glowing door and come into a quiet chamber.

ACT TWO

The audience has entered a cluster of transparent elevators. These lucite lifts carry them up to the very top of the huge rectangular pavilion. It is the start of:

A MULTI-MEDIA TRIP, TO HEIGHTEN THEIR SENSES. . . TO LET THEM REALLY FEEL THE SPIRIT OF INVENTION, AS THEY ARE SURPRISED AND ENTERTAINED THROUGH A FAST-MOVING DRAMATIC AND MUSICAL CELEBRATION OF AMERICA'S GREAT INVENTORS WHO HAVE HELPED TO CIVILIZE, MODERNIZE AND LIGHT UP THE WORLD.

As the audience rises, the lights have been dimmed, and:

MUSIC:

A TYMPANI ROLL INTO A CRASH OF CYMBALS HERALDS A DRAMATIC SYMPHONIC OVERTURE PERHAPS WRITTEN FOR THE OCCASION, AND HAVING THE INSPIRATIONAL FEEL OF JOHN WILLIAMS' SCORE FOR "STAR WARS."

The audience should feel both transported and somewhat disoriented. All around them should be the feeling

of space....perhaps the space of The Solar System, and perhaps. . . .just. . . .space. . . .with here and there designs. . .blueprints. . .drawings by Leonardo da Vinci. . .a wheel. . .many wheels. . .and cogs... .a series of U. S. PATENT OFFICE drawings, MORSE'S TELEGRAPH KEY, EDISON'S FIRST CRUDE BULB, highly sophisticated electronic circuitry. . .a microscope. . . for example. All these elements should have the feel of being transparent, as though reproduced on animation cells, (picture a blueprint, with the structural lines reproduced not on blue paper but on a clear cell), and passing in front of the cosmic background so that you see the stars, say right through the Leonardo da Vinci drawings of the first hydraulic system, or Bell by his first telephone.

They float at odd angles like holograms, around the rising people.

AS WE HEAR:

NARRATOR

...We are the pioneers of the world, the advance guard, sent on through the wilderness of untried things, to break a path in the new world which is ours. In our youth, is our strength. In our inexperience . . .our wisdom.

MUSIC UP FULL THEN UNDER NARRATOR

NARRATOR

(continuing)

And this special pavilion, here in "EPCOT," was conceived as a celebration of the great American inventors who first wondered, and in their wonderment, knew there must be a better way. Who then stayed with it, until they found it; and in doing that, each one of them helped us to walk a little further out of the darkness; that we might civilize, modernize and light up the world.

MUSIC: PUNCTUATES

By now we are at the top. The audience moves out of the elevators and are seated as quickly as possible in a series of square cars, starting to move out on a track.

(NOTE: These cars will join together eventually side by side to form a regular theatrical audience, in the spectacular theatre down below to be revealed in just a moment!) The lighting is still dim, low key, and the music continues to underscore. We are moving through a kind of "tunnel" high up in the pavilion, although we are not really aware how far up we are, or even if we are "up."

NARRATOR

(OVER MUSIC)

Actually. . .this may not seem like all that much of a celebration so far, but that's what it is. A celebration of

(MORE)

NARRATOR

(continuing)

curiosity. For while necessity has often been given the credit, as the mother of invention, maybe she should move over for Curiosity.

(A SEA OF QUESTION MARKS SEEM TO FLOAT BY US)

NARRATOR

(continuing)

That's mostly what really set the great inventors on fire. "WHY?" "HOW?" "I WONDER WHAT WOULD HAPPEN IF. . .?"

When Herman Melville said "In our youth is our hope..." he must have been thinking about their curiosity because that great quality, curiosity, is found mostly in children... and inventors. ~~And yet...~~ *But must* grownups suffer from a terrible habit in this country. Many times we tell our children, "Don't ask so many questions!" when they ask things like: "How do the frozen peas get cold?" "How does the light get into the lamp?" "How can Grandma talk from inside the phone?" Those same questions were asked by the men who invented those things. But what if someone had said to Clarence Birdseye, to Tom Edison or Alexander Graham Bell, "You ask too many questions!?" Well. . . somebody probably did say that to them. Lucky for the world, they didn't pay any attention, though. They kept right on asking "too many questions."

DURING THE ABOVE, FOLLOWING ~~AFTER~~ THE QUESTION MARKS,

WE SEE MANY QUICK STILL SHOTS WHICH LIGHT UP AT THE
 APPROPRIATE PLACE IN THE ^{FOREGOING} NARRATION, AS WE PASS BY.

WE SEE:

A CHILD WONDERING. . . A CHILD STARING AT A
 FLOWER. . . A CHILD STARING AT A LONG SPRING. . .
 A CHILD STARING AT A PLUMBER'S HELPER. . . A CHILD
 STARING AT A PACKAGE OF FROZEN FOOD. . . A CHILD
 STARING UP AT A FLOOR LAMP. . . A CHILD HOLDING
 AND STARING AT A MICKEY MOUSE TELEPHONE. . .
 FOLLOWED BY CLARENCE BIRDSEYE STARING AT AN
 EARLY FROZEN FOOD PACKAGE, EDISON STARING AT HIS
 EARLY INCANDESCENT LAMP BULB, AND BELL STARING AT
 HIS TELEPHONE.

NARRATOR

(continuing)

We'll meet a lot of people in a
 moment, from Henry Ford and the
 Wright Brothers. . . who got the
 first plane off the ground, to
 Elisha Otis who made it possible
 for you to be lifted up in those
 elevators a few seconds ago.

AS THE NARRATOR SPEAKS, WE WILL
 SEE SHOTS OF FORD BY HIS FIRST MODEL T, THE
 WRIGHT BROTHERS AT KITTY HAWK, AND AN OLD EARLY
 PHOTO OF OTIS. (THE PICTURES OF THE INVENTORS
 SHOULD ALL CARRY CAPTIONS CLEARLY IDENTIFYING
 THEM BY NAME.)

NARRATOR

(continuing)

. . . an American mixing pot of curious men from Walter Hunt, who invented the safety pin, to Edwin Land, who developed the Polaroid camera.

SHOTS OF HUNT...FOLLOWED BY LAND HOLDING HIS CAMERA.

SOUND: A BABY CRIES, FOLLOWED BY A BABY COOING CONTENTEDLY, AND THE DISTINCTIVE "CLICK WHIRRRR!" OF THE POLAROID CAMERA.

We are still moving, but now in darkness. Actually the audience has moved out of the tunnel in the topmost part of the building and are now out in a great open space, as if moving along the top of a great sound stage. We are not yet aware of this.

NARRATOR

(continuing)

But the most curious of all of America's great inventors was Thomas Alva Edison, creator of hundreds of inventions including the Phonograph, Motion Picture Camera and Projector, the X-Ray Machine, the stock market Ticker-Tape, the Dry Cell Battery, the Electric Light Bulb, and the system for distributing the power to it, which in turn made everything "electric" in the world today, possible.

At this, we become aware of a strange glow coming from somewhere. . .far, far below us, to our left.

MUSIC: A GLORIOUS MUSICAL EFFECT GROWING LOUDER!
COMING CLOSER!

. . .as the glow gets brighter. . .intensifying. . .until we realize. . .A LIGHT BULB?????? Yes!! But what a light bulb!! It looks to be FIVE STORIES HIGH, AND A BLOCK LONG!

MUSIC: BUILDS THE CRESCENDO INTO A GREAT CRASHHH! OF
CYMBALS!

The bulb is up full now, and we realize we're descending on a steady trajectory, like a slow-moving roller coaster, down alongside the bulb. . .down. . .down. . . Wait a minute, I think we're going INTO that bulb.....I'm not crazy, I think. . .Look at those cars ahead, they've turned the corner and. . .Listen Harry, we're going in through the brass socket, I tell you. . .into this gigantic light bulb! Listen I'm not so sure I want to. . .

(MORE! MORE! MORE!)

ACT THREE

INTERIOR: "THE LIGHT BULB THEATRE"

The cars move quickly through the brass socket entrance and into the huge dome-like interior of the bulb. The cars move along tracks (similar to the Solar Pavilion) so that they come alongside each other, forming row after row until the theatre audience is built as quickly as possible.

As we first enter, we see the filament glowing above us, and seeming to go on forever in length. Gradually the filament fades as the lights in the theatre dim. The dome ceiling becomes our Solar System (like the Griffith Park Planetarium projection but on a much grander scale, and with a true three-dimensional depth). With the twinkling stars we sense. . .Infinity. . .We feel we are no longer in the bulb at all but outside, looking up on a beautiful clear night.

MUSIC: UNDERScores EDISON

(BUT WE DO NOT YET REALIZE IT IS HIM)
(WE SEE EDISON GRADUALLY DURING THE
FOLLOWING SPEECH, AS A PIN-SPOT LIGHTING
HIM FROM THE WAIST UP, SLOWLY COMES UP
TO REVEAL HIM TALKING IN LIMBO AGAINST
THE STARLIT SKY.)

EDISON

Oh. . .there's been a lot of dreams
that man has dreamed, and then
caused the dream to become a reality.
HE made it happen though, that's the
main thing, you see. God didn't just
drop the Wheel, the Printing Press,
the Microscope, and the Electric
Light, for example, into the Garden
of Eden, along with the two
Experimental Prototype People, and
the natural environment.

No. . .He gave MAN the brains, the
curiosity, the inspiration, but mostly
the perseverance to see it through.
To fight against unbelievable odds,

(MORE)

EDISON (CONTD)

until he did it. MAN did it with the sweat of his God-given brow. He took a creative idea and developed it to its greatest potential; he INVENTED something which, in most cases, would make life a lot easier; which would help us take another giant step toward our eventual civilization. Or. . .the much hoped-for "civilizing" of us. I say us, because the great inventions were to be shared, for better or worse, by all the human beings of the world, and by all those who would come after. My name is Thomas Alva Edison.

MUSIC UP FULL

Spot FADES, as does the figure of Edison.

SONG

"THE CREATIVE IDEA"

Words & Music by Stan Freberg

EDISON

(HE SINGS TO HIS STAFF OF ASSISTANTS WHO HAVE
STOPPED WORK AT THEIR LAB TABLES, AND LISTEN
TO HIM)

(VERSE)

THE CREATIVE IDEA,
IS A WILL-O-WY
SHIM-MER-Y THING,
THAT AR-RIVES ON A
HUM-MING-BIRD WING,
AND A LONG PIECE OF
COSMIC STRING,
MADE INTO VERY STRANGE
CHIF-FON,
THE CREATIVE IDEA,
CAN AP-PEAR AS A
LASER-LIKE GLEAM
BOUNCING OFF OF THAT
STAIN-LESS STEEL BEAM,
THROUGH THE HOL-O-GRAM
HUNG IN YOUR DREAM,
AND MAY AS SUD-DEN-LY ---
BE GONE,

While there have been inventions from other countries that did indeed change the course of civilization, --(Gutenberg's movable type and press, for example) greatest mass of America seems to have produced the ~~most~~ inventors who would re-shape ~~our~~ our lives and move us light-years ahead. And the greatest of these Americans, ^{INVENTORS} was Edison. Henry Ford said:

"TO FIND A MAN WHO HAS NOT BENEFITTED BY EDISON, AND WHO IS NOT IN DEBT TO HIM, IT WOULD BE NECESSARY TO GO DEEP INTO THE JUNGLE. I HOLD HIM TO BE OUR GREATEST AMERICAN." ^(FORD SAYS OVER EDISON ASLEEP THE CREATIVE IDEA)

In the finale of this salute to Inventions and Enterprise will see Edison standing somewhat flabbergasted before the realization that ALL of our modern/^{world-wide} Entertainment Industry is directly tracable to ~~him~~ ^{with} him. All the modern mediums, ^{entire} springing laser-like from one mans brain, and laboratory. The ~~Modern Music Industry~~ ^{music business} and Recording Industry, The Motion Picture Industry (live action AND animation) Radio and Television industries, ~~which are merely~~ are merely extentions of The Edison Phonograph, The Edisn Motion Picture Camera and Edison projector--in turn not much good without the Edison light bulb to project it, and the discovery of "The Edison Effect" which led him to the beginning of the first Electron Tube, which turned into the first Radio Tubes and Television tubes. (Edison made the first breakthrough/^{without} which Marconi, Lee deForest and Alexander Sworkyn could not have developed ~~the~~ ^{THE} radio and ~~television sets~~ television sets.)

And so in a grand ~~finale~~ finale in this unique theatre, we see and hear all around us, literally, the massed entertainment ^{INDUSTRIES} industry which has sprung/^{one by one} from his little Menlo Park Lab, ^{ERUPTING INTO GLORIOUS ORIGINAL} into stereophonic -sensurround-- ^{TELEVISION SETS FROM G.E. TO SON TO ADVANCE} -wreaparound Dolby 64 track glorious sound, 170 MM. film projected on many screens ^{INCLUDING} (or ~~as in circle-runs~~) possibly a fast display of Cinerama, ^{AND} many ~~high~~ TV screens, large and small. F

The spirit of ~~invention~~ ^{AND ENTERPRISE} should ~~flow~~ and triumph of American invention/^{AND ENTERPRISE - NOW SHARED WITH THE WORLD} should flow around and through every person in the audience.

"LIGHT BULB!"

Created by Stan Freberg

A new show for children of all ages and their parents. A fast-moving and funny celebration of great inventions, big and little, that have helped make our lives easier and more interesting.

From Apple (computer) to Zipper! The personal computer turned ten in 1987, but the zipper is close to sixty.

Before a great invention becomes one, an idea has to form in the mind of the inventor. At the precise moment this happens, something pops on over the head of the innovator. This international symbol is a light bulb!

In almost all instances, the thing that preceded the idea was curiosity. This show will be a tribute to CURIOSITY! The thing running rampant in all children, and inventors.

From Clarence Birdseye, who invented frozen food, to Willis Carrier, who gave us air-conditioning, without which not only would the room you're sitting in now be a lot stuffier, we wouldn't have been able to land on the moon! Without air-conditioning, the computers at NASA wouldn't have worked, and the Eagle couldn't have landed.

From Walter Hunt, who invented the safety pin, to Edwin Land, who gave us the Polaroid Camera. From George Washington Carver, whose curiosity led him to discover 1,312 uses for the simple peanut...to Thomas Alva Edison, father of all modern entertainment. His genius gave us the record business, the movie business, and even the television set in a roundabout way. The tubes in radios and T.V. sets came from a "cast-off" idea of Edison. His greatest idea, though, is celebrated in the name of this show.

"Light Bulb!" will be a funny, fascinating, weekly look at how the things all around us which we take for granted, came to be. Along with the laughs, however, the underlying message sent by this show is that: "We all have a brain, which is there to be USED. All the great ideas and inventions sprung not from computers, but from some person's BRAIN. Edison, Bell, Da Vinci... all these people were children at some point just like you. Because they allowed their curiosity and their mind to run free...and think 'what if???'...they helped change the world."

The show will be an inter-connected flow of live action, limited animation, great graphics and film clips. Footage can be readily obtained from places like Bettman Archives, film libraries, and from institutions like General Electric, Bell Labs, etc., who will all be happy to cooperate.

The show will never take itself too seriously,
never be "educational," in the traditional sense,
but will always entertain and hold its young viewers.

"LIGHT BULB!" is the property of STAN FREBERG and
FREBERG, LTD., 911 North Beverly Drive, Beverly Hills,
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