

FINAL SCRIPT

CENTURY '21 THEME SHOW

THE THRESHOLD AND THE THREAT

Robinson-Stern Associates, Inc.
74 Grove Street
New York 14, New York

SEQUENCE 1 - ASCENSION TO THE FUTURE

The Spherical lift (Bubblelator) is resting on the ground floor, bathed in iridescent, pearly light. Optimistic (the Century 21 and Bubblelator themes) music, slightly eerie in orchestration, emanates from the ascension area (recorded) and hopefully, there's a considerable crowd of exposition visitors gathered for the next ride to the Theme Show Structure which looms above in changing, tremulous, shimmering light. As an overture prior to the Bubblelator experience, we employ as much of the entire show score as required but, of course, without dialogue and special sound effects, based on the valid theory that the score will prove more meaningful if visitors are exposed to it before ascending to the Structure.

The Bubblelator Operator (a live actor) is dressed in a buttonless gray and silver uniform which looks quite different than any conventional guard or service uniform we know. He has a futuristic communications device suspended around his neck. It is his personal audio-video communications center. He is of no particular age and unprepossessing in appearance. His delivery is in the routine, slightly bored tone we associate with department store elevator operators who have been on the job for years. A live attendant of course, gives us the essential flexibility to change the announced time of the next ascension if required.

OPERATOR

PLEASE STEP TO THE REAR OF THE SPHERE. WE CAN

ONLY ACCOMMODATE A HUNDRED OF YOU - A CENTURY

AT A TIME . . . THE NEXT ASCENSION WILL BE IN

EXACTLY TWO MINUTES AND FORTY SECONDS.

A hundred visitors (we hope) enter the huge transparent sphere. Its control board lights twinkle and the music (increasingly optimistic) continues under the Operator's voice. The interior lighting changes from iridescent to glowing amber and surprise pink as it rises to the Theme Structure.

OPERATOR

UTOPIA CENTURY 21 . . . FIRST FLOOR, THREATS AND

THRESHOLDS, FRUSTRATIONS AND FILLFILMENTS,

CHALLENGES AND OPPORTUNITIES.

A little girl's voice emanates from the rear of the crowd. It is recorded and miked and creates the effect that the child is in the left. Ideally it should almost cause the lift passengers to turn around to see who's speaking. The voice is very young, insistent and has a quality of wanting to break out. It is recorded on an echo chamber and interrupts the Operator.

LITTLE GIRL

WHAT TIME IS IT ?

OPERATOR (About to reply, slightly irritated and bored - he gets no further than) . . .

IT IS NOW . . .

Another voice (recorded and miked from a high point in the lift) interrupts. This is the voice of our principal narrator-commentator who will guide us through the Theme Show. It is masculine, intelligent, friendly and realistic, yet with a quality of poetry born of agelessness. It has both humor and compassion.

GUIDE VOICE

IT IS NOW . . . AND AGAIN. TODAY AND TOMORROW'S
TODAY. IT IS YOUR TIME, CHILD OF THE EVER-PRESENT
FUTURE . . .

A lovely musical phrase builds under the above.

LITTLE GIRL

HOW DID YOU KNOW WHO I AM ?

GUIDE VOICE

BECAUSE, MY DEAR, THE FUTURE IS ALWAYS AHEAD OF
US. WE, ALL OF US HERE AND NOT YET HERE, ARE
UNITED IN OUR DREAMS AND HOPES, OUR EFFORTS AND
ASPIRATIONS TO GIVE YOU, CHILD OF CENTURY 21, A
RICHER LIFE IN A BETTER WORLD . . .

By this time the now gleaming sphere has reached the entrance of the Theme Structure which shimmers in golden light. The optimistic music swells.

OPERATOR

STEP OFF INTO THE FUTURE PLEASE. (Aside and almost
to himself) - WE'VE ALL GOT TO DO THAT . . .

GUIDE VOICE

SPEND TWENTY-ONE MINUTES WITH US IN A WORLD
ALREADY POSSIBLE BUT NOT YET HERE . . . THE
COLLECTIVE DREAM OF MAN'S SCIENCE, ART, INDUSTRY
AND FAITH - THE WORLD OF CENTURY 21 - JUST
THIRTY-EIGHT YEARS AWAY . . .

The music continues to build, the crowd enters the golden chamber and the Spherical lift descends to repeat the cycle.

SEQUENCE 2 - PROLOGUE

The ramp glows with a lovely golden light. Its glowing floor and railings are a device to compel spectators to move ahead from one sequence to the next. The golden light becomes brighter and more intense. As the Guide Voice speaks and the lights fade to deep blue and thousands of stars twinkle above, below and on all sides, until the spectators are surrounded by an infinite galaxy. The music is almost celestial.

GUIDE VOICE (Simultaneous with above)

TOMORROW . . . STRETCHED OUT BEFORE US ON A

CARPET OF YESTERDAYS . . . THE YESTERDAYS WE MADE.

LITTLE GIRL

CAN WE WALK ON THOSE STARS ?

GUIDE VOICE (In reply to Little Girl and also to all spectators)

THEY'RE SOLID AS THE DREAMS OF MAN.

The stars fade. The chamber is a deep blue violet. Only one tiny brilliant light remains high above us.

GUIDE VOICE

IN THE MYSTERY OF THE UNIVERSE OUR EARTH . . . OUR

SINGLE STAR IS LESS THAN INFINITESIMAL - AND THE

MIRACLE OF MAN, MICROSCOPIC.

There is a Bach-like, noble musical phrase (our Century 21 Fanfare theme). The chamber vibrates with its awesome, inspiring sound.

GUIDE VOICE (Continuing)

AND YET MAN LOOMS IMPORTANT . . . AT LEAST IN THE

AFFAIRS OF MAN. MAN ALONE REASONS, HOPES AND HAS

FAITH. HE, IN CONCERT WITH THE ORDERED MAGIC OF

NATURE BUILDS HIS INEXORABLE FUTURE.

Simultaneous with the latter part of the above, the chamber brightens into a paler blue-green light and through graphic montage transparencies and film projection techniques, several lovely pastel-colored flowers appear. Their petals open (stop motion) and we see in related montage other transparencies, rich in the tender details of the birth of babies. The doctor's hands, the mother, the first slap and first cry (which we hear). And over this we begin to hear a remote, ominous ticking. It is time, past, present, and future, time, both the threshold and the threat.

LITTLE GIRL

LISTEN. I HEAR SOMETHING TICKING !

GUIDE VOICE

THE HEARTBEAT OF MAN . . .

LITTLE GIRL (She's now alarmed)

NO, IT'S TICKING . . . TICKING . . . TICKING

The music splinters into discords. The chamber is infused with raw red light, a cruel pattern of barbed wire and shattered ruins deface the flowers and babies which contort, wither and vanish.

GUIDE VOICE (Simultaneous with above effects)

IT IS TIME . . . PAST AND PRESENT BUT WE HOPE - WE
ARE DETERMINED - NOT FUTURE. IT IS THE THREAT
BEFORE THE THRESHOLD -

The raw red light changes to a poisonous, ominous yellow green and a single dramatically situated cube lights up. It is a present day fall-out bomb shelter. Its shelves are well-stocked with food and its utilities include electric light, a telephone and table model radio (perhaps playing popular tunes). Its simple furniture includes three chairs and a table. There might be a portable typewriter on the table. A framed sampler on the rear wall reads "God Bless Our Home". There is a gun-rack on the wall, which includes a pop-gun for Junior, to protect the shelter occupants from neighbors who may seek refuge in their shelter. Three faceless wooden mannequins are seated around the table. They consist of a man, his wife and their young son. The man's suit for the most part is of striped adding machine ticker tape. His wife's dress of newsprint is for the most part women's page items, including photographs of food page items and motion picture stars, it is trimmed with supermarket register ticker tape. She wears red rubber gloves and floppy slippers. Her hair is in pin curlers. Junior is dressed in black and white comic strip newsprint. Their transparent plastic heads are filled with a variety of chemical and mineral elements and their skin is executed in wood veneer. The predominant colors are bone-whitish green, black, white and vermilion in addition to the wood veneer tones. The scrim in front of the group is a graph-like pattern indicating the ever increasing amount of radio active fallout in the atmosphere. All the elements including the mannequins are designed in a scale appropriate to a single 4 ft. square cube.

LITTLE GIRL (Simultaneous with above)

WHO ARE THEY ?

GUIDE VOICE (In reply)

THEY MIGHT HAVE BEEN US - SOMEWHERE BETWEEN
1962 and 1999.

LITTLE GIRL

BUT THEY LOOK LIKE A FAMILY TO ME ?

GUIDE VOICE (In reply)

THEY ARE AN EX-FAMILY, JUST X'S ON A (4)

GOVERNMENT CHART.

At this point voices (recorded) issue from the mannequins in the cube shelter. They must be readily identified with the man, woman and child mannequin by their distinctive qualities. We must get the impression they have been in the shelter for a considerable length of time.

WOMAN MANNEQUIN (In something approaching desperation, she has probably said this a hundred times a day for weeks)

THERE MUST BE SOME WAY TO GET OUT OF HERE . . .

MAN MANNEQUIN (In reply and to the spectators too, we must feel he has answered his wife in the same fashion many times each day)

WE CAN'T MAKE IT ALONE . . . WE NEED HELP . . .

LISTEN TO US OUT THERE !

LITTLE GIRL (Echo chamber)

I WANT TO HELP . . .

LITTLE BOY MANNEQUIN

HEY, POP, THERE'S SOMEONE OUT THERE . . .

SOMEONE TRYING TO REACH US.

The mannequins and their bomb shelter black out. The lights fade to infinite blue again and the galaxy of infinite stars reappear and extend further on in the cluster chamber.

GUIDE VOICE (Simultaneous with the reappearance of the stars)

THERE'S ALWAYS SOMEONE OUT THERE . . . PAST,

PRESENT AND IMPERFECT FUTURE.

At this point we hear for the first time a new voice, (recorded and mixed to emanate from among the spectators on the ramp). It is crisp, factual and contemporary, the voice of a practical, present-day businessman who, together with his wife, are visiting Century 21. They serve as the reaction of the present to the future. His name is Frank, hers, Martha.

FRANK (Interrupting the Guide Voice)

AND THAT'S EXACTLY WHY MARTHA AND I CAME TO

CENTURY 21 - TO SEE THE FUTURE !

On his words "the future" we see amidst the star-studded, infinite blue, through projected graphics, transparencies and film technique, in sepia and black and white, the three caravels of Columbus' tiny fleet sailing away from us toward a distant horizon. At the same time the Wright Brothers' first bi-plane flies overhead toward us (a practical scale model rigged on cable). We also see in rapid sequence, a series of cube-size transparencies, the Acropolis in all its glory, Trumbull's painting of the Signing of the Declaration of Independence,

St. Peter's in Rome, Lincoln, Mae West, Shakespeare, the Atomic Mushroom, the Statue of Liberty, Babe Ruth, the Sphinx, the Empire State Building and Marilyn Monroe.

MARTHA (In response to the above)

WHY THAT'S HISTORY, YOU CALL THAT THE FUTURE ?

GUIDE VOICE (In reply)

ONCE THESE WERE THE FUTURE. IF COSMIC HISTORY
WERE MEASURED BY A SINGLE YEAR, MAN'S HISTORY
WOULD OCCUPY LESS THAN TEN MINUTES.

Simultaneous with the end of the above, the montage effects fade.
The stars and infinite blue remain.

FRANK

MAKES ME FEEL PRETTY SMALL . . .

LITTLE GIRL (In reply to Frank)

WHY I'M NOT EVEN HERE YET BUT YOU'RE VERY
IMPORTANT TO ME.

Simultaneous with the above the infinite blue brightens and once again golden amber and rosy pink sunlight flood the chamber.

GUIDE VOICE

YOU - AND MARTHA TOO, ARE IMPORTANT TO ALL OF
US, FOR OUR FUTURES PAST AND PRESENT - AND
FUTURE FUTURES DEPEND, GOD WILLING, ABOVE ALL
ELSE ON YOU . . .

On the word "you" another inspiring chord (Century 21 theme) echos through the chamber. Simultaneous with this, the cluster chamber ahead of us, above, below and at all sides breaks into mirror effects and the spectators come up against themselves reflected in myriad angles.

GUIDE VOICE

WHAT LIES AHEAD IS - AND ALWAYS WILL BE WHAT
YOU . . . ALL OF YOU MAKE IT. IT IS YOURS . . . BUT
HARDLY FOR THE ASKING.

The music swells, the mirrors fade, the ramp glows ahead of us. We're bathed in sunlight which then dims as the next chamber lights up ahead and the spectators file through its entrance.

SEQUENCE 3 - THE CITY

The spectators have filed into the second cluster chamber which is diffused with soft, light blue light. Fleecy (projected) clouds drift by, above, below and at the sides. The ramp floor is also soft sky blue, perhaps with similar (projected) clouds. The effect to the spectators should indeed create the illusion that they are walking on air through clouds on a lovely spring day. The music has a tentative yet soaring quality.

MARTHA (Softly)

IT'S BEAUTIFUL . . .

FRANK (In reply)

LOOKS LIKE ANY FINE SPRING DAY TO ME.

The music becomes more pastoral.

GUIDE VOICE

BUT IT ISN'T ANY DAY, IT'S TOMORROW, THE FINE DAY
YOU AND MILLIONS LIKE YOU, MANUFACTURERS AND
SCIENTISTS, WORKERS AND BUSINESSMEN . . . ALL
ARCHITECTS OF THE FUTURE, TOGETHER PLAN AND
BUILD - AND IT CAN BE BOTH BEAUTIFUL AND
PRACTICAL . . .

The ramp divides into two separate paths surrounding a large circular opening. The music builds and the City beneath us lights up. It is springtime and daylight. Soft (projected) clouds drift over the City and its environs so that our first glimpse of the City is through a break in the clouds. The sounds of a distant, soft hum of activity, expressed through music, drift upward. City 21 and its environs are basically circular in form, its plan bracketed over the terrain of Seattle and its surrounding area. We can easily recognize Puget Sound and Lake Washington and while all of the architecture and every other man-made element has changed, the Space Needle and Coliseum Century 21 remain.

GUIDE VOICE (Simultaneous with the above effects)

CITY CENTURY 21 - THE HIGHEST CONCENTRATION OF
CIVILIZATION . . . THE ULTIMATE EXPRESSION OF MAN'S
COLLECTIVE ENDEAVORS - ITS HEARTLAND DEDICATED
TO RECREATION - THE RENEWAL OF BODY, MIND AND
SPIRIT - A MEANINGFUL NUCLEUS FOR OUR
METROPOLIS . . .

MARTHA (In mild surprise because everything looks so different)

WHY THERE'S LAKE WASHINGTON AND PUGET SOUND !
(7)

FRANK

AND THERE'S COLISEUM CENTURY 21, THE VERY
BUILDING WE'RE IN NOW !

GUIDE VOICE

THAT'S CENTURY 22 EXPOSITION WHICH PROVES AT
LEAST SOME OF THE THINGS WE SAID ABOUT CENTURY
21 WERE RIGHT. OUR FUTURE PRESERVES THE BEST OF
THE PAST AND PRESENT.

Throughout much of the above and script which follows, in reasonably rapid synchronized sequence, brighter lights concentrate on specific areas, Puget Sound, the Space Needle, Coliseum Century 21, etc. The lighting is synchronized to focus on areas as described by the Guide Voice beginning with the City's outer perimeter transit system and jetport and in sequence focusing on the satellite industrial and residential communities, the lush farm and recreational areas and finally concentrating on the metropolitan complex, the nucleus of administration, commerce, education and culture. It is rather like an archery target. First we illuminate the outer circumference, then the fertile bull's eye center rural area and finally the City center, again located on the outer transit rim. The effects should have the easy flow of concentric circles created when a pebble is thrown in a limpid pool, except that we focus from the outer perimeter toward the center as well as in reverse.

GUIDE VOICE

OUR CITY OF THE FUTURE IS EASY TO GET TO - AND
FROM. HOME AND WORK ARE CLOSER TO EACH OTHER
AND NEARER NATURE. OUR FARMLANDS AND COUNTRY-
SIDE, OUR FORESTS AND LAKES, ARE CLOSER AND
READILY ACCESSIBLE. OUR MAGNETICALLY PROPELLED
TRANSIT RING MONORAIL PROVIDES OUR COMMUTERS
RAPID AND ENJOYABLE MASS TRANSIT WHILE
ELECTRONICALLY CONTROLLED HIGHWAYS SERVE AS
SAFE AND PLEASURABLE SECONDARY ARTERIES.

And the outer perimeter countryside and farm areas illuminate as
does the transit ring.

GUIDE VOICE (Continuing as the lights now concentrate on the
metropolitan complex)

OUR CITY IS A PLACE WE WANT TO LIVE IN - NOT
HAVE TO. IT NOURISHES . . . IT DOES NOT STRANGLE.

FRANK

I'LL BUY THAT . . .

GUIDE VOICE

IT'S NOT FOR SALE. IT'S NOT THAT EASY. WE'VE GOT
TO WORK AND BUILD TOGETHER AND THROUGH YOUR
VISION AND ENTERPRISE WE'LL CREATE AN ENVIRON-
MENT WORTHY OF THE DIGNITY OF MAN. CONCEPT IS
MORE IMPORTANT THAN CONCRETE.

Simultaneous with the above speech, the light blue light of the cluster chamber and the City lighting too, have turned to dusk. The clouds are now rose tinted, the sun is setting and as darkness settles, the myriad jewel-like lights of the City shimmer, glow and twinkle. Beams from the City's jetport searchlights probe the sky above like slender fingers. It is now night and the effect is as though thousands of diamonds and lesser quantities of emeralds, rubies and amethysts have been arranged in geometric patterns on black velvet. The perimeter transit system circles the City like a necklace of diamonds and pearls. Even for those who do not fully comprehend the City plan, the effect must be lovely and breathtaking. The musical expression of the hum of the City's activity becomes softer.

GUIDE VOICE

IT'S NEARER THAN YOU THINK - THIS HUMANISTIC
BLUEPRINT FOR THE FUTURE. THE INSPIRATION AND
INDUSTRY OF TODAY IS ALREADY BUILDING YOUR
TOMORROW . . .

Simultaneous with the above and in rapid sequence, on the now deep blue glowing side and end walls of the cluster chamber, progressing toward the entrance of the next sequence chamber, large (at least a single cube module each) color and black and white transparencies illuminate. There are approximately 10 to 12 transparencies in this series devoted to editorially selected outstanding examples of advanced U. S. and international architecture already existing or in the planning stage. They should include the entire range of architecture seen in our City of the Future, an airport, a transit terminal, an industrial plant, a farma area, a shopping center, a school, an office and business area, a cultural center complete with theater-auditorium, a church (no particular denomination), a recreational and playground area, a multiple dwelling, etc.

MARTHA (Softly)

FOR ME THE BEST TOMORROW IS MY HOME . . .

Simultaneous with Martha's word "home" all the cubes in the above series fade and a finale cube transparency illuminates. It is a full color photograph of the model of our future home to be featured in the next sequence.

GUIDE VOICE (with sympathetic understanding)

CERTAINLY. OUR HOMES WILL ALWAYS BE THE HEART
OF THE FAMILY . . . AND THE FAMILIES THEY NURTURE
ARE THE FAITH AND REASON OF OUR PRESENT AND
FUTURE BEING.

The music swells, the home transparency fades and once again the chamber is diffused with light blue light as fleecy clouds drift by. The lights fade to deep blue and then indigo and the entrance to the next cluster chamber beckons with a glow of lovely yellow-golden summer sunlight. There is music ahead of us.

SEQUENCE 4 THE HOME

The atmosphere is flooded with warm golden summer sunlight flecked with shadows as though the sunlight is filtered through the boughs of trees. We hear a gurgling brook from beneath the ramp, crickets chirping and occasionally the song of birds. We are surrounded by nature and to emphasize our intimacy with nature, we see on the lower levels of the cluster cubes, below and parallel with the ramp, blades of grass, many times enlarged. The ramp itself is lush grassy green through lighting (and perhaps in texture - even with daisies). The next higher series of cluster cubes, in somewhat smaller scale, reflect images of plants and flowers. Further above, in yet smaller scale, we see shrubs, bushes and the trunks of trees. Above and in something approaching life size, trees and bits of the sky, and finally on the highest series of cube clusters, tree tops and the sky in realistic scale. This entire forest illusion is synchronized (color transparencies) which work rapidly from the bottom to the top, and despite the changes in scale, all these sylvan visuals must blend like a film pan shot inspired by cubistic painting as it shifts in both scale and eye level, until the spectators are virtually surrounded by a verdant forest glade. The music is warm and relaxed, we hear a dog bark. The atmosphere is welcoming and cheerful.

LITTLE GIRL (With warm excitement)

IT'S MY HOUSE ! ASK THEM TO COME IN.

Simultaneous with her word "house" our home of the future appears through dramatic lighting amidst our lush natural setting. It is three dimensional, a detail model in approximately one quarter scale and so mounted and programmed that its interiors and furnishings can be readily seen in appropriate sequence. It looks different than any house we now know and yet must be reasonable and acceptable, not strained or "Buck Rogers". It is open and spacious and designed for relaxed patio and outdoor living. It may have an interior swimming pool and garden and perhaps its own private heliport. Its materials and construction are perhaps unorthodox, its colors and textures, fresh and optimistic.

GUIDE VOICE (In reply to Little Girl and then to Spectators)

IT'S NOT QUITE READY YET. THERE'S STILL A

GENERATION OF WORK TO DO . . . THE DOORMAT SAYS

"WELCOME" - TOMORROW.

Simultaneous with the above in mute contrast and rapid sequence we see in black and white transparencies, a monotonous contemporary middle-class suburban development with rows of identical cookie-cutter houses; an urban housing project with its giant, institutional barrack-like apartments; a decaying slum area complete with laundry lines and a forest of TV aerials. The above montage fades as the interior of our home of the future illuminates.

GUIDE VOICE

WE THINK, PLAN AND LIVE DIFFERENTLY NOW.

SCIENCE AND TECHNOLOGY ARE THE TWIN ARCHITECTS
OF TOMORROW'S HOMES.

Simultaneous with the above several other color transparencies of advanced rural suburban and urban individual homes and apartments appear.

GUIDE VOICE (Simultaneous with above)

IMAGINATIVE USE OF NEW MATERIALS, COMPONENT PARTS AND PREFABRICATED STRUCTURAL SYSTEMS CREATE LIGHTER, MORE EFFICIENT HOMES WHICH CAN BE EASILY EXPANDED AS OUR FAMILIES GROW.

The new children's wing "bubble" appears and we focus on the home's interior.

GUIDE VOICE (Continuing)

OUR UTILITIES ARE OFTEN IN A CENTRAL CORE, OUR ENERGY SOURCES, SOLAR OR ATOMIC, CLIMATE CONTROL IS AUTOMATIC, BUILT-IN VACUUM SYSTEMS KEEP OUR HOMES SPOTLESS . . .

MARTHA

I'D LIKE THAT.

GUIDE VOICE (Continuing)

THE HOME COMMUNICATIONS CENTER BRINGS THE WORLD'S NEWS, CULTURE AND ENTERTAINMENT TO OUR FAMILIES IN COLOR AND PERHAPS THREE DIMENSIONS . . .

MARTHA

DOES IT HAVE A RADAR CONTROLLED, SUPERSONIC, NEUTRONIC FISSION FREEZER ?

GUIDE VOICE (In reply and then to Spectators)

I'M WISE ENOUGH NOT TO PREDICT ALL THE INVENTIONS OF TOMORROW - BUT CERTAINLY YOU'LL HAVE UNDREAMED OF CONVENIENCES - INNOVATIONS AND APPLIANCES TO ANSWER EVERY NEED. YOUR KITCHEN WILL BE A MIRACLE OF PUSH-BUTTON EFFICIENCY, YOUR TELEPHONE WILL BE WIRELESS, PORTABLE, TRANSCRIBE MESSAGES AND YOU'LL SEE WHO YOU'RE TALKING TO. IN A SINGLE DAY, YOU MIGHT ADD A

NEW WING AND BY A FLICK OF A SWITCH, THROUGH
LIGHTING, YOU CAN CHANGE THE INTERIOR COLORS OF
YOUR HOME TO SUIT YOUR MOOD . . .

And on his words "add a new wing" the second "bubble" area appears and on the words "through lighting" the interior walls, draperies, upholstery and other elements change, creating a new, contrasting and equally attractive decor.

MARTHA

BUT WHERE'S THE FAMILY ?

GUIDE VOICE (In response and then to all spectators)

THEY'VE ALREADY MOVED. THROUGH INVENTION AND
TECHNOLOGY, THERE'S ALWAYS SOMETHING BETTER TO
MOVE TO, FOR WHENEVER YOU SEE THE FUTURE, A NEW
FUTURE IS ALREADY IN THE MAKING . . .

FRANK (Interrupting)

LOOKS EXPENSIVE TO ME,

GUIDE VOICE (In reply and then to Spectators)

PROBABLY FAR LESS THAN YOUR SPLIT-LEVEL COLONIAL,
HOUSING FOR OUR EVER-INCREASING POPULATION IS
MASS-PRODUCED THROUGH AUTOMATED ASSEMBLY
LINES AND IT TAKES A FRACTION OF THE TIME IT
FORMERLY DID TO ERECT OUR HOMES, YET VARIETY
AND PERSONAL EXPRESSION ARE AS IMPORTANT AS
FUNCTIONAL DESIGN.

FRANK

SOUNDS LIKE A GREAT BUSINESS. SOMETHING TO WORK
FOR. DON'T WE WORK IN THIS TWENTY-FIRST CENTURY
PARADISE ?

GUIDE VOICE (In response)

WE'RE GOING TO WORK RIGHT NOW. THE HOME IS THE
HEART . . . BUT WORK IS THE HEARTBEAT OF MAN.

Simultaneous with the above and under the words "going to work right now!" we hear, at first softly, and then see a scale model, three dimensional commuter's gyrocopter with our businessman of the future inside its gleaming plastic bubble-cabin. It takes off from the future home's heliport (or near the home area) and soars overhead. Its motor emits hardly more than a purr as it flies into the next cluster chamber. The music swells as our lights concentrate on the gyrocopter. The future home, surrounding homes of tomorrow and their lovely natural settings dim and fade, out as the next cluster chamber illuminates with brisk autumnal light.

SEQUENCE 5 - TRANSPORTATION, FOOD PRODUCTION AND DISTRIBUTION, INDUSTRY (AUTOMATION, COMPUTERS AND BUSINESS COMMUNICATIONS)

The gyrocopter flies into the 5th cluster sequence. It is now autumn. The music is brisk and active. The light tones are golden, orange, rust and red. There are (projected) falling leaf patterns. As the leaves gently fall, the (projected) birds wheel in the opposite direction and in "V" formation, head south. The gyrocopter continues to fly overhead.

GUIDE VOICE

WE'LL WORK SHORTER HOURS. MAYBE A TWENTY-FOUR HOUR WEEK. WE'LL HAVE STAGGERED SHIFTS AND GET RID OF RUSH HOUR TRAFFIC. SOME OF US WILL FLY, SOME DRIVE OUR AIR CARS ON AUTOMATED HIGHWAYS BUT MOST WILL USE RAPID TRANSIT JET-PROPELLED MONORAIL SYSTEMS.

As the gyrocopter flies on, the ramp is covered with a pleasing pattern of enlarged (projected) leaf patterns and now, at one side of the cluster chamber simultaneous with the words "eliminating the rush hour, etc.", we see projected color film montages and color transparencies of future land transit techniques with appropriate emphasis on monorail systems (including Century 21's own monorail), high speed air cars, electronic highway systems, etc. All these transit systems should have a local relation with and resemblance to the transit systems we have observed in our City of the Future as seen in Sequence 3 - The City. Our monorail train and air cars speed past pleasant farmlands at harvest time and dissolve into our sequence on business and industry as our various modes of transportation arrive at a satellite industrial community, complete with a spacious, light and attractive industrial park and fully automated plant. As a mute and contrapuntal contrast to our transportation of the future, we see in black and white transparencies and graphics, some of the frustrations of contemporary commuting, transit and traffic. Perhaps a traffic jam on the Los Angeles Freeway over a montage of flashing traffic lights, mostly red and signs, "Stop", "Detour", "To the Left", "To the Right", "Road under Repair", "Road Closed", etc. Also people being slammed into an over-crowded subway, solid masses of people streaming into factories and office buildings. We hear their footsteps like a steel-shod army as well as the din of automobile horns, traffic noises, the roar of subways, police whistles, sirens and the voices of irritated drivers, etc. All the above is simultaneous and very quick. These effects vanish and now as a pattern mosaic around our industrial site, we see (projected) color films of complex computers and automation equipment, complete with myriad colored wiring, spinning electronic tapes, flashing control boards, etc. Our plant or factory is of modular construction, somehow resembling the Theme Show structure itself. As the gyrocopter circles and lands, we move closer to the plant and fade into the factory's interior with gleaming, fully automated production lines.

FRANK

WHAT'S IT PRODUCE ?

GUIDE VOICE (In response and to all spectators)

ANYTHING AND EVERYTHING. PROPHESES AND PROFITS
- AND THROUGH AUTOMATION WE'VE ELIMINATED
REPETITIOUS PHYSICAL LABOR AND DRUDGERY. WE
PRODUCE MORE FOR LESS IN MATERIALS, TIME AND
MONEY.

FRANK

A FINE SYSTEM . . . MAYBE. BUT IF ONE MACHINE
REPLACES A HUNDRED MEN . . .

GUIDE VOICE (In reply and to all Spectators)

WE'VE HARDLY SCRATCHED THE SURFACE. THE FOLKS
IN PUYALLUP, PUNJAB AND PERU ARE HUNGRY FOR
WHAT WE PRODUCE AS LIVING STANDARDS GO UP
EVERYWHERE.

FRANK

WHAT'S MY OFFICE LIKE ? SOUNDS LIKE A BIG JOB !

And on his words, "What's my office like ?" we fade into two or three
color transparencies of future offices. They include and demonstrate
audio-video communications systems, a device which projects micro-
mail, automatic transmission machines for correspondence, plans,
blueprints, etc., instant translation machines, automatic micro
projection files, etc., all in a relaxed and spacious atmosphere.

GUIDE VOICE

IT'S A COMFORTABLE CONTROL CENTER WHERE WE
WORK RAPIDLY AND MORE ACCURATELY. OUR BOOK -
KEEPING IS AUTOMATIC. TELEVISION CONFERENCE
LINES KEEP US IN CONSTANT TOUCH WITH BUSINESS
ASSOCIATES THROUGHOUT THE WORLD. OUR COMPLEX
TECHNOLOGY REQUIRES THAT WE HAVE FAR MORE
INSTANT AND ACCURATE INFORMATION, OUR COMPUTERS
SERVE THIS PURPOSE, HELP US EVALUATE THIS
INFORMATION AND GIVE US MORE TIME FOR CREATIVE
THOUGHT - ABOUT OURSELVES AND OTHERS . . .

MARTHA (Softly)

IT'S THE OTHERS I'M THINKING OF. WE'VE GOT NEARLY EVERYTHING. WHY THEY TELL US THERE'LL BE TWO HUNDRED AND FIFTY MILLION PEOPLE IN THE UNITED STATES ALONE BY THE YEAR TWO THOUSAND - AND EVEN NOW, MANY PEOPLE ALL OVER THE WORLD ARE GOING HUNGRY . . .

And simultaneous with the above in appropriate script sequence we fade into our transparencies on food production and distribution. We see huge farm factories which both grow and process their own produce, year-round climate controlled farms with orchards and crops under plastic domes, lush farms in the once arid desert, and in greater detail, a no-acreage hydroponic farm, close enough so that spectators get at least a superficial idea of how it functions.

GUIDE VOICE (In reply and to all Spectators, simultaneous with above)

FOOD REMAINS THE WORLD'S LARGEST INDUSTRY.

THROUGH CLIMATE CONTROL AND MINERAL-CHEMICAL FARMING WE PRODUCE THREE AND FOUR CROPS A YEAR IN PLACE OF ONE. OUR SCIENTISTS HAVE DEVELOPED NEW FOODS RICH IN PROTEIN AND CAUSED THE DESERTS TO BLOOM - AND WE'VE TAPPED NEW, INEXHAUSTIBLE SOURCES FOR FOOD. WE FARM THE SEA . . .

Simultaneous with his words "We farm the sea" we see in another related area an off-shore floating sea farm processing kelp and plankton. Here we also see something of water and aerial transportation of the future. A string of inflatable rubber or plastic barges towed by a hydrofoil prime mover (the freighters of the future) docked next to our sea farm. In the background a hydrofoil jet propelled ocean liner passes by and two or three types of hovercrafts (a fast freighter and a passenger craft) skim over the ocean surface. We may also see a tanker-cargo submarine, an inflatable underwater fuel station, etc., as aerial passenger and jet planes of tomorrow fly overhead.

GUIDE VOICE (Continuing)

THROUGH TOMORROW'S TECHNOLOGY, FREEZING, CHEMICAL PROCESSING AND RAPID FREIGHT, THE ABUNDANCE OF THE EARTH AND MENUS OF THE WORLD ARE NOW AVAILABLE TO ALL MANKIND . . .

Simultaneous with the above, in rapid sequence (color transparencies) we see an American family at a traditional festive Thanksgiving dinner, turkey and all the trimmings, through a special effects dissolve - the dinner remains - but now there's a Hindu family gathered around the table. Two or three other related images (color transparencies), a Chinese family at a superb Italian spaghetti dinner, eggplants, tomatoes, cheeses, Italian bread, Chianti bottles, etc., an African family (from one of the new republics) at breakfast (ham and eggs, waffles and maple syrup, etc.).

GUIDE VOICE (Continuing)

THE TENSIONS AND UNREST CREATED BY HUNGER NO
LONGER EXIST.

Simultaneous with the above, a hollow-eyed hungry child and perhaps other symbols of the inequitable contemporary distribution of food in mute contrast (black and white transparencies) rapidly dissolve into a radiant, healthy child (color transparency) as hands (color graphics) obviously of various races, offer symbols of plenty (vegetables, fruits, milk, eggs, meat, etc.).

LITTLE GIRL (With great simplicity)

THE CHILDREN OF TOMORROW THANK YOU. GOD BLESS
OUR FOOD.

And as the music builds . . .

GUIDE VOICE (In reply and to all Spectators)

BUT THE INSATIABLE HUNGER OF THE MIND AND SOUL
REMAINS . . .

Simultaneous with this we begin to hear a chorus of children's voices emanating from the next cluster chamber. It is still autumn, the colors grow deeper, the leaves still fall and it starts to snow gently (projected effects toward the end of the chamber area). The ramp and next cluster area grow ahead of us in clear blue wintery light as autumn and all our images in the final episode of Sequence 5 fade.

ALL GOD'S CREATURES, IN GOOD TIME, BUILDS HIS OWN
FUTURE.

LITTLE GIRL (Expectantly)

WHAT TIME IS IT NOW ?

GUIDE VOICE (In reply and to all Spectators)

IT IS THE NEARLY PASSING PRESENT . . . THE ALWAYS
FUTURE NOW. IT IS THE TIME WE MADE - YOUR TIME,
CHILD OF THE CENTURY TO COME.

The music continues to build beneath the above. By now our tree
sculpture, the symbol of today, planted for tomorrow, is in full bloom
and fully illuminated. As it fades the ramp and Epilogue Area glows
ahead of us in sparkling silver-blue light.

SEQUENCE 6 - EDUCATION AND COMMUNICATIONS

It is winter. The light atmosphere is frosty blue. It continues to snow (projected effects). Some of the snow might be the lovely geometric perfection of snowflakes greatly enlarged. The ramp is winter white or pale blue. The trees are white and rather suggestive of nerve ganglia. The music is crisp and tinkling and has the crystal quality of myriad tiny bells. Over the music and voices of our children's chorus we hear the questioning voice of our Child of the Future. It echos through the chamber.

LITTLE GIRL

WHY ? WHERE ? WHAT FOR ? THERE'S SO MUCH I WANT
TO KNOW ABOUT YESTERDAY, TODAY AND TOMORROW
... WHAT FOR ? WHERE ? WHY ? ...

GUIDE VOICE (In reply and to all Spectators)

THAT'S THE ESSENCE OF EDUCATION . . . THE QUESTION-
ING MIND. EDUCATION IN THE FUTURE WILL TRULY
OPEN DOORWAYS TO THE WORLD . . . OUR LIBRARIES
AND MUSEUMS - OUR SCHOOLS AND UNIVERSITIES WILL
RELEASE AND NOT CONFINE . . .

On his word "confine" the music becomes discordant, the light, ominous and a single focal cube illuminates. We see once again our mannequin family (the threat before the threshold) in the same present-day fall-out bomb shelter we saw in Sequence 2 - The Prologue. The faceless mother, father and son are in the same positions around their simple table.

LITTLE BOY MANNEQUIN (He has an open book propped up at the table)

HEY POP, IT SAYS HERE, "MAN HAS SURVIVED HIS OWN
IGNORANCE; ALL HE HAS TO DO NOW IS SURVIVE HIS OWN
CLEVERNESS ON THE ROAD TO WISDOM", WHAT DOES
THAT MEAN ?

MAN MANNEQUIN (In reply to his son and also the Spectators)

IT MEANS THAT PERHAPS WE'RE REASONABLY WELL-
EDUCATED BUT WE DON'T HAVE ENOUGH UNDERSTANDING.

WOMAN MANNEQUIN (Again as before in quiet desperation)

IT MEANS UNDERSTANDING IS CLOSE TO LOVE . . . OUR
ONLY AND LAST CHANCE TO REACH EACH OTHER . . .

The mannequin fall-out bomb shelter cube blacks out.

GUIDE VOICE

IT MEANS OUR EDUCATION WILL OPEN THE MIND OF
CHILDREN, DEVELOP THE MIND OF YOUTH AND
STIMULATE THE ENDLESS CURIOSITY OF THE MATURE
THROUGH NEW ARTERIES OF AWARENESS . . .

Simultaneous with the above several cubes, color transparencies of editorially selected advanced school, college, university, library and museum exteriors and interiors illuminate. We see in close-up, details of classroom and library communications techniques which reflect some of the high points of the American Library Association exhibits on the ground floor, though our editorially selected material is not limited to U.S. contributions to the technology of education, but includes outstanding international examples. We see in detail the uses of educational closed and open circuit television, memory retention, data retrieval and translation machines as well as microfilm projection and tape record libraries and other examples of audio-video educational communications being used by children, teenagers and adults.

GUIDE VOICE (Continuing and simultaneous with above)

. . . MACHINES WHICH PROVIDE FREE EXCHANGE WITH
YOUR CONTEMPORARIES THROUGHOUT THE WORLD . . .
ELECTRONIC STOREHOUSES OF THE TREASURED KNOW-
LEDGE OF PAST AND PRESENT. CHILD AND ADULT, THE
CULTURE AND CONSCIOUSNESS OF THE WORLD ARE
INSTANTLY CATALOGUED AND COMMUNICATED FOR
YOUR SELECTIVE NEEDS . . .

MARTHA (Inquiring)

AND OUR TEACHERS ?

GUIDE VOICE (In response and to all Spectators)
OUR TEACHERS ARE MORE IMPORTANT THAN EVER AND
THROUGH TECHNOLOGY THEY HAVE FAR MORE TIME FOR
INDIVIDUAL INTERPRETATION AND GUIDANCE. TOGETHER
WITH OUR PARENTS, PREACHERS AND FRIENDS, THEY
PROVIDE OUR GREATEST LEGACY . . . AFFECTION AND
EXPERIENCE . . .

Simultaneous with the above our transparencies of the technology of education begin to fade and the brilliant star (identical to the star in Sequence 2 - The Prologue) reappears high overhead.

GUIDE VOICE (Continuing as star appears)

OUR WISE MEN - AND WOMEN HAVE MULTIPLIED A
THOUSANDFOLD AND BRING GIFTS BRIGHTER THAN GOLD.

On his words "gifts brighter than" a breathtaking, large and lovely Christmas tree appears. It must be a visual miracle in the spring, summer and early fall of 1962. There is Christmas music - a children's choir, a veritable angel's chorus.

GUIDE VOICE (Continuing)

THE CUMULATIVE KNOWLEDGE OF ALL WHO HAVE GONE
BEFORE - THE AWARENESS OF THE ALWAYS FUTURE
PRESENT - THE ASPIRATIONS OF THE EVER-TOMORROW
. . . THESE ARE OUR GIFTS TO YOU - OUR EXTENSIONS
INTO TIME - OUR CHILDREN OF CENTURY 21 . . .

And on his words "our gifts to you", the Christmas tree illuminates in all its glory as the music builds and in several cubes surrounding the Christmas tree area, color transparencies of the faces of radiant children and youth appear; American, European, White, Negro, Near and Far Eastern, Chinese, Japanese, Eskimo, etc., (the full catalogue of juvenile humanity) and we hear over the music a montage of youthful voices which say to all, "Merry Christmas" in their native tongues - and in English and following them we hear our Little Girl whose voice echos through the chamber . . .

LITTLE GIRL

AND HAPPY NEW YEAR - CENTURY TWENTY ONE.

On her words "Century Twenty One", the snow ceases, the Christmas Tree fades and at the far end of the chamber there is a delicate and optimistic sunrise and projected effects of abundant pink and white blossoms. Throughout these effects our brilliant star remains high in the now lighter, pre-dawn sky.

LITTLE GIRL (Similar to Prologue)

WHAT TIME IS IT NOW ?

GUIDE VOICE (In reply and to all Spectators)

IT'S A GOOD TIME . . . AND ALMOST YOURS . . .

Throughout the above, the sun has risen higher in the heavens, the falling snow is replaced by (projected effects) spring blossoms and the light becomes brighter toward the end of the cluster chamber and in the entrance of the next area. The music ahead of us is beckoning, promising and optimistic.

SEQUENCE 7 - RECREATION OR RE-CREATION

It is a clear, balmy spring day. The light is warm and golden. Perhaps there are spring flowers on and beneath the spring green ramp in the fore-part of the chamber. We might hear the song of birds and faint hum of insects beneath the relaxed, idyllic music.

GUIDE VOICE (Relaxed, at first to himself, then to the Spectators)

AH, SPRING - A RE-AWAKENING, REBIRTH AND
RE-CREATION, QUITE CLOSE TO THE BEST OF WHAT ALL
OUR INVENTION, SCIENCE AND TECHNOLOGY ADD UP TO,
WE'RE HEALTHIER AND HAPPIER WITH MORE TIME FOR
LIVING, FOR LEISURE AND RECREATION, - OR BETTER
STILL, RE-CREATION, WHICH IS JUST ABOUT THE SAME
THING.

On his words "leisure and recreation" in rapid pin-ball machine sequence, twenty-six black and white graphic transparencies illuminate. In form they suggest a huge crossword puzzle or anagram pattern and in graphic typefaces, each cube has a capital letter of the alphabet on its surface. As the Guide Voice continues, each cube from "A" through "Z" changes from its identifying letter to a color transparency of an editorially selected recreational pursuit, diversion, art or hobby appropriate to each letter. They build, one after the other and by the end of the sequence, the entire mosaic mural of twenty-six color transparencies are illuminated.

GUIDE VOICE (Continuing)

WITH WORK SCHEDULES OF PERHAPS ONLY TWENTY-
FOUR HOURS A WEEK OUR GOVERNMENTS AND INDUSTRIES
- AND INDEED ALL OF US, ARE INCREASINGLY CONCERNED
WITH RECREATION. THROUGH TECHNOLOGY WE HAVE
MORE TIME FOR OUR ARTS, SPORTS AND HOBBIES . . .

FRANK

I'VE ALWAYS WANTED TO TRAVEL, AND LEARN MORE
ABOUT OUR WORLD AND ITS PEOPLE.

GUIDE VOICE (In reply and then to all Spectators)

AND SO YOU SHALL. THROUGH JETS AND OTHER HIGH
SPEED TRANSPORTATION THE WORLD CAN BE YOUR
PLAYGROUND AND ALL ITS PEOPLES, YOUR FRIENDLY
NEIGHBORS.

MARTHA

THERE'S SO MUCH TO SEE . . . SO MUCH WE WANT TO
DO . . .

GUIDE VOICE (In response and then to all Spectators)

AND SO YOU WILL AND YOUR CHILDREN TOO, MUSIC,
THEATER AND THE FINE ARTS FROM ALL OVER THE
WORLD WILL BE BROUGHT INTO YOUR HOME. IT'S ALL
YOURS FROM "A" to "Z" . . . WHATEVER IS YOUR OWN
SPECIAL RE-CREATION - WHATEVER ENRICHES YOU
MOST.

And by the time he says "from "A" to "Z"" all of the twenty-six
recreational color transparency images are illuminated.

GUIDE VOICE (Simultaneous with above and in summation)

THROUGH RECREATION AS DIVERSIFIED AS THE THOUGHTS
OF MAN, WE NOURISH OUR BODIES, MINDS AND SPIRITS . . .

And on his word "spirits" the lighting concentrates on the opening down
the spiral ramp. In that aperture we now see, dramatically illuminated,
an abstract, sculptured tree in shimmering and gleaming metals. Its
abundant leaves consist of clustered cubes resembling the Theme Show
structure itself except that each of its cube cluster leaves is eighteen
inches square instead of four feet square. It seems to grow and
expand (by synchronized lighting) throughout the sequence below and as
clusters of its cube-like leaves illuminate. As each cube cluster
illuminates we see that they contain graphic color transparency symbols
of humanistic and technological elements we have previously
encountered in the Theme Structure together with the hall marks and
logotypes of the governments, industries and associations which
comprise our participating ground floor exhibitors. It is our
summation before our epilogue. And as the music builds . . . we hear
our Century 21 theme. It is inspiring and triumphant.

GUIDE VOICE (Simultaneous with above effects)

MAN AND HIS FUTURES ARE NEVER STATIC. THROUGH
FAITH AND DILIGENCE . . . THROUGH INDUSTRY AND
SCIENCE . . . THROUGH ART, TECHNOLOGY AND THE
HUMANITIES, WE DREAM PRACTICAL DREAMS AND FORM
AN ENDLESS LINK BY JOINING YESTERDAYS HEARTS AND
HANDS WITH THE BRIGHT ETERNAL HORIZONS AND HOPES
OF THE ALWAYS TOMORROW . . . FOR MAN ALONE, OF

SEQUENCE 8 - EPILOGUE

The atmosphere is brilliant silver blue with an unearthly luminescence. The ramp and areas beneath are silver, flecked with gold. A ticking of countless clocks fills the chamber and in black and white transparency graphics a number of cubes illuminate with visuals of time devices of every conceivable description: mechanical clocks of all historical periods, hour glasses, sundials, candle clocks, water clocks, medieval clocks with quarter hourly processions of angels, heralds, saints and fantastic animals, metronomes, chronometers, punch clocks and even a cuckoo clock. Also a bank of clocks which tell the time in Seattle, New York, London, Paris, Moscow, Hong Kong, Tokyo, etc., and perhaps another bank labelled Moon, Venus, Saturn, Mars, etc. However, regardless of period, type and geographic orientation, they all indicate the same time, a few seconds before twelve - the music is hushed and somewhat mysterious.

GUIDE VOICE (Simultaneous with above)

IT'S NEARLY TWELVE.

LITTLE GIRL

MIDNIGHT - OR HIGH NOON ?

The ticking becomes louder and more ominous as does the music. The lights dim and in the semi-darkness in a dramatically situated area, we see for the final time our mannequin family in their fall-out bomb shelter. They remain in their same positions.

WOMAN MANNEQUIN (In desperation)

TIME IS RUNNING OUT ! CAN'T WE REACH THEM OUT

THERE - AND MAKE THEM UNDERSTAND . . .

MAN MANNEQUIN (Quietly and simply)

THOUGH I WALK THROUGH THE VALLEY OF THE SHADOW,

I WILL FEAR NO EVIL . . .

LITTLE BOY MANNEQUIN (Very directly)

I WANT TO LIVE AND SEE THE SUNLIGHT. WE MUST

KEEP TRYING ! THERE'S STILL TIME . . .

GUIDE VOICE

IT'S EARLIER THAN YOU THINK - OR LATER.

On his words "or later" the myriad tickings instantly cease as do all visual movements such as sand falling through hour glasses, the movement of metronomes and water clocks, the processions of medieval clock figures. The flames on the candle clocks have flickered out too. There is a total, almost deafening silence.

FRANK (With determination)

THERE'S STILL TIME IF WE PLAN AND WORK . . .

MARTHA (With reverence)

THERE'S STILL TIME IF WE HOPE AND HAVE FAITH . . .

And simultaneous with her words "hope and have faith" all the clocks again commence their ticking and orderly visual movements. The mannequins have vanished and the lighting is pearly iridescence. The music is building but still tentative.

LITTLE GIRL (On her own special voice level)

WHAT TIME IS IT NOW ?

GUIDE VOICE (In reply)

IT IS YOUR TIME CHILD OF THE FUTURE . . . A TIME TO
BE BORN.

Sweet, clear light and music fill the chamber. The shafts of clear light focus on a large iridescent sphere floating in space above the Spectators. (In form it is reminiscent of the sphere in which visitors ascended to the Theme Structure). It seems to contain brilliant, varied colored stars and its lovely light changes and oscillates through-out the following sequence.

GUIDE VOICE

I'VE BEEN YOUR PERHAPS UNCERTAIN GUIDE TO THE
THRESHOLD OF CENTURY TWENTY ONE. NOW SHE'LL
TAKE OVER. SHE'S YOU - OR YOURS, YOUR CHILD OR
GRANDCHILD. NOTHING IS CERTAIN BUT HER BRIGHT
PROMISE WHICH MUST BE YOUR PLEDGE. GODFATHERS
AND MOTHERS OF TOMORROW - WHAT IS YOUR LEGACY
IN TIME ?

FRANK (Quietly and directly)

I'LL WORK TOWARD THE FUTURE.

MARTHA (Softly and directly)

I'LL DREAM OF THE FUTURE . . .

The time and space capsule sphere has increased in brilliance.

LITTLE GIRL (And now her voice is on a different level. She's very much among us and her voice echos through the chamber)

I'LL TRY MY BEST . . . I WON'T FORGET - NEVER AND
FOREVER.

The music rises in tilting exuberance.

SEQUENCE 9 - DEDICATION (OR REDEDICATION)

GUIDE VOICE

THE INVENTIONS OF INDUSTRY AND SCIENCE ARE NOT
ENOUGH UNTIL ALL OF US TOGETHER PERFECT THE
MOST IMAGINATIVE AND VITAL ACCOMPLISHMENT OF
ALL . . . PEACE.

The lights shimmer with increased brightness. The music builds and then fades as for the first time we hear another voice which emanates from the same sound level which our Guide Voice has used throughout the Theme Show. It is Bostonian and unmistakably J. F. K. A single cube color transparency of the Presidential Seal illuminates and remains on throughout the J. F. K. tape (quotes from his Inaugural Address).

J. F. K. (Tape)

United there is little we cannot do in a host of cooperative ventures . . . Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce . . . The energy, the faith, the devotion, which we bring to this endeavor will light our Country and all who serve it and the glow from that fire can truly light the world.

In the iridescent light atmosphere, brilliant galaxies of infinite stars reappear much as in Sequence 2 - The Prologue and toward the exit end of the cluster chamber we see processions of radiant children and youth of the world. They are animated and jubilant and lead Spectators down the ramp toward the exit area. Among the colorful montage of children we also see J. F. K. with a group of youngsters (the Look magazine color transparency of Kennedy and kids taken at Hyannis). The effect must suggest that our Child of the Future, who is now among us, together with the other children and youngsters, are our bright hope for tomorrow and perhaps the world will be a better place in their hands. At any rate they will inherit the future together with its equation of "maximum opportunity" and maximum danger and the Spectators have the responsibility of preparing the way for them.

GUIDE VOICE

THE END IS ONLY THE BEGINNING . . . THE TIME IS NOW
1962. FROM NOW ON YOU'LL SPEND THE REST OF YOUR
LIFE BUILDING CENTURY 21. THE FUTURE IS OUT THERE
WITH YOU. THE RESPONSIBILITY IS NOW OURS . . . AND
GOD BE WITH US ALL . . .

The optimistic music swells with our Century 21 Theme music. The Theme Show is over. The Spectators have reached the ground floor and go their respective ways. Hopefully they've been stimulated, moved and perhaps even a bit inspired.

CREDITS

Script by Alfred Stern, Doris Frankel and
Musical Score by Kay Swift
Project Producers and Designers, Robinso
Musical Director, Robert Russell Bennett
Special Theatrical Effects and Costumes de
City Century 21 designed by Richard Hedma
Tomorrow's Home Interiors by Richard Ha
Coordinator of Photography and Graphics,
Special Film Sequences by Producing Artis
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by Donald Deskey Associates, Inc.
Special Effects, Lighting and Sound Consult
Showman's Technical Service
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