

'OUR WORLD'

LIVE TRANSMISSION : SUNDAY 25 JUNE 1967

TC-2 CONTROL

CAMERA SCRIPT

PROJECT NO: 7216/1051

Editor .....	AUBREY SINGER
Producer .....	NOBLE WILSON
Director .....	DARROL BLAKE
Designer .....	NORMAN JAMES
Lighting .....	BOB WRIGHT
Floor Manager TC-1 .....	JOAN MARSDEN
TMs .....	NEIL CAMPBELL
	DON BABBAGE
Sound .....	<u>BRIAN HYLES</u>
Tape Operator .....	GEOFF BOOTH
Vision Mixer .....	DAVID HANKS
Floor Manager TC-2 .....	TONY GILPIN
AFM TC-1 .....	PETER SMITH
Floor Assistants .....	STEPHEN WITHERS TC-1
	GERRY GAVIGAN TC-2
Producer's Assistant .....	WENDY MURRAY

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Narrator ..... MICHAEL JOHNSON

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VT INFORMATION:

Friday 23rd June

3 machines to record links from TC-1:  
Australia - VT/6E01/40388  
E. Europe - VT/6T/40388  
Canada - VT/501/40388  
USA - VT/501/ 40388B

Saturday 24th June (VT-15 & 16)

VT/6T/40461A (to record material coming via satellite)

Sunday 25th June

1030-1930 (VT-15 & 16) VT/6T/40461B :(to record, playback and edit)  
1500-1800 (VT-3 & 4) VT/6T/40461 : (with intersync) (to playback  
or edit)  
2000-2200 (VT-3 & 4) VT/6T/40461 : (with intersync) (to playback  
standby material to TC-1)  
2000-2200 (VT-15 & 16) VT/6T/40462 : (to record "Our World" P as B)

'OUR WORLD'

TECHNICAL REQUIREMENTS

(floor of TC-1 controlled  
from TC-2)

Camera One	Transatlantic Crane
Camera Two	Mole Crane
Camera Three	Pedestal
Camera Four	Pedestal

3 moving BP projectors  
2 still BP projectors

TK 41 and 42 .....(Thursday 22 June)  
TK 41, 42 and 44 ..(Friday 23 June)  
TK 41, 42 and 40 !. (Saturday and Sunday, 24  
and 25 June)

(Note: TK 40 & 44 .. cinemascope)

## T.C.2 CONTROL REHEARSAL CALLS

### Wednesday 21st June

Setting and lighting in studios T.C.1 and 2  
Check positioning of extra equipment in gallery and studio

### Thursday 22nd June

0930 - 1200 Finish setting and lighting in studio, rig cameras  
1200 - 1230 GENERAL PHOTOCALL in T.C.1. All staff.  
1230 - 1330 LUNCH  
1330 - 1830 Camera rehearsal linking sequences  
(TEA 4.0 - 4.30)  
1830 - 1930 DINNER  
1930 - 2200 Camera rehearsal linking sequences

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### Friday 23rd June

1030 - 1300 Camera rehearsal linking sequences and line-up, including  
T.C.1. cameras  
1300 - 1400 LUNCH  
1400 - 1430 Line-up with T.C.1 and VTR  
1430 - 1530 Record links (on tape: 625 for Australia and E. Europe  
525 for Canada/USA)

- N.B. i) Australian tape to catch 1730 plane  
to Australia. Mr.  
to cope
- ii) E. European tape to be transmitted  
after news exchange at 1700.  
Mr. to cope
- iii) North American tape will be taken by  
Mr. Fielding

1530 - 1615 TEA  
1615 - 1800 Rehearse with T.C.1. as required

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### Saturday 24th June

1030 - 1215 Standby to rehearse with T.C.1  
1215 - 1315 LUNCH  
1315 - 1820 Rehearsal as required with T.C.1  
1820 - 2000 DINNER  
2000 - 2140 Rehearsal  
2140 - 2325 VTR contributions from North America. (Mr.  
to cope)

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### Sunday 25th June

1030 - 1300 Rehearse all linking sequences  
1300 - 1400 LUNCH  
1400 - 1500 Rehearse as required with T.C.1.

"OUR WORLD"

CAMERA SCRIPT : TC-2 CONTROL

1. T.K.41 35mm prologue and SOF  
(and 42 as TITLES  
backup)

Duration: 2 mins.

(at 1'50" run  
moving BP No. 2)

Last shot: clouds

NB: Sound  
track continues with  
orchestral  
reprise

2. CAM 1 Full shot  
(Central projected picture  
tracking on righthand  
line) screen. Track  
out to see full  
screen and  $\frac{1}{2}$   
globe left.

3. MASTER CONTROL CUT  
TO OB SATELLITE  
PICTURE USSR

NARRATOR:

This is our world.

This picture is coming direct from  
the Soviet Satellite Cosmos 144  
orbiting four hundred miles above  
our world at this moment. Tonight  
we can look at our world whole and  
entire, a globe circling among millions  
of others in the vast emptiness of  
space. This is the moon's eye view  
of the small planet we all share.

MASTER CONTROL CUT  
TO LONDON STUDIO  
TC-2

4. CAM 1                      Fill screen with  
   globe  
   Crane round it  
   and pull back to  
   see camera 4 and  
   operator left of  
   frame  
   (screens blank white)

This is our world. Or rather a model of it. Five sevenths ocean and two sevenths land. One hundred and thirty five sovereign countries. The home of three thousand four hundred million people. And tonight for the first time "Our World" is circled by television. Television stations in eighteen countries all round the world have joined up to make one programme - this programme.

5. (MASTER CONTROL  
CUT)

In fifty three control rooms all round the world, production teams are monitoring and selecting the hundreds of pictures and sounds from five continents which will combine to make this historic programme.

6. MASTER CONTROL CUT  
TO FONDATION MAEGHT,  
FRANCE

O.B. EFFECTS

At St. Paul de Vence in France they are preparing for a visit from Chagall and Miro in one of the world's most novel artistic centres, the Fondation Maeght.

DURATION  
EST. 00.05

7. MASTER CONTROL CUT  
TO ODESSA, USSR

O.B. EFFECTS

USSR they are waiting for one of the world's most famous dancers to begin her performance.

DURATION  
EST. 00.05

8. MASTER CONTROL CUT TO  
LONDON, U.K.

O.B. EFFECTS

In London, they are in a recording studio where the Beatles are in the middle of a recording session.

DURATION  
EST. 00.05

9. MASTER CONTROL CUT TO  
LONDON GALLERY TC-1

MONITORS SHOWING  
THE FOUR OBS WE  
HAVE JUST SEEN.

(on shot 9  
MONITORS)

These people and places are just a few of the ingredients in our programme. And here in London, England, is the centre of the web, the control room of the whole programme. From here it goes out to something like two hundred million television sets in thirty-one countries.

(CUT TO  
CAMERA BACK OF  
GALLERY FRAMING  
MONITOR STACK.  
ZOOM OUT AND PAN R TO  
W/A GALLERY)

Q - TK.41  
and  
BP.2

MASTER CONTROL CUT TO  
TC-2

10. CAM 1 Full shot globe This is our world. There are a  
Crane right and million things to say about it, but  
pull our to see right hand screen there is one which more than all the

others will determine the future, the future of our children and our grandchildren. It is this: RADIOPHONE TAPE a hundred years ago, there were one thousand million people on our world. Forty years ago, there were two thousand million, At this moment there are over three thousand million. By the year two thousand, there will be seven thousand.

SUPERIMPOSE  
TK.41

figures move  
across bottom of  
frame

Still BP.1  
Compass Rose

TAKE OUT TK

Camera cranes  
away left. See  
left hand screen  
and crane up to  
see map on small  
screen

We can represent the crowded, expanding world by charts and maps and symbols, but none of us can ever see it, at least not as a whole, not as one great family circle as we are at this moment. So we start this programme by looking round the world at what we really mean when we talk about expanding population. We look at some of the very newest arrivals in our world, babies who have joined our human family in the last few minutes. Our first quick look round our world begins in Japan, in the land of the rising Sun.

10b. CAM 3 Japanese map  
to caption  
Eidophor  
Cut to OB feed (Japan)

On Shot  
10 CAM 1, Crane toward  
Eidophor Screen

DURATION  
EST. 01.40

MASTER CONTROL CUT TO  
SAPPORO, JAPAN

NB CAMERA 1 to stay on shot until cleared, in case of breakdown

11. Baby sequence follows.  
 An O.B. series from:  
 Japan, Sapporo  
 Poland, Warsaw  
 Mexico City  
 Samarkand, USSR  
 Edmonton, Canada

Q projectors  
 10" before  
 end of  
 Edmonton baby

NB Edmonton OB to Eidophor

MASTER CONTROL CUT TO  
LONDON STUDIO TC.2

- |     |              |                                |   |
|-----|--------------|--------------------------------|---|
| 12. | <u>CAM 1</u> | <u>W/A Screens</u>             | <u>NARRATOR:</u>  |
|     |              | panorama of<br>Logos projected | Five babies. Only five out of some<br><br>eighteen hundred born in the few<br><br>minutes since this programme began.<br><br>Five whose lives are likely to be<br><br>worlds apart: born at the moment in<br><br>history when it is first possible to<br><br>see round the planet in a moment of<br><br>time. |

RUN TK.41

Crane towards  
Eidophor screen

TK

RADIOPHONIC  
EFFECTS - till  
 end of sequence

TK to Eidophor

The sun lights up only half the  
 globe. But television can beat the  
 sun. Our cameras can be where it



13. CAM 2 Full shot globe

Q LIGHTING EFFECT

is noon and midnight, dawn and sunset, summer and winter, today and tomorrow, and all at the press of a button./

The dawn creeps round the equator at a mere thousand miles an hour, but our pictures flash round at a hundred and eighty six thousand miles a

14. CAM 1 W/A both screens and globe. Sun fades in panels across screen

second./ It is summer night now in Samarkand, a winter morning in Sydney, just before lunch in Vancouver, the middle of the afternoon in New York. We shall visit them all in the next few minutes, and many other places as well.

Track in to frame. Eidophor screen, left-screen and 1/2 globe on right

Tonight/Today the world becomes smaller than it has ever been. Until a hundred and forty years ago, no-one could travel faster than the speed of a horse over the land, or the speed of a sailing ship over the sea. For Magellan in 1518, a journey round the world meant three years of his life. When Hugo Eckener took the Graf Zeppelin round the world in three weeks in 1929, he reduced its effective size to this.

In 1961, Yuri Gagarin at the controls of Vostok 1 orbited the planet in just

15. CAM 2 full shot globe. Zoom out to include all of big screen

ninety minutes, and made it this much smaller./ And today our journey round the globe through a network of landlines and microwave links and ground-stations and satellites takes just about two seconds and distance ceases almost to have meaning.

RUN TK.41 as back up to satellite shot clouds

The television journey we are starting now is one that nobody has ever taken before. We shall see what our neighbours are doing at this very moment in different places round our world.

Q

MUSIC TAPE

16. MASTER CONTROL CUT TO USSR SATELLITE SHOT

First of all, the earth itself. This is our world as no one on the world can see it. Somewhere on this indistinct circle as we look again at the earth's surface from the camera aboard the Cosmos satellite - over three thousand million people are working, playing or sleeping - or watching this picture.

17. MASTER CONTROL CUT TO

CAM 3 Russia on 12' x 4' map Zoom in to area as directed

And now we come down to Earth for our journey into tomorrow and we begin it at the place where Sunday night and Monday morning meet : Sverdlovsk USSR - midnight.

Q LIGHT

CUT SUPERIMPOSE

Hold light in top 1/2 of frame

17a. CAM 4 Caption: Sverdlovsk in 2 types bottom

18. MASTER CONTROL CUT TO  
SVERDLOVSK

Sverdlovsk for 1 minute

MASTER CONTROL CUT TO:

19. CAM 3 Russia on NARRATOR:  
12' x 4' map

/Q Animation/

Zoom in to  
Leningrad  
Hold light top  
of frame

Eleven hundred miles West, across  
the Urals and over the Volga to the  
shores of the Baltic Sea - and back  
into Sunday. Leningrad, USSR:

19a. SUPER.  
CAM 4 Caption:  
Leningrad, in  
3 types

20. MASTER CONTROL CUT TO  
LENINGRAD

Leningrad for 1 minute

21. MASTER CONTROL CUT TO

CAM 3 Eastern Europe on NARRATOR:  
12' x 4' map

/Q Animation/

Zoom in - hold  
light in top  $\frac{1}{2}$   
frame

From Leningrad we skirt the edge of  
the Baltic and cross the flat  
plains of Northern Europe till we  
come to Poland. We are now two hours  
further back into Sunday.

21a. SUPER  
CAM 4 Caption: Poznan  
in 3 types,  
bottom  $\frac{1}{2}$  of frame

22. MASTER CONTROL CUT TO  
POZNAN

Poznan for  $1\frac{1}{2}$  minutes

23. MASTER CONTROL CUT TO

CAM 3 Central Europe  
on 12' x 4' map.

/Q Animation/

Zoom in to  
Austria. Hold  
light top  $\frac{1}{2}$  of  
frame

NARRATOR:

23a. SUPER  
CAM 4

Caption: Linz,  
in 3 types  
bottom  $\frac{1}{2}$  of  
frame

Only five hundred miles southwest  
beyond Czechoslovakia, is Austria.

24. MASTER CONTROL CUT TO  
LINZ

Linz for 1 minute

MASTER CONTROL CUT TO

25. CAM 3

Europe on  
12' x 4' map

/Q Animation/

NARRATOR:

Zoom on Paris

From pots of steel in Austria to  
lines of steel in France

25a. SUPER  
CAM 4

Caption: Paris  
in 3 types,  
bottom of frame

26. MASTER CONTROL CUT TO  
PARIS

Paris for 1 minute

27. MASTER CONTROL CUT TO

CAM 3 France and Med.  
on 12' x 4' map.

NARRATOR:

/Q Animation/

Zoom  
on  
Tunis

Five hundred miles south from France  
to our third Continent. Asia, Europe,  
now across the Mediterranean to Africa.

Tunis

27a CAM 4 Caption: Tunis,  
in 3 types

28. MASTER CONTROL CUT TO  
TUNIS

Tunis for 1 minute

29. MASTER CONTROL CUT TO

CAM 3 Western Med. on NARRATOR:  
12' x 4' map

/Q Animation/

Zoom on  
Spain

West now for our last stop on this  
side of the Atlantic. A thousand  
miles from Paris, in the bottom

29a. SUPER  
CAM 4

Caption: Huelva, corner of Europe is the Gulf of Cadiz.  
in 3 types

30. MASTER CONTROL CUT TO  
HUELVA

Huelva for 1½ minutes

31. MASTER CONTROL CUT TO

CAM 3 Spain on 12' x 4' NARRATOR:  
map. Zoom out  
to see America

/Q Animation/

Zoom in on  
Boston

Europe, Asia, Africa. Now we move  
three thousand miles across the  
Atlantic to visit our fourth continent,  
America.

31a. SUPER  
CAM 4

Caption: Boston,  
in 3 types,  
bottom of frame

32. MASTER CONTROL CUT TO  
BOSTON

Boston for 1 minute

33. MASTER CONTROL CUT TO

CAM 3	N. America on 12' x 4' map	<u>NARRATOR:</u>
	<u>/Q animation/</u>	From the Atlantic coast of America we
	Zoom on Ghost Lake	travel two thousand miles west to Canada - the province of Alberta.

33a. SUPER  
CAM 4      Caption: Ghost  
                    Lake

34. MASTER CONTROL CUT TO  
GHOST LAKE

Ghost Lake for 1 minute

35. MASTER CONTROL CUT TO

CAM 3	Western Canada on 12' x 4' map	<u>NARRATOR:</u>
	<u>/Q animation/</u>	Still in Canada, but fifteen hundred
	Zoom on West coast	miles West is Point Grey on the

35a. SUPER  
CAM 4      Caption: Point  
                    Grey      Pacific Coast

36. MASTER CONTROL CUT TO  
POINT GREY

Point Grey for 1 minute

37. MASTER CONTROL CUT TO

CAM 3	America on 12' x 4' map	<u>NARRATOR:</u>
	Zoom out to include Japan	Now out across the wide pacific, and
	<u>/Q animation/</u>	on from Sunday into Monday. We cross

37a. SUPER  
CAM 4      Zoom in  
                    on Tokyo      the International Date Line on our  
                    Caption: Tokyo,      four thousand mile journey back into  
                    in 3 types      Asia. Japan.

38. MASTER CONTROL CUT TO  
TOKYO

Tokyo for 1 minute

39. MASTER CONTROL CUT TO

CAM 3	Japan and Russian coast on 12' x 4' map <u>/Q animation/</u>  Zoom in to Vladivostok	<u>NARRATOR:</u>  From Japan we go west, just nine hundred miles across the sea of Japan to Russia's Pacific coast - the other side from Point Grey and a thousand miles from it.
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39a SUPER  
CAM 4 Caption:  
Vladivostok,  
in 3 types

40. MASTER CONTROL CUT TO  
VLADIVOSTOK

Vladivostok for 1½ minutes

41. MASTER CONTROL CUT TO

CAM 3	Russian coast and Australia on 12' x 4' map <u>/Q animation/</u>  Zoom on Melbourne	<u>NARRATOR:</u>  Five and a half thousand miles south of Vladivostok is our fifth continent. We cross the equator for the first time and move from summer to winter.
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41a SUPER  
CAM 4 Caption:  
Melbourne, in  
3 types

Australia.

42. MASTER CONTROL CUT TO  
MELBOURNE

Melbourne for 1 minute

43. MASTER CONTROL CUT TO

CAM 3	W/A full map of world <u>/Q animation/</u>	<u>NARRATOR:</u>  And so we come full circle. Back into the summer and to the point where we started our journey fifteen minutes ago.
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44. MASTER CONTROL CUT TO  
SVERDLOVSK

Sverdlovsk airport.

Sverdlovsk for 1 minute

45.

MASTER CONTROL CUT TO  
O.B. SATELLITE PICTURE  
USSR

Q

MUSIC TAPE

Q BOTH  
BPs

NARRATOR:

So we have come full circle and had  
a glimpse of the things which are going  
on on the surface of this planet  
Earth on the day our five babies came

46.

MASTER CONTROL CUT TO  
LONDON STUDIO TC-2

to live on it./ Already they are

CAM 1

W/A both screens  
track in to  
frame righthand  
screen and globe

nothing like the newest arrivals.

Now there are six thousand babies in  
the world who weren't yet born when  
this programme began half an hour ago.

RUN TK.41

They are coming into our  
world at the rate of

TAPE change  
to RADIO-  
PHONIC

three every second. Every click of  
the Metronome is a new baby. But as  
a result of the medical revolution the  
death rate is today less than half as  
fast so there is an extra mouth to feed  
every time your pulse beats. 90 a  
minute, 84,000 a day. The population  
is increasing at the rate of over half  
a million every week.

47.

MIX  
TK.41

TK to  
Eidophor

47a

SUPER  
CAM 3

Metronome on  
table

SOF

Take out  
CAM 3

But this growth rate is not equal



(on TK.41)

all over the world; because in a sense our world is two worlds. If you are in reach of this programme, you almost certainly belong to the industrial world. This part of the world, which contains ninety per cent of the coal and eighty per cent of the oil and natural gas is well in the northern Hemisphere - the part where most of us are watching now - is the part where the population is growing at a moderate rate. But

this part is growing at a dangerously fast rate./ But if STOP TAPE

48. MIX  
CAM 1 W/A lefthand screen and Eidophor screen Crane down to lose small screen but hold 1/2 globe right

the problem lies in the developing world, the solution must be found in the industrial, scientifically advanced world.

One of the greatest problems is the problem of food. It is estimated that perhaps five hundred million people, fifteen per cent of the people in our world, are hungry.

Another forty per cent, nearly fourteen hundred million, are not properly nourished; they are getting food but not the right sort. The rest of us

(O.B. to Eidophor)

Crane back up to include small screen } have broken through the food barrier.F/

(on cam 1) But we are doing something to help them. Around our world scientists are searching urgently for new means of feeding the ever growing number of mouths. / So let us in this month of June, in the year nineteen sixty seven look around us and see some of the latest ways in which men are trying to make the earth more fruitful than it has ever been.

Crane towards  
small screen /

49. MASTER CONTROL CUT TO PRAIRIE HILLS

HUNGRY WORLD SEQ.

O.B.s from: Prairie Hills, USA  
Takamatsu, Japan  
Hungary  
Canberra, Australia

O.B. Canberra  
to  
Eidophor

10" before end of Canberra  
Sequence

/RUN BOTH BPs/

50. MASTER CONTROL CUT TO LONDON STUDIO TC-2

CAM 1 Craned up to include small Eidophor screen

Q -----

RADIOPHONIC EFFECTS  
throughout

NARRATOR:

So that's what a few people around the

(on cam 1)

world are doing on this June day  
in 1967 to help the hungry world.

Crane down and  
across globe to  
righthand screen

But since this programme began there  
are already nine thousand more hungry  
mouths to fee.

RUN TK.41

Hunger is the most painful and most  
vivid aspect of our teeming world.  
But in the long run it is not perhaps  
the most dangerous. The sheer  
crowding together of people is an  
even greater threat to the quality  
of our children's lives.

51. CUT  
TK.41

Squares  
animation

At the moment, we still have large  
empty spaces. In Greenland there is  
only one person to every 34 square  
kilometres, while in 2 square kilometres  
of Australia there are still only 3  
people. But the same area in Holland  
contains 744 people and in Hong Kong  
there are nearly 155,000.

But if we go on growing at the same  
rate, then in the lifetime of the  
grandchildren of the babies we have  
just seen, there will be fifty thousand  
million people - just about a thousand  
for every square mile of the earth's  
surface.

O.B. to  
Eidophor

(on TK)

At this rate the human race has only  
450 years left - a mere fifteen  
generations - before extinction by  
proliferation. END TAPE

52. MIX  
CAM 1 W/A small screen  
both screens and  
globe  
  
Crane up toward  
small eidophor  
screen

Our cameras could not reach to the  
hungry world, but the crowded world is  
all around them.

53. MASTER CONTROL CUT TO  
CROWDED WORLD SEQUENCE

New York  
Moscow  
Montreal  
Cumbernau'd

at end of last O.B. :

53a CAM 4 Caption: compass  
Rose to Eidophor  
  
10" before end:

/RUN BOTH BPs /

54. MASTER CONTROL CUT TO  
LONDON STUDIO TC.2

CAM 1 Small screen and  
left hand screen  
Crab across globe  
across righthand  
screen

NARRATOR:  
This is our world. Will we find a  
way of living on it together, or will  
we perish under the weight of our  
ever-increasing numbers ? We cannot  
tell; but the best hope lies in  
recognising the challenge, because  
something in the nature of our species  
has always sought a challenge and  
responded to it.

/RUN BP.3/

/Q/

MUSIC TAPE

Crane up to include We have responded to the challenge  
second small screen  
holding big screen  
background

(on cam 1)

of our world. In 1953 man climbed its highest mountain, Mount Everest, 8,840 metres high. In 1960 man penetrated even farther downwards -- 10,920 metres into Marianas Trench. Man reached the North Pole in 1909 and the South Pole in 1911. In 1967 he sailed alone round the world in 226 days. We have responded to the challenge of height. Man has jumped a height of 2.283 metres. In 1961 he reached 14.5 kilometres up in a glider. In 1963 he reached

55. MIX  
 CAM 2 Righthand  
 screen

113 kilometres in an aeroplane/.

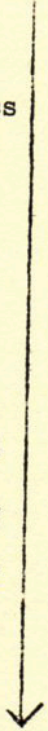
In 1966 two astronauts reached 1,370 kilometres in a satellite. We have responded to the challenge to go faster. Man has reached a running speed of 42.19 Kph. A water speed of 527 Kph. A land speed of 978.82 Kph. An air speed of 6,796 Kph. An orbiting speed of 28,876 Kph.

There are many places in the world where survival itself is a challenge. But even in the industrialised world, where the battle for survival is won, men go on setting themselves new challenges, enduring pain and exhaustion, risking injury and death; and not

(on cam 2) because they must but because they  
 choose to, because there is a restless  
 (Winnipeg OB to Eidophor) dissatisfaction in the heart of man.  
 In that dissatisfaction lies our  
 hope.

Pull out to see both screens  
 and globe Let us look out now on this June day  
 Crane up to see of 1967 at some of our fellow men and  
 small screen top women who are at this moment striving  
 left to achieve that excellence. Many of  
 them would say they do it to enjoy  
 themselves.

END TAPE



56. MASTER CONTROL CUT TO  
WINNIPEG, CANADA

Winnipeg, Canada  
 Casteuazo di Bouate, Italy  
 Soederfors, Sweden  
 Demaenova caves, Czechoslovakia  
 Marseilles, France

Marselles O.B. to Eidophor  
 10" before end :

    RUN TK and  
    BP machines

57. MASTER CONTROL CUT TO  
LONDON STUDIO: T.C.2

? TAPE

CAM 1 Small screen  
 (Switch Cam 4 Caption logo  
 to Eidophor)

NARRATOR:

These are some of the challenges that  
 just a few of our vast human family  
 are setting themselves on this June  
 day in the late 1960s. And already  
 that family is larger. Fifteen  
 thousand new babies since we started.

SUPER TK.41  
 and TAKE IT AWAY

Slow track out But man does not only stretch the  
 to see both screens powers of his body. He also strives  
 and globe

(on cam 1)

restlessly to stretch his mind and

Q ----- his spirit./ ----- RADIOPPONICS

There are still 60% of us who cannot read, but the 40% who can read represent a tremendous effort and a tremendous increase in this century, even in the last twenty years. And never has there been so much for them to read: every year there are over 400,000 different book titles published. Every day there are three hundred million copies of the world's 9,000 daily papers. Musical composers publish 128,000 pieces a year, one every forty minutes. Record companies press nine hundred million records a year, so every second there are ten more discs. There are 231,000 cinemas in our world, containing seats for seventy-four million people.

(Rome O.B. to Eidophor)

Twelve thousand million people pay to watch each year, about four visits on average for every man, woman and child in our world. We produce nearly 3,000 new feature films every year, eight each day.

58. MIX  
CAM 3 move on boundary Most of us are happy to look and  
stone

59. MIX  
CAM 4 Negroid head listen and enjoy. But a few spend  
their lives creating pictures and

60. MIX  
CAM 2 Greek head  
Crane to see music and films and books and plays  
horse's head  
Zoom in to delight us and to enlarge our  
vision of our world. They strive for  
excellence of the mind and spirit.

61. MIX  
CAM 1 Crane up and  
round on statue So once more we look briefly round  
of dancer our world at a few of the people in  
pull focus to whose excellence we find our delight,  
see small screen background. and whose work is our pleasure.

62. MASTER CONTROL CUT TO:  
ROME

Rome  
Bayreuth  
Maeht  
Odessa  
Mexico City  
New York  
London

/STANDBY TK.41/

63. MASTER CONTROL MIX TO  
T.C.2

/RUN TK.41/

CAM 2 full screen shot In the past hundred minutes we have  
of globe travelled round our world together  
Zoom out and then track to but we have looked at some of the  
furthest point people and places on its surface. Now  
63a. SUPER as our programme draws to its end, we  
TK.41 look beyond our world.

/Q/ ----- MUSIC TAPE

Our world is a tiny planet orbiting



(on TK.41 super'd  
on cam 2)

the sun in the cold dark emptiness of space. The sun is one of ten thousand million million million stars in the detectable universe. This programme, which goes round the earth in a fraction of a second, would reach the sun in eight minutes, but would not reach the nearest star, Proxima Centauri, until September 1971, when our babies born today might be starting to read and write.

63a. TAKE OUT  
CAM 2  
ON TK.41

RUN BOTH  
MOVING BPs

64. MIX  
CAM 1

Group of objects  
including  
telescope with  
screens out of  
focus

Track past  
objects towards  
globe and right-  
hand screen

Could there be other worlds like ours ?  
Most astronomers think there could, perhaps even many thousand others, all capable of supporting life, orbiting found other stars like our sun. We will never visit them and nor will the babies born today. But we are already ten years into the space age.

64a. SUPER  
TK.41

Track towards  
screen leaving  
globe on left

Men will land on the moon before our babies are very old; they are children of the space age. Let us see what we can show them today beyond our world, and how people on our world are at this moment preparing to visit and live on the inhospitable moon.

65. MASTER CONTROL MIX TO  
JENA

Jena  
Cape Kennedy  
Parkes, Australia

STANDBY  
TK.41

Parkes Effects only

Q / - - - - - NARRATOR:

Radiotelescop  
against the  
dawn - starts  
moving again.

The vastness of space is beyond our  
understanding. Our fate will not be  
decided among the distant stars : we  
will decide it for ourselves on this  
small planet which is all we can  
comprehend.

Let us, the millions of us now watching  
together, turn our thoughts back  
from the cold silent spheres and think  
for a moment of our own world as it  
turns in the steady rhythms of day  
and night, cloud and sunshine -  
the world whose future we are putting  
in danger simply by living on it ...

(WE SUGGEST AT THIS MOMENT NARRATORS  
STOP TALKING)

RUN TK.41  
and  
BP.1

66. MASTER CONTROL CUT TO  
LONDON STUDIO TC.2

CAM 1      Globe on right,  
              projected film on  
              left  
              Track slowly  
              toward screen  
              lose globe

SOF - Music  
mounting  
unison chords -  
continues until  
end of show

67. MASTER CONTROL CUT TO  
WARSAW

There are already sixteen thousand

more mouths to feed in the world than when we started two hours ago. That is our problem. It cannot be solved on the cold moon. It must be solved here on the warm fertile earth by people.

68. MASTER CONTROL CUT TO  
PRAIRIE HILLS,  
WISCONSIN

People like Ron Caldwell in Wisconsin who keep on trying to gather richer harvests from the land they live on.

69. MASTER CONTROL CUT TO  
LENINGRAD

Or people like Tamara when she finishes University in Leningrad.

70. MASTER CONTROL CUT TO  
TATRA

It will be solved as long as people go on facing challenges and aspiring to bend the elements to their wills.

71. MASTER CONTROL CUT TO  
FONDATION MAEGHT

As long as people go on creating some new picture or sound, or music to enlarge our vision of

72. MASTER CONTROL CUT TO  
ZEFFIRELLI  
TUSCANI

the world, to stretch our minds and to delight us.

73. MASTER CONTROL CUT TO  
CUMBERNAULD

(on Cumbernauld)

It will be solved if people can live in crowded cities and towns and yet feel that they have room to breathe and be alone.

74. MASTER CONTROL CUT TO  
TC.1 MASTER CONTROL  
 MONITOR STACK It is a problem which all of us  
 ZOOM OUT OF CUMBERNAUD.  
 O.B. TO WIDEST SHOT on the face of this globe must  
 CAM BACK OF GALLERY solve together. In the last  
 MONITOR STACK, PAN two hours of one revolution of  
 SLOWLY RIGHT this planet earth, television

/STANDBY TK.41/

viewers in 31 countries have united to watch this programme.

75. And television organisations in 18 countries have united to produce it.

Still BP.1  
compass rose

(Eidophor: Cam 4 - Caption, Eurovision symbol) RUN TK.41 It may not be a spectacular achievement, but it is a step in the right direction. After all none of us have to travel to the moon, but all of us have to

76. MASTER CONTROL SLOW live on  
MIX TO  
 TK.41 "Our World"

UP MUSIC

76a. SUPER CAM 1 full shot (Eurovision credits)  
 Eidophor screen  
 track out to  
 see back screen

(on TK.41)

MIX  
CAM 1  
to  
CAM 2

Still BP.2  
Intervision  
symbol

full shot (Intervision credits)  
righthand  
screen  
track out to  
see globe

MIX  
CAM 2  
to  
CAM 3

North America (North American credits)  
on 12' x 4'  
map

MIX  
CAM 3  
to  
CAM 4

Still BP.1  
Eurovision  
symbol

Japan and (Oceania credits)  
Australia on  
12' x 4' map

MIX  
CAM 4  
to  
CAM 1

Eurovision (presented for the world by the  
symbol on left- EBU)  
hand screen (Satellite communications credits)  
Pan to globe (Executive prod. and chief  
crane down to Engineers)  
discover camera  
head of CAM 2

(CAM 2 pans to  
BP screen)

pull back to Credits  
see CAM 2  
operator and  
BP screen symbol

MIX  
CAM 1  
to  
CAM 3

W/A camera 4  
looking at BP  
screen Inter-  
vision symbol

Credits

(CAMS 3 and 4  
pan to 12' x 4'  
map)

Credits

(SCREENS BLANK)

MIX  
CAM 3  
to  
CAM 1

Fill screen with  
globe  
track out to  
furthest

Credits