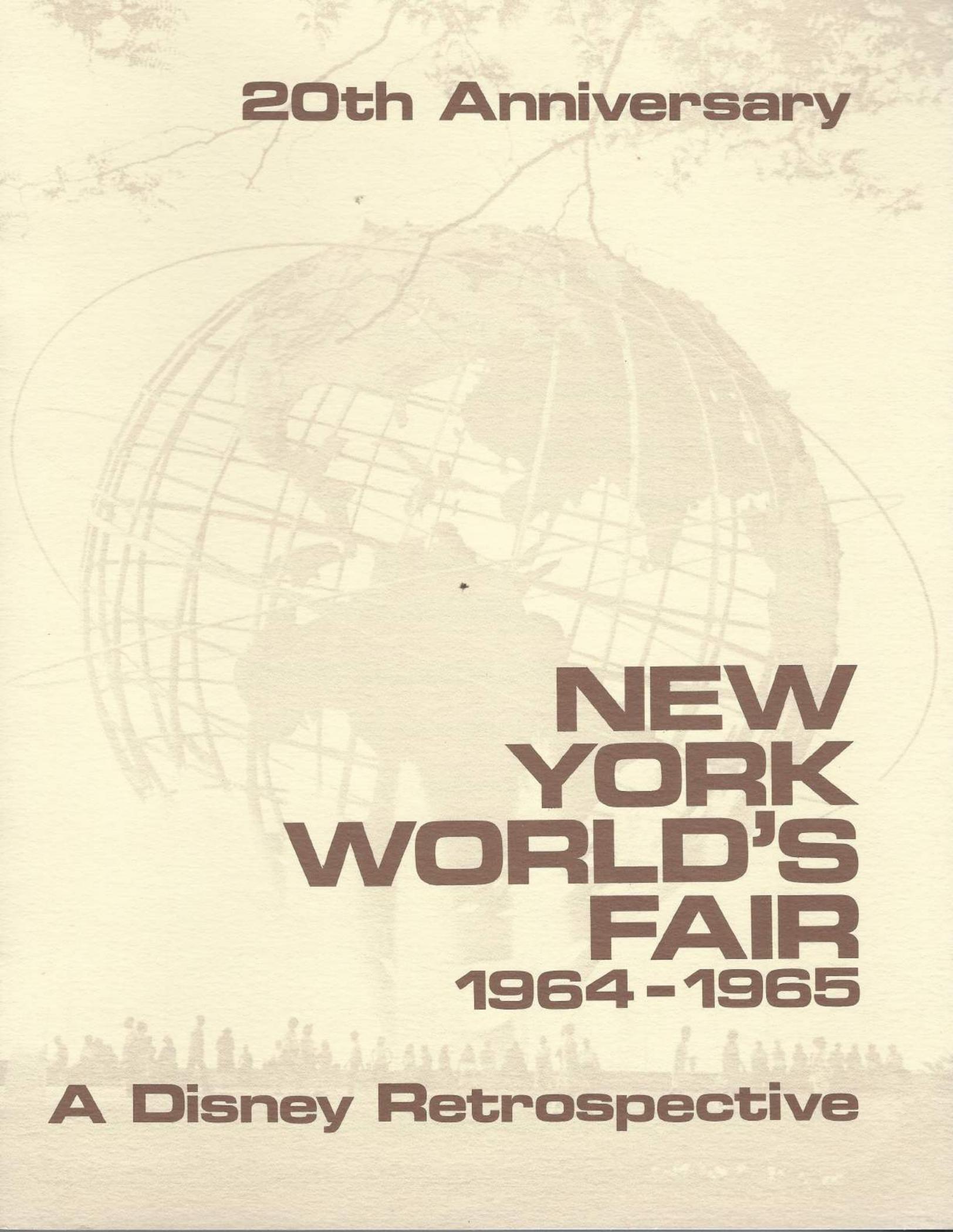


20th Anniversary



**NEW
YORK
WORLD'S
FAIR
1964 - 1965**

A Disney Retrospective

It all started with the fair...

The 1964-1965 New York World's Fair was Walt Disney's first attempt to test the waters east of the Mississippi to see if WED's magic spells could be cast beyond the "Magic Kingdom" itself, and to see if there might be another market for the Disneyland experience.

Looking back, it's hard to believe there could have been any doubt as to our success. As it turned out, 91% of the fair's guests attended at least one of the Disney shows. This unparalleled reception became a prime factor in the decision to proceed with the Walt Disney World project.

For the next two decades, the influence of the fair was to continue: the shows themselves brought a whole new look to Disneyland when they were transplanted after the fair's closing. The fair had been the proving ground for the *Audio-Animatronics* system — the first human figures ever created by WED made their debut in New York. And it was an endless source of inspiration for EPCOT Center — Spaceship Earth, World of Motion, and Universe of Energy all have roots in the shows we designed for the fair.

So join us on this 20th Anniversary, as we bring back the glitter, the excitement and the innovation of the "Olympics of Progress" — the 1964-1965 New York World's Fair.

Ride Walt Disney's Magic Skyway FORD MOTOR COMPANY WONDER ROTUNDA

NEW YORK WORLD'S FAIR 1964-1965

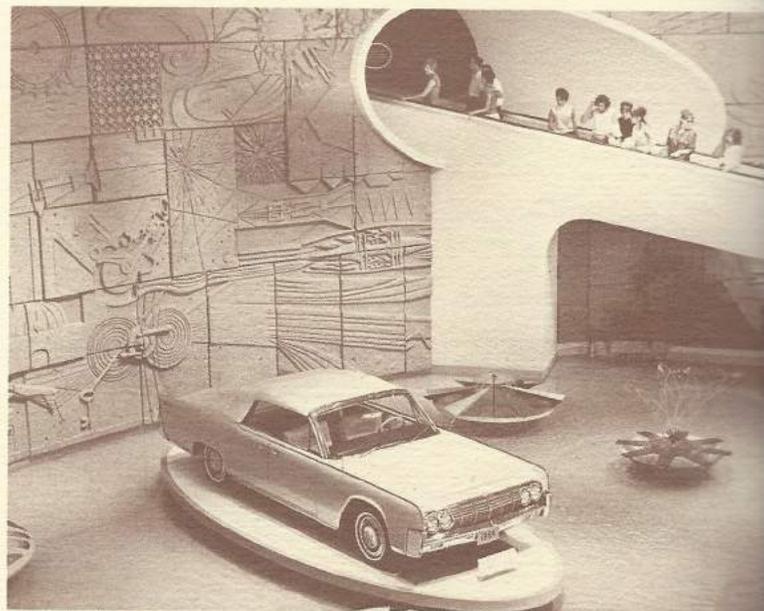
Dinosaurs and cavemen, prehistoric jungles and cities of the future — they're all familiar elements in our "entertainment worlds" today, but such was not the case in 1964.

The prehistoric drama was a story that had never been told before in quite this way. Walt said his goal was to create "something no one had ever seen or done before...an adventure so realistic that visitors will feel they have lived through a wonderful, once-in-a-lifetime experience." And so he created the Ford Wonder Rotunda.

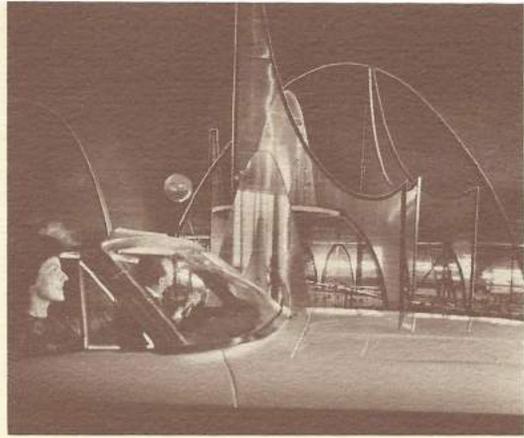
It became one of the largest pavilions at the fair. It encompassed 290,000 square feet, making it more than twice the size of "Pirates of the Caribbean." Its domed entrance was ten stories tall, and the show building was as long as three football fields. But most importantly, it was all filled with Disney magic.

Guests entering the building were met with a variety of WED-designed exhibits. Spanning one entire wall was the largest mural at the fair, consisting of 96 sculpted panels forming a vista 23-feet tall and 145-feet wide. The mural summarized, in abstract form, the subjects that were the very heart of the early 1960s — science, engineering, architecture and space. There were also animated scenes showing the thrills of early motoring, and a mirror illusion that purported to show all the 15-million Model T cars ever built. "The Hall of Caricatures" portrayed the past 50 years in American entertainment.

The queue line passed through "International Gardens," which was a series of miniatures depicting famous landmarks from eleven nations. Surrounding the Gardens were full-sized Ford autos produced in each of the countries represented. The miniatures were designed by WED and built by a Detroit company called Display and Exhibit.



Along the way, guests passed by "Auto Parts Harmonic" — a 13-piece orchestra made entirely of automobile parts. Brake cables were stretched between driveshafts to form a harp, and a row of axles made up the brass section. The instruments — with no musicians to help — rocked back and forth as they played their tunes to the accompaniment of dozens of windshield wipers slapping out the time. As with International Gardens, the instruments were designed by WED and built by Display and Exhibit.



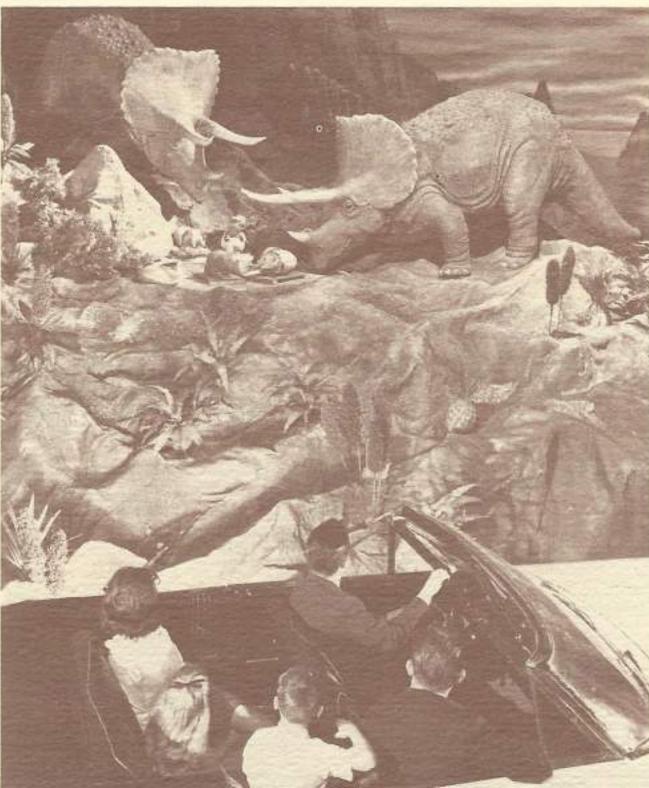
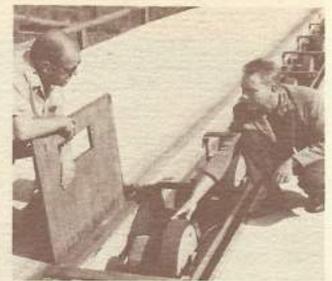
The main attraction at the Wonder Rotunda was the "Magic Skyway," Walt's 12-minute *Audio-Animatronics* journey from pre-history to the space age.

Guests boarded one of 160 real Ford convertibles, each one cleaned and polished between every trip. The cars all travelled along one of two parallel elevated roadways. Narration and music played through the car radio, and any one of four languages could be selected by push-button. The cars raced along at speeds of up to eight miles an hour.

The cars "drove" up an elevated ramp circling the outside of the building, and into a strobing rainbow-hued "time-tunnel." Ahead lay prehistoric jungles, dinosaur fights and the dawn of mankind.

Guests witnessed great moments in man's development: the discovery of fire, the creation of tools and, of course, the invention of the wheel.

The days of the caveman were numbered, though, and they soon gave way to the future. Passing through a room full of projected spinning and twirling wheels, guests were greeted by the towering spires and glistening domes of "Space City." The Magic Skyway continued right into one of the buildings and guests disembarked directly into the future.



The Magic Skyway was the first practical use of the *WEDway* Peplemover. A test track for the *WEDway* had been built at the Studio, and specially modified Fords travelled the route for over a year.

The cars proved the durability and efficiency of the new system, carrying an estimated 15-million guests the equivalent of 68 times around the world, with no problems more serious than a flat tire. (Even that didn't stop the show — operators filled the tire with air each time the car went past and kept it going until closing that night!)

After the fair, the *WEDway* was further refined and made its theme park debut at Disneyland in 1967 as the *WEDway* Peplemover, sponsored by Goodyear. In future *WEDways* at the Walt Disney World Resort and the Houston Intercontinental Airport, the drive system was improved, using linear induction motors. The linear induction system magnetically attracts and repels the vehicles to move them along the track. As with their predecessors, the performance record of the new *WEDway* Peplemover has been unsurpassed for efficiency and durability.



General Electric first approached Walt in 1959 — five years before the fair opened — with the challenge to "showcase the electrical industry and tell how it has helped the nation to grow and prosper."

Using designs generated for "Edison Square," an earlier concept for Disneyland, Walt responded with not one, but five separate shows, and he put them all in a gigantic domed pavillion called Progressland.

Let's take a tour!



Our theater auditorium rotates to the first scene: the house of a typical *Audio-Animatronics* family. We meet Mother and Father, Son and Daughter, Grandma and Grandpa, the dog, the parrot and good ol' Cousin Orville. It's 1880 and they're all pretty happy.

"You know, it wasn't long ago we had to carry water from a well, but, thanks to Progress, we've got a pump right here in the kitchen. It's hard to imagine how life could be any easier!"

But progress is just beginning. Thanks to a man named Tom Edison and a new company called General Electric, tomorrow is just a dream away...

*Man has a dream, and that's the start
He follows his dream with mind and heart
And when it becomes a reality
It's a dream come true for you and me...*

*Oh, there's a Great Big Beautiful Tomorrow
Shining at the end of every day
There's a Great Big Beautiful Tomorrow
And tomorrow's just a dream away.*

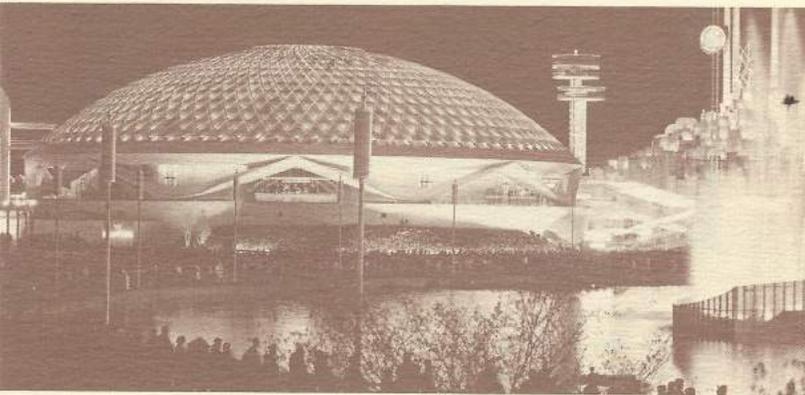
"There's a Great Big, Beautiful Tomorrow"
Words and Music by Richard M. Sherman and
Robert B. Sherman
© 1963 Wonderland Music, Inc.

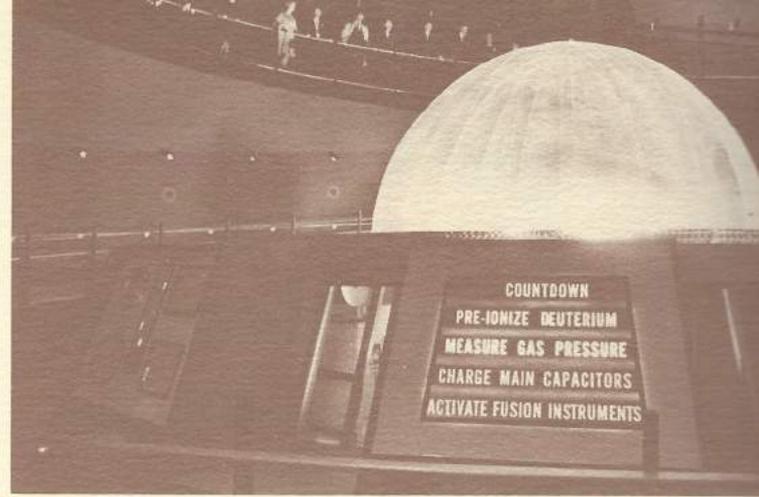
It's nighttime now, and Progressland's domed roof is aglow with thousands of lightbulbs, all flashing in spectacular patterns of color and motion. The second floor of the three-story building starts to move as the main theater rotates from scene to scene, and the light patterns on the roof follow right along.

At the entrance to the building we board a moving walkway that takes us skyward for a fabulous aerial view of the fair. On the second floor we enter "The Carousel of Progress."

Inside the theater, we face a 60-foot-long "Kaleidophonic" display of starburst lights that are synchronized to the music, sound effects and narrator's voice:

"Now, most carousels just go 'round and 'round without getting anywhere. But on this one, at every turn, we'll be making progress...dreaming and working and making a better way of life!"





Our Carousel carries us forward, and we re-join our family, now in the 1920s.

"Well, we've sure progressed a long way since the turn of the century, 20 years ago...but no one realized then that this would be the age of electricity."

Wires are strung everywhere, and every gadget imaginable goes to work at the click of a switch. It looks as though we've come about as far as we can...but we can be sure of one thing: there's always a great big beautiful tomorrow.

As we rotate again, the twenties give way to a look at life in the frantic forties (with that new-fangled marvel, television). Then one more turn and it's today — the glorious year 1964, highlighting the all new, all electric Gold Medallion Home. Television has improved (the programs are the same, but now they're in color). Everything in the house is programmed and the drudgery of everyday chores is a thing of the past.

"You're probably wondering what happened to Grandma and Grandpa. Well, they're no longer with us...they have their own home now, in a community for senior citizens."

"Progress is something you can't take for granted. It takes a lot of people wanting it and willing to work for it."

"And now, a new springtime of Progress awaits you...so get your packages, coats, hats, purses and 'spring up' out of your seats and head for the doorway to the future! And please keep moving...don't stand in the way of Progress!"



The "doorway to the future" takes us right onto the stage, through a kaleidoscopic montage of colored lights, and up to the "Galaxy of Science and Engineering." Here we enter a mirrored corridor filled with transparencies and projections that show GE's technicians hard at work, pursuing the future.

The Galaxy leads us into "The Skydome Spectacular." Standing beneath an awesome 200-foot planetarium dome, we are engulfed by the story of man's search for energy, taking us from the caveman's first fire, all the way to the exploration of nuclear power. Overhead we witness fierce electrical storms, leaping flames and a sky full of spinning atoms.

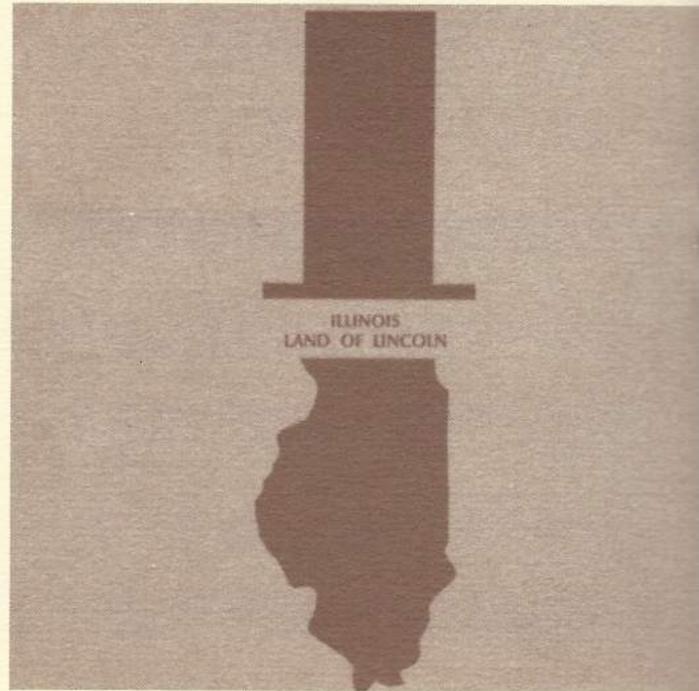
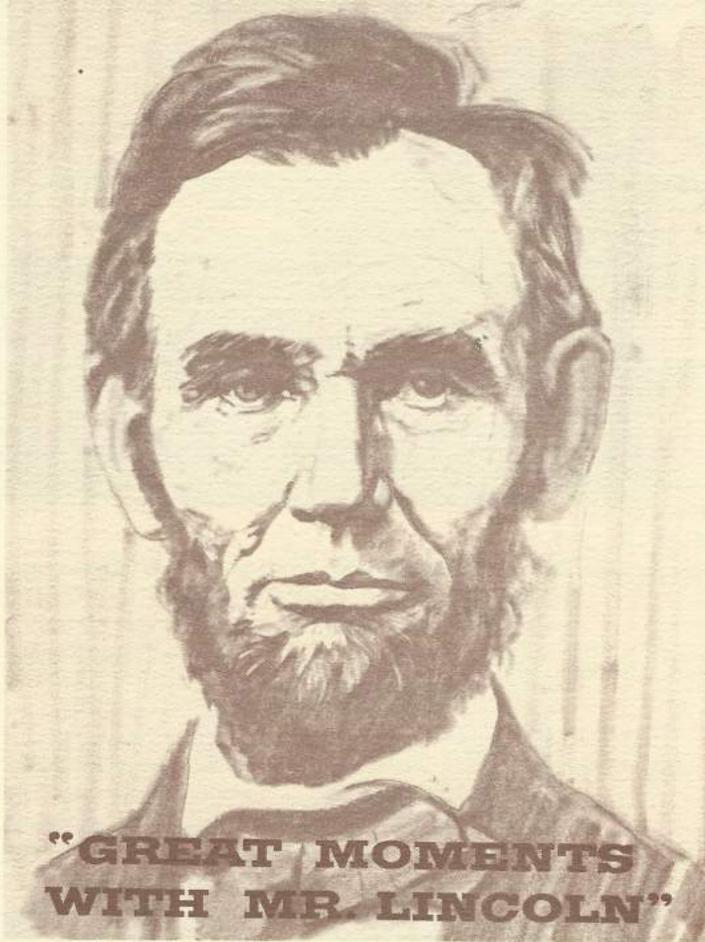
We begin our descent down a gently curving ramp. Ahead we find a realization of the future we just saw — an actual demonstration of nuclear fusion, performed right before our eyes.

The countdown begins. 30 seconds, 20 seconds, 10 seconds...the lights dim, and the equipment starts to glow. Three, two, one, then a deafening clap of thunder and a brilliant flash of light as millions of atoms are fused together, instantly creating the intense heat required to power the machines that generate electricity. The future is here.

Our half-mile journey through Progressland concludes as we enter Medallion City, a collection of stylized facades of intriguing homes, stores, and civil and industrial buildings — all showcasing the electrical products that are changing our world.

After the closing of the fair, the Carousel show re-opened at Disneyland, where it played for six successful years before traveling east again to its new home at the Magic Kingdom in the Walt Disney World Resort. Even though it's been gone from Disneyland since 1973, it still appears on guest surveys as a favorite attraction.

"The Carousel of Progress" enabled us to expand beyond the realm of fantasy: to educate while we entertain, and it paved the first stretch of the road to EPCOT Center.



The story of our *Audio-Animatronics* Abraham Lincoln actually began long before a special commission from the State of Illinois came to visit Walt in 1963.

From the early days of his silent "Alice" cartoon series, Walt's fascination with animation had grown steadily. Successful three-dimensional figure animation, however, had always remained elusive.



Around 1951, Walt tried, with some success, to animate a miniature tap-dancer patterned after actor Buddy Ebsen. He had also begun work on a miniature barbershop quartet, trying to incorporate synchronized mouth movement.

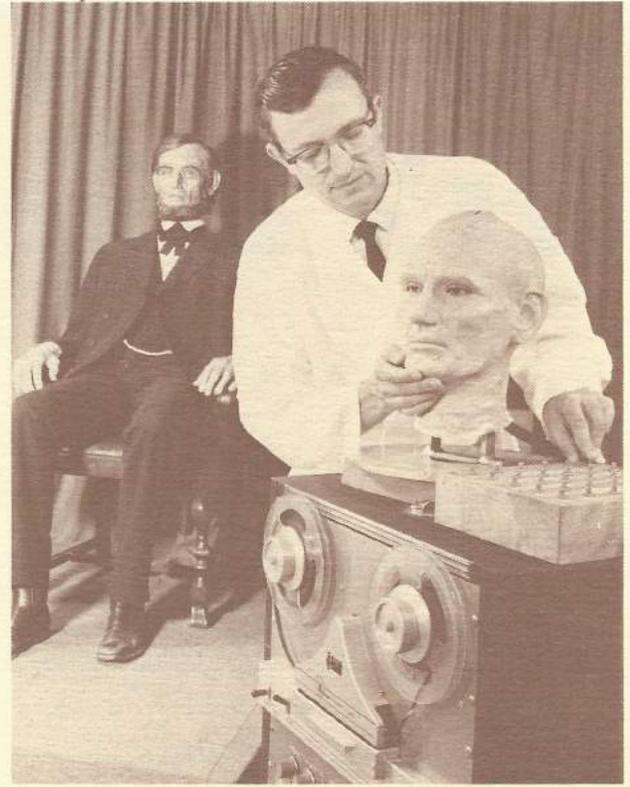
A few years later, Disneyland provided Walt with the opportunity for more advancements, including animated animals for the "Jungle Cruise" and "Nature's Wonderland" attractions. However, they were only capable of simple, repetitive motions using simple cams and levers.

Then, in 1963, when work on the New York World's Fair had begun in earnest, the *Audio-Animatronics* system was introduced in the "Enchanted Tiki Room" at Disneyland. With the advancements made possible by this new system, it finally seemed that a realistic human figure might be possible.

One of the first attempts was a talking Confucious figure for a proposed Chinese restaurant at Disneyland. However, there were endless problems with the rapidly deteriorating rubber face mask, and the project was abandoned. "The Hall of Presidents," an attraction then being designed for a Liberty Street area behind Main Street, soon became the center of attention, and the focus shifted to the development of an animated Abraham Lincoln.

When the fair's organizer, Robert Moses, paid a visit to WED for a progress check in 1963, he saw a demonstration of the prototype Lincoln figure. One look was all he needed, and he decided right then and there that he wouldn't open the fair without it.

Even though Lincoln was generally thought to be five years from completion, Walt agreed to have it ready in a year, in time for the New York Fair. Moses set about convincing the State of Illinois to sponsor the new figure as their feature attraction.



Illinois agreed, and the imagineers went to work. The figure was completed right on time, and performed perfectly. It was sent on its way, with a WED installation crew following close behind. But when they arrived in New York, they found the wiring in the Illinois pavilion wasn't correct, the gigantic "Tower of Light" nearby was causing sudden unpredictable power surges...and Abraham Lincoln stubbornly refused to perform. At the scheduled premiere, Walt had to tell an invited audience that Lincoln wasn't ready and there would be no show. The imagineers continued to test and double check. Then, after a week of endless frustration, the figure suddenly began to work perfectly and the show finally opened.

Despite early concerns that a resurrected Lincoln might be anything from "cartoony" to "grotesque," even the severest of critics were impressed, and "Great Moments With Mr. Lincoln" became one of the fair's most popular shows.

Between the first and second seasons of the fair, a new, more advanced figure was brought to New York to replace the original. Six months later, during the last days of the fair, a third Lincoln figure was installed in the Opera House on Main Street at Disneyland. For the first time, the same WED show was performing simultaneously at two locations.

As a postscript, Walt's "Hall of Presidents" finally came to be in 1971, when yet another Abraham Lincoln took the stage at Liberty Square in the Magic Kingdom at the Walt Disney World Resort.

it's a small world

"To all who come to this happy place...welcome." For three decades, this message has greeted guests as they enter Disneyland, but for two summers in the 1960s it was also the greeting for Walt's new "land" at the New York World's Fair. "We call this adventure 'It's a Small World,'" he wrote for the souvenir booklet, "a 'magic kingdom' of all the world's children."

In time, "It's a Small World" would prove to be "the happiest cruise that ever sailed" — but it almost never got out of the dock!

With only nine months left before the official opening of the fair, Pepsi-Cola approached the Studio asking for help on a pavilion for UNICEF, the United Nations International Children's Education Fund, which was to receive the profits from the show.

Someone from the Disney organization told Pepsi that WED was too busy with all the other shows for the fair and there just wasn't enough time. When Walt heard that we were turning down a challenge, he gathered his team of "Imagineers," called Pepsi and told them we would do it.

Immediately, plans for a giant L-shaped building with steel siding and an asphalt floor were sent to New York with almost no idea of what would eventually be installed inside.

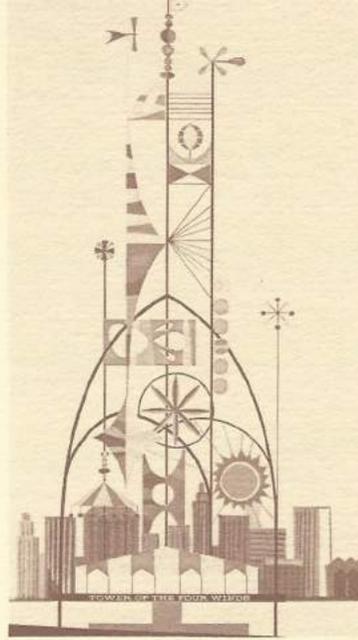
Meanwhile, in Mountain View, California, Arrow Manufacturing was putting the finishing touches on the WED-designed flume system that would propel the boats through this and many future attractions.



*It's a world of laughter, a world of tears
It's a world of hopes, and a world of fears
There's so much that we share
That it's time we're aware
It's a small world after all.*

*There is just one moon and one golden sun
And a smile means friendship for everyone
Though the mountains divide
And the oceans are wide
It's a small world after all.*

"It's a Small World"
Words and Music by Richard M. Sherman and
Robert B. Sherman
© 1963 Wonderland Music Co., Inc.



While Richard and Robert Sherman were busy composing what was to become the most famous modern Disney song, imagineers were hard at work adapting their new *Audio-Animatronics* system for the hundreds of figures of little children, dolls and toys that would represent more than 100 nations from around the world.

When the model was finished at WED, the Sherman Brothers brought in their new song. Walking through the model with Walt in tow, they sang the song and clapped out the rhythm. Entertainment history was made.

Just creating a spectacular show inside a 32,000 square-foot building wasn't enough for Walt, though. He wanted the outside to be just as unique. Remembering some colorful mobiles and pinwheels he had seen years before, he commissioned his imagineers to come up with the largest "tower of mobiles" ever built.

"The Tower of the Four Winds" stood 120 feet tall, was 46 feet wide at its base and weighed in at more than 100 tons. Foundations were driven 60 feet into the ground to brace the structure against the Long Island winds that would be its sole source of power. The perpetual motion of the Tower's 52 different mobiles represented the constant energy of the young.

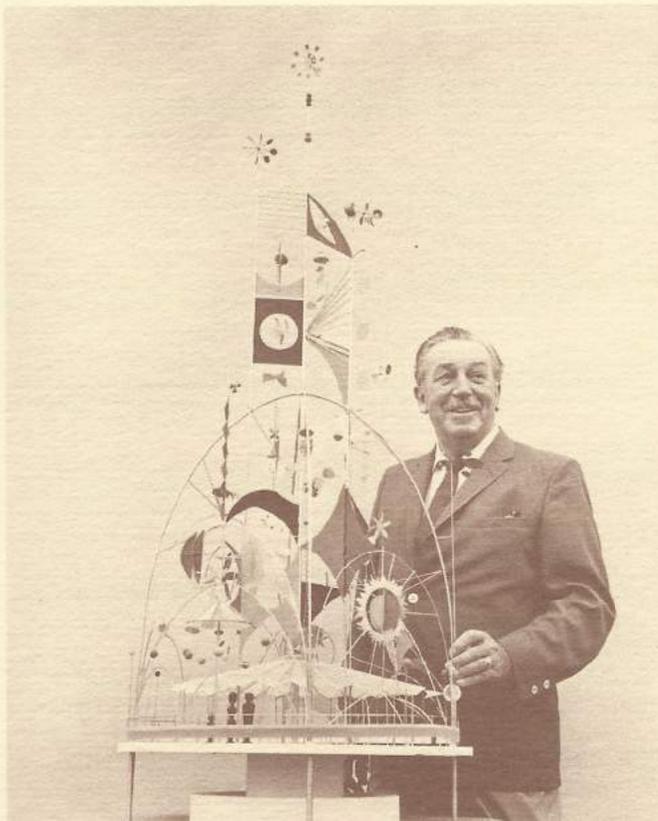
Spinning elements on the Tower included animals from every land, butterflies, bees, a winged dragon, and even (some say) a big "D" for Disney, taken from the WED logo.

The Tower was a landmark for the fair, and "Meet me at the Tower of the Four Winds" became a catch-phrase for Pepsi and fairgoers in general.

After the fair closed, "It's a Small World" moved to Disneyland and, sporting a newly designed facade, began its run in 1966. The show inspired similar attractions in the Magic Kingdom at the Walt Disney World Resort and Tokyo Disneyland.

"It's a Small World" became an absolute classic in Disney entertainment. The show has delighted millions of guests for 20 years, and is a sure bet to follow us wherever we go in years to come.

It is a small world, after all.



This booklet was specially prepared by WED Enterprises for

A Disney Retrospective:
The New York World's Fair 1964-1965
20th Anniversary

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