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## Suggested Attractions for the 1964-1965 New York World's Fair

Economics Research Associates

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**SUGGESTED ATTRACTIONS FOR  
THE 1964-1965 NEW YORK WORLD'S FAIR**

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## INTRODUCTION

The Honorable Robert Moses, President of the New York World's Fair 1964-1965 Corporation, recently visited Disneyland as a personal guest of Walt Disney. During his visit Mr. Moses expressed an interest in seeing greater Disney participation in the 1964-1965 New York World's Fair. In particular, interest was expressed in the possibility of generating sponsorship for projects based on the Monorail, Rocket to the Moon, and Circarama attractions presently at Disneyland, and the proposed show called "One Nation Under God."

The purpose of this report is to provide Mr. Moses and the staff of the New York World's Fair with descriptive material which will assist in generating appropriate sponsor interest. The report contains a brief description of each attraction, summary data on performance of the attraction in Disneyland and elsewhere, and projected data on the attendance potential of each attraction (appropriately modified) in the New York World's Fair. Data on the Monorail will be presented in a separate report.

The descriptive material in this report necessarily is preliminary in nature. The Disney organization is prepared to develop detailed brochures and presentations for organizations which express interest in any of these projects. A complete slide and narrative presentation is



presently available for organizations interested in the "One Nation Under God" show. Similar presentations would greatly amplify the role these attractions would play in a proposed exhibit.



ONE NATION UNDER GOD  
featuring

THE HALL OF AMERICAN PRESIDENTS

Sketches of the Show



## II

### ONE NATION UNDER GOD

One Nation Under God is a theater presentation in which the film techniques of Circarama, stereophonic sound, audio-animatronics -- a newly developed Disney Art, and 30 years of Disney showmanship are combined to create vivid audience participation in some of the great events in the history of the United States of America. The basic theme of the show -- the creation and preservation of the constitution -- is unfolded on a 200 degree screen which gives the audience a sense of participation not possible with conventional movie techniques. This circular filming and viewing technique is an expanded adaptation of the highly successful Circarama technique (described later in this report). The finale of the One Nation Under God show is the Hall of Presidents in which life-size and lifelike figures of the 34 presidents of the United States are assembled in common conclave for the first time in history. Each of the presidents is spotlighted and called out. Then, when it appears that the figures are inanimate, the figure of Abraham Lincoln rises to deliver an address. The other presidents join in limited animation and speech, thus creating a magnificent and stirring finale to the show. The highly realistic animation of these figures is achieved through the magic of audio-animatronics.

The One Nation Under God show is ideal for the exhibit requirements of many large organizations requiring a thematic identification with



**More Sketches of**

**One Nation Under God**



the heritage established by the constitution of the United States. The show is ideal for the proposed United States exhibit at the fair. Other logical sponsors include major insurance companies (i. e., Lincoln National Life Insurance Company), major metal producers, and other large national firms.

The One Nation Under God show proposed for the New York World's Fair is designed to seat <sup>3000</sup> 2,400 visitors per hour -- equivalent to 33,600 per day. Cycle time for the show is 30 minutes. Based upon attainable rates of capacity utilization and attendance penetration, average daily attendance in 1964 will be 23,300, equivalent to 11 per cent of average daily fair attendance. Total attendance in the two years of the fair is projected at 8,200,000, equivalent to 11.7 per cent of projected fair attendance and 41 per cent of the expected number of individuals who will visit the fair (see Table I).



More Sketches of

"One Nation Under God"



Table I

ONE NATION UNDER GOD  
AT THE NEW YORK WORLD'S FAIR

Capacity

Hourly	2,400
Daily	33,600

Projected Attendance

1960	4,200,000
1965	<u>4,000,000</u>
Total	8,200,000

Per Cent of Fair Attendance (70,000,000) 11.7%

Per Cent of Individuals Visiting the Fair  
(20,000,000) 41.0%<sup>1/</sup>

1/ Assuming a repeat factor or 3.5 times per person.

336

$$\begin{array}{r} 24 \\ 10 \\ \hline 34 \\ 336 \\ \hline 356 \end{array}$$

$$\begin{array}{r} 336 \\ 18 \\ \hline 3688 \\ 336 \\ \hline 6048 \\ 7 \\ \hline 42336 \end{array}$$



## ROCKET TO THE MOON

Sketches or Photographs



### III

#### ROCKET TO THE MOON

The Rocket to the Moon ride at Disneyland is highly adaptable for use in the 1964-1965 New York World's Fair. The ride simulates an imaginary rocket trip to the moon by means of filmed sequences, visual effects, sound effects, and certain physical effects. Although the visitor never leaves the ground, the authenticity of the ride takes the viewer from the world of realism to the world of the future space traveler.

The Rocket to the Moon ride would greatly enhance the value of exhibits by firms associated with current and future aerospace efforts. For example, the ride would provide an excellent keynote attraction for the exhibits of a major missile and space vehicle contractor. The airline companies may also find that the Rocket to the Moon coordinates well with their corporate display requirements at the New York World's Fair.

As Table II indicates, ride demand for the Rocket to the Moon at Disneyland was 23 per cent of total Disneyland attendance during 1960 and 1961. This performance is outstanding in view of the age of the ride and the severe competition offered by the nearby Monorail, Matterhorn, and Submarine rides. Certain adaptations of the Disneyland ride are required to meet capacity demands posed by projected attendance levels at the New York World's Fair. In part II of Table II, theoretical capacity and ride volumes are based upon installations at the New York World's Fair which



More Pictorial on

"The Rocket to the Moon"



are three and four times as large as the Disneyland Rocket to the Moon.

Even these capacities will not accommodate 20 per cent of fair attendance.

However, they will provide a substantial ride penetration (13.3 and 14.6 per cent, respectively) and permit high ride utilization (70 per cent).



More Pictorial on  
"The Rocket to the Moon"



Table II

## ROCKET TO THE MOON

## I. DISNEYLAND INSTALLATION

## A. Hourly Capacity

## B. Annual Attendance

1959	1,014,000
1960	1,118,000
1961	1,089,000

## C. Ride Penetration (per cent of admissions)

1959	20%
1960	23%
1961	23%

## D. Ride Utilization (per cent of theoretical capacity)

1959	32%
1960	36%
1961	35%

2810  
14  
11280  
2820  
39480

## II. NEW YORK WORLD'S FAIR ROCKET TO THE MOON

	Hourly Capacity <sup>1/</sup>	
	2,820	3,760
Theoretical Daily Capacity	39,480	52,640
Projected Ride Volume, 1964 Season	4,975,000	6,633,000
Per Cent of 1964 Attendance	12.4%	16.6%
Projected Ride Volume, 1965 Season		
12 Per Cent of Fair Attendance	3,600,000	3,600,000
Projected Total Volume	8,575,000	10,233,000
Per Cent of Fair Attendance (70,000,000)	12.3%	14.6%
Per Cent of Persons Visiting the Fair (20,000,000)	42.8%	51.2%

<sup>1/</sup> Hourly capacity of 2,820 and 3,760 are three and four times the capacity of the Disneyland Rocket to the Moon.



## CIRCARAMA

### Sketches and/or Pictures



#### IV

### CIRCARAMA

Circarama is a theater presentation in which movie film is run through a series of nine synchronized projectors to create a 360 degree moving picture image. The existing Disneyland Circarama is a scenic travel adventure based on the underlying theme "America the Beautiful."

Circarama offers the potential exhibitor an ideal medium for attracting exhibit crowds. The film itself need not relate directly to the sponsor's corporate story, although the film may include appropriate material regarding the sponsor. The prime value of Circarama, however, is to generate interest in the sponsor's exhibit.

Visitors to a circarama show collect in waiting rooms prior to entering the circular theaters. These waiting rooms can house exhibits and shows which tell the exhibitors' corporate story. Generally, the audience is available for 10 to 15 minutes of controlled exhibit viewing prior to entering the theater. Once in the theater, the room comes alive with filmed action which literally engrosses the viewer in the action.

Circarama is most effective when used to present a scenic cavalcade of the United States, or some part of the United States. For example, the Disneyland Circarama presents America the Beautiful, a traveling photographic essay portraying the natural and man-made wonders of the United



More Pictures on "Circarama"



States. Circarama is highly suitable for the requirements of major nationwide organizations desiring to build an image of public service in the national interest. The Bell System, because of its strong desire for a public service image, is a natural Circarama sponsor. Other organizations which might benefit from the use of Circarama are insurance companies, nationwide transportation companies, regional associations of exhibiting states (i. e., the Pacific Northwest States), forest products firms or associations, and so on.

The value of Circarama was demonstrated during the 1958 World's Fair at Brussels, the 1961 Turin Fair, and a world tour following the 1958 World's Fair -- including a successful engagement at Moscow. The continuing popularity of Circarama at Disneyland adds to the evidence that Circarama would be a topflight attraction at the New York World's Fair.

Table III presents data on the performance of Circarama at Disneyland. Also shown are projected data on an expanded Circarama suitable for the New York Fair. Based on attainable penetration and utilization factors, Circarama at the New York World's Fair should attract approximately 12,967,000 visitors.



More Pictures on "Circarama"



Table III

## CIRCARAMA

## I DISNEYLAND CIRCARAMA

A. Hourly Capacity	620
B. Attendance, June, 1959 to March, 1960	550,000
C. Per Cent of Park Admissions	13%
D. Per Cent of Theoretical Capacity	36%

## II PROPOSED CIRCARAMA AT THE NEW YORK WORLD'S FAIR

A. Capacity	
Hourly	4,800
Daily	67,200
B. Projected Utilization	70%
C. Projected Average Daily	
Ride Volume	47,040
D. Per Cent of Average Daily	
Attendance, 1964 (222,000)	21%
E. Projected Annual Attendance	
1964	8,467,000
1965 @ 15% of Attendance	<u>4,500,000</u>
Total	<u><u>12,967,000</u></u>



Show it at  
 $\frac{25}{12} = 2.08$   
 $\frac{180}{12} = 15$

4/5 2/5 5/2 2/2  
 24 9-0 7/70

# Capacity Analysis

One Theater Two Theaters

180  
 120  
 120  
 120  
 120

## Hourly Capacity

(1,250 per theater, 12 shows per hour)

2,500

5,000

## Daily Capacity

(10 hours per day)

25,000

50,000

## Average Utilization of Capacity

70%

70%

## Average Daily Attendance

17,500

35,000

## Per Cent of Average Daily Fair

Attendance, 1964 (222,200)

7.9%

15.7%

## Annual Attendance, 1964 Season (180 days)

3,150,000

6,300,000

## Four Season Total

6,300,000

12,600,000

## Penetration

20,000,000

20,000,000

31.5%

63.7%

40 + 30 = 70

70  
 35