

Cassidy

ILLINOIS PAVILION
NEW YORK WORLD'S FAIR 1964-1965
FLUSHING, NEW YORK 11380
PHONE: 212 AR 1-5010

PUNCTUALITY

Punctuality is probably, after courtesy, the most important quality we will demand from you. Lateness will not be tolerated. To make sure you all understand how deeply we feel about this, the following sanctions have been established:

- 1st time late: loss of one hour's pay at \$1.50
- 2nd time late: loss of one day's pay at \$10.00
- 3rd time late: dismissal from Pavilion staff as of that day

These sanctions are automatic and there will be no exceptions.

In case of legitimate and unavoidable delay, permission to arrive a few minutes late may be granted by the Chief usher if he is called before the time you are due to start work. There are public telephones on the street, in drug stores and bars, in subways etc.....and even on parkways. There might be a legitimate reason for you to arrive late occasionally and we will be more than happy to grant you that permission, without sanction, if we know about your problem in advance. There is never a reason for not calling the Pavilion if you are, (or think you might be) delayed.

SCHEDULES

The schedule as set up for the next six weeks can be explained as follows: Each usher works five days on one shift, gets one day off, then returns to work on a different shift. Everyone thus gets a chance to work morning and evening shift the same number of times, and also gets a different day off every week and one extra day off during the six weeks.

Morning shift is from 10 a.m. to 4 p.m.
Afternoon shift is from 4 p.m. to 10 p.m.

Once every six days (the day after your day off), you are required to work an extra half hour, either before the morning shift to help open the Pavilion, or after the evening shift to help close up. At the beginning of each shift, the chief usher for that shift will gather his staff near the double doors leading to the pre-show area, almost under the Elgin clock near the public telephones. At precisely 10 a.m. or 4 p.m. he will count noses. Any one not physically standing in his direct and immediate line of sight is automatically counted as late for that day, 10 a.m. (or 4 p.m.) means downstairs by the double doors, in uniform, ready to begin work. On the way down the stairs, or just putting on your hat, or stepped out for a minute is not a valid excuse. At the end of each shift, each usher will remain at his or her post until relieved by a Chief usher or by an usher from the next shift taking over that post. One does not walk off at any time and leave a position unattended.

CHANGES IN SCHEDULES

The work schedule has been set up to give everyone a variety of work days and time off. There should be little reason for many of you to want to trade shifts or days off frequently and we discourage this as much as possible. We do recognize, however, that you may have legitimate reasons for wanting a particular day off or a particular work schedule at some time during your six weeks here. Your parents may be coming to visit you and you may want to take them around the Fair, for example. Or tickets for a Broadway show you want to see may be available

CHANCES IN SCHEDULES (CON't)

only for a specific date when you are scheduled to work. We want you to enjoy the Fair and New York while you are here and will gladly give you permission to trade with someone else for that day or that shift, if you get your Chief's permission first.

Requests for a change in schedule will be submitted to a Chief usher in writing and will read, for example: "Jane McFitz wishes to trade her AM shift on Friday, July 29th with Betty-Lou McSam's PM shift on the same day for the purpose of meeting her rich aunt at LaGuardia airport."

signed /s/ Jane McFitz

signed /s/ Betty-Lou McSam

Both ushers must sign, as a guarantee that both know they are trading and that there is no misunderstanding about the date or the shift. The Chief usher will then sign the request as approved and post it in the Staff Room. If either usher does not show up on the shift traded, both will be counted as absent and lose one day's pay. If either usher is late for the shift traded, both will be counted as late and the automatic sanctions will apply.

PAYROLL

The pay rate approved by the Illinois Commission for ushers and information staff is \$1.50 per hour for a forty-hour, six-day week, or \$60.00 per week. In order to guarantee you a regular salary each week, In order to guarantee you a regular salary each week, and to eliminate the complications of keeping accurate time cards, book-keeping, etc....we will pay you \$60.00 per week if you stick to your regular schedule and have not incurred any sanctions for lateness or absence. However, since your actual hours worked each week only add up to 36 or less, the Pavilion reserves the right to ask you to work up to four extra hours each week (up to 40 hours) at no extra pay. If you are asked to work more than 40 hours in any one week, you will be paid time-and-a-half (\$2.25 per hour) for each hour worked over 40.

The work week is from Monday through Saturday, and pay day will be on Monday.

Checks may be cashed at the First National City Bank here at the Fair from 8 a.m. to 6 p.m. every day of the week, and your ID card will serve as sufficient identification at this branch.

ID CARDS

Your ID card is non-transferable and must be used only by you. If you lend it to someone else and they are stopped at the gate, the Fair corporation will revoke your pass privileges and you will have to pay your way in for the rest of your stay at the Pavilion. If you lose your pass, the Fair Corporation will issue you another one at a cost of \$5.00 which will be deducted from your salary. Your pass must be turned in at the end of your term of employment and before you get your last paycheck. The Fair Corporation is very strict in controlling the issuance of ID cards and may audit our payroll records to make sure only regular employees of this Pavilion are issued passes. Failure to turn in your pass or to report its loss or theft may result in all pass privileges to the entire Pavilion being revoked.

PASSES

The president of the World's Fair Corporation, Mr. Robert Moses, has consistently refused to issue any complimentary tickets to this Fair. There are none printed; there is no such thing. There are a limited number of "Day Passes" issued for the following reasons only:

1. Service and repair technicians doing work for the Pavilion, messengers and delivery personnel, others who must come to the Fair on business.
2. Temporary employees, and permanent employees in the process of applying for a permanent ID card.
3. Participants in special events approved by the World's Fair Corporation, such as guest speakers, performers, etc.....

Free tickets to the Fair or passes, are not available. Mr. Cassin, Mr. d'Anjou and other members of the staff have paid the full admission price to have their families visit the Fair and you are expected to do the same. There are no exceptions to this rule. Anyone who cannot afford the \$2.00 admission to the Fair for a friend or relative may apply for a personal loan or donation from Mr. d'Anjou or Mr. Cassin who may be able to advance the money out of their own pocket.

UNIFORMS

The Pavilion has received many compliments on the uniforms you will be wearing. They were designed to be part of the total display and to fit in with the style of the building and of the presentation. Your uniform, and your conduct while wearing it, creates a first impression of the Pavilion in the minds of the visitor and it is most important that this first impression be a good one.

The care of your uniform is your own responsibility. Gloves, blouses, skirts, shirts and trousers are to be washed as frequently as needed to keep them neat and clean. Jackets are to be cleaned as frequently as needed. A steam-iron and ironing board is provided for your use in the Staff Room. Please fold up the board and empty the iron after use.

Name badge is to be worn on the left side. Boys will center in on the blazer pocket, the top of the badge even with the top of the pocket. Girls will wear the badge horizontal, the top corner of the badge touching the outside corner of the lapel. Girls will wear hose, and plain black pumps with low to medium heels. Boys will wear black shoes, black socks and white shirt.

Uniforms will not be worn outside the Fairgrounds. If possible, the uniform will not be worn outside the Pavilion except for short breaks or official errands, and when time does not permit you to change into street clothes. At no time will the uniform be worn to visit other Pavilions in the hope that you can cut through the waiting lines. Wearing of the uniform inside the Pavilion and in sight of the public is considered "on duty" no matter what time it is and whether you are on a break or not. Take your break out of sight, or take off the uniform, or at least the jacket and hat.

You may keep your uniform at the end of the six weeks. If you leave the staff before the end of your normal tour of duty, you must turn in your entire uniform.

UNIFORMS (CONT'D)

Any missing pieces will be deducted from your salary since they will have to be replaced for the person taking over your duties after you leave.

PAVILION OFFICE

The office is small, crowded, busy and the nerve center of the Pavilion. The desks, phones, typewriters and other equipment are barely enough to meet the needs of the office staff. Your cooperation is requested in keeping noise down in the office, particularly at shift-changing time and going in and out of the staff room; in not using typewriters or office equipment without specific permission from a member of the office staff; in not using the office phones to make or receive personal calls; and in not interrupting the work of the office staff unnecessarily. If a personal phone call is received for you while you are on duty, the name and number of the party calling you will be noted and this message relayed to you as soon as possible. You can then call the party back using one of the pay phones on the ground floor of the Pavilion. We will not hold the line until you can be found and you will not be permitted to receive the call on one of the office phones. This ties up a line and an instrument, and could be the cause of our missing an important call for lack of a free line. This rule also applies to the girls in the information booth for the same reasons.

STAFF ROOM

Our facilities for changing in and out of uniform are limited and co-educational. Common sense, courtesy, and a small amount of discretion will insure that everyone gets dressed on time and without embarrassment. Your hair, or taking a shower or exchanging the previous day's gossip, or ironing a blouse or eating your lunch are all permissible in the staff room, but please, not at the beginning and end of shifts when time and space are at a premium.

Keeping the staff room clean can also become a problem, and your cooperation is requested in making sure that your various belongings, such as scarves, sweaters, lunch, camera, shoes, etc.....are neatly gathered in one container or purse or bag and put away in a corner; - that your candy wrappers and coffee containers and uneaten french fries are thrown into the waste basket and not left to rot on the shelf; - that your uniform is hung on one hanger if possible, but at least hung, that your hat is left on its proper hook and your gloves put away; - that your street clothes are also hung on a hanger or hook and not scattered in various piles.

VALUABLES

Although we try to control access to the staff room, there is always the possibility that some of your belongings may get lost or borrowed in spite of our precautions. While we would like to have individual lockers for your valuables and clothes, space does not permit this.

We suggest that you keep your wallet, or at least your ID card, money and keys, on your person at all times. Bulkier valuable items such as cameras, can be locked up occasionally in one of our file cabinets but we would prefer keeping this in one of our file cabinets but we would prefer keeping this to a minimum since the space problem there is just as acute as anywhere else. In any case, while we would like to, we cannot assume responsibility for the safety of your personal effects beyond the normal precautions we can take under the circumstances. The office is never left unattended unless locked, but it is possible for someone to get into the staff room during a moment of inattention at a busy

VALUABLES (Cont'd)

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time, no matter how hard we try, and we would much rather avoid giving anyone the temptation of "borrowing" something by not leaving anything valuable in the room.

FIRST AID

First aid is to be administered by the Illinois State Troopers only. Any injury, of any kind, to any one, must be reported immediately to the trooper on duty in the library (Ext. 6). Comfort and kind words may be provided by other members of the staff, but under no circumstances will medication, even a band-aid or an aspirin, be given to any guest or visitor. In case of a major injury, or an injury requiring professional medical attention or an ambulance, the trooper will notify the office and a member of the office staff will use the emergency telephone there to call a Fair ambulance. Aspirin and band-aids may be requested from the troopers or the office staff for your own personal use at your own discretion and risk.

LOST AND FOUND

Lost things are to be taken to the information booth immediately. Information personnel will keep these articles at the booth until the end of the day, and then place all such articles in an envelope, or attach a tag or label to them, and turn them in to the 1st Precinct Police Station on their way home that night and get a receipt. The 1st Precinct is located under the main subway ramp at the Gotham Gate.

Lost people will be taken to the Illinois State Trooper (or he will be called to come and get them) who will turn them over to the nearest Pinkerton who will take them to the 1st Precinct.

STATION No. 1: Front Courtyard

MAIN DUTY: Control crowd waiting to enter the prologue area. Includes: Keeping guests informed of waiting time (never more than 5 minutes) until next program and truly reducing the number of "turn aways." Giving length of program (19 minutes) and description of prologue and/or Great Moments presentation. Opening rope when doors to theater have closed after one group has left the prologue area and entered the theater. Closing off rope when lights go down in prologue and slides begin (Start of "By thy rivers gently flowing"). Telling people to use all five turnstiles going in (if five are open) and to use same turnstile if they are in a group. Instructing guests to stay in their lanes and not to crowd under guide rails. Spotting organized groups ahead of time and asking them to form single file and go in same turnstile. Greeting VIPs and notifying office of their arrival. Greeting others here on business and notifying office of their arrival. Directing stroller and carriage parking outside of main stream of people. Directing wheelchairs to by-pass turnstiles and go to usher at microphone for directions.

STATION NO. 2: Turnstiles

MAIN DUTY:

Control flow of crowd through turnstiles and into railing system. Record each show and take readings as directed. Includes: Re-arranging guests to go through same turnstile if they want to stay together as a group. Warning for light on Gate No. 5 and changing chain over. Directing guests to aisles that are less crowded so each row of seats in the theater will be filled to about the same proportion. During periods of high attendance, asking guests to move forward as far as possible in their lanes. Re-setting turnstile counters after each group has been allowed in to the prologue. Answering phone (Ext. No. 9) on Intercom. Checking slides for sequence and notifying "pic" (Intercom No. 3) if out of synchronization. Direct wheelchairs around turnstiles and notify person on mike.

STATION No. 3: Microphone

MAIN DUTY

Welcoming guests to Pavilion, informing them of no photos and no smoking in theater. Instructing them to stay behind white line, move forward in aisle to make room behind them, go all the way to the end of the row when entering theater and fill up all empty seats, etc. Includes: Directing wheelchairs to center and far end, out of path of crowd, and to enter last. Helping wheelchairs to exit theater on same side before end of prologue but after end of "Great Moments." Directing guests to telephones, office, water cooler, etc. Keeping anyone from entering theater during "Great Moments" presentation. Pushing button for doors. Checking ropes inside theater frequently. Checking sequence of slides and notifying control room (Intercom No. 3) if out of synchronization. Controlling crowd while in prologue area and entering theater.

STATION No. 4: (2 Ushers) leading in to theater

MAIN DUTY

Control entrance and exit to theater and monitor performance. Includes: Lead group A from prologue to theater, urging first guests to enter to the end of each row of seats (or as far as necessary depending on crowds) and to fill up all empty seats. Check ropes at exit side of theater. Remain in theater during performance, prevent anyone from going on stage or backstage, report trouble in audience or malfunction in show. Push button to open doors at end of show. Prevent guests from entering from exit side of theater. Close doors after last guest has left. Help other usher on same station seat group B in orderly manner, fill up all seats and move to end of row, etc...Leave theater via back doors on exit side after next show has started and go back to prologue area ready to lead in group C. Usher who brought in group B remains in theater as above until group C is seated and that show has started, then leaves the theater and goes to prologue area to lead in the next group, and so on.

THINGS NOT TO DO

Do not eat on duty. Do not smoke on duty. Do not sit down in theater while in uniform and audience is present. Do not go in or out of theater except by stage right back doors (exit side) while show is in progress. Do not leave position unattended except for emergency. Do not argue with a guest. DO NOT refer to the animated Lincoln figure in any "humorous" terms that you have heard - In fact

do not attempt to explain the technical features of the A-A production or reasons for technical difficulties. For sincerely interested guests, there are Disney Fact Sheets in the Pavilion Office. Do not "gossip" and/or "chat" with Concession personnel, Troopers, personal friends or other members of the Staff while on duty. A cheerful "Hello" and a few words of greeting are encouraged but no long "sessions," please.

LIBRARY FACT SHEET

General Information - The Historical Reference Library at the Illinois Pavilion is the only library of its kind at the Fair. Visitors to the Pavilion are welcome to view the Gettysburg Address, rare Lincoln letters and documents, books from Lincoln's library and contemporary books about Lincoln, the Civil War and famous Illinois people and places. This is the first time Illinois "Lincolniana" has been permitted to leave the State.

THE MANUSCRIPT ROOM:

Contains original letters and documents signed by Abraham Lincoln. The Gettysburg Address on display is the "Edward Everett" copy. Written by Lincoln in 1863, one of the five original drafts in existence, it was purchased in 1944 with pennies contributed by Illinois school children and is now owned by the State of Illinois. Multilingual translations of the Address may be heard in this room by means of tape recordings. Because of the value of the documents in this room, 24-hour protection is provided by members of the Illinois State Police who are assigned to duty here at the Pavilion for 30 days each on a rotation basis.

THE LINCOLN LIBRARY:

The room is open to the public only when the librarian or other staff member is on duty. The library contains approximately 1500 books including one section containing rare Lincoln books (books actually owned by him or books he might have owned); contemporary books published about him and his family. Another important part of the collection is devoted to foreign language books about Lincoln which range from Africans (South Africa) to Urdu (Pakistan) and Yiddish. Foreign visitors are particularly impressed with this aspect of the library. Also included are representative major Illinois publishers (Encyclopaedia Britannica, University of Chicago Press, Marquis-Who's Who, Inc., etc....) and books about the Civil War,

FACILITIES:

The Library is staffed by a professional librarian, Miss Audrey Belle, and all reference questions should be referred to her. A reference question is a question you can't answer. The furniture in the library was specified by Skidmore, Owings and Merrill, the architects for the entire Pavilion. The conference table in the upper Library is made of blank angus cowhide and black walnut. The center of the table is decorated with a bronze statue of Stephen A. Douglas done by Leonard A. Volk. Smoking, eating or drinking by visitors or staff is not permitted in the library. However, the staff is invited to browse through and ask as many questions as necessary. Included below is a brief bibliography which may be of interest to the staff. These books may be purchased at the Pavilion and make wonderful reading.

Lincoln's America.	Adele Nathan	- Grosset and Dunlap	\$2.50
Lincoln's New Salem	Benjamin Thomas.	Americana House	\$2.95
Myths After Lincoln	- Carl Sandburg.	Universal Library (Paperback)	\$1.95
Reveille In Washington 1860-1865	- Margaret Leech.	Universal Library	
paperback -			\$1.95

Library (Cont'd)

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Books may not be "checked out" by visitors or staff, but Lincoln scholars, teachers and others properly and at the discretion of the Librarian may receive special library privileges. The titles listed above and a few more may be borrowed from Miss Belle by staff members for a period of up to three days.

CONTRIBUTING ORGANIZATIONS - ILLINOIS PAVILION - NEW YORK WORLD'S FAIR
1964 - 1965

WGN, Inc.	Special Events and Communications Sponsor
ROBERT R. McCORMICK CHARITABLE TRUST	Manuscript Room and Library
MARQUIS WHO'S WHO PUBLISHING	Biographies of Famous Illinoisians
R. R. DONNELLEY & SONS COMPANY	Gettysburg Address facsimiles and consultants to manuscript display.
JOHN MORRELL & CO.	Lincoln Art Work
CATERPILLAR TRACTOR COMPANY	Exterior Industrial Exhibit
ABRAHAM LINCOLN ASSOCIATION & SPRINGFIELD CIVIC GROUPS	Model of former State Capitol
VANDALIA CHAMBER OF COMMERCE	Model of Vandalia former State Capitol
NATIONAL ART FOUNDATION	Equestrian Statue

VIRGINIA L. MARMADUKE TO
DIRECT SPECIAL EVENTS FOR
ILLINOIS AT NEW YORK FAIR

Virginia L. Marmaduke, veteran Illinois newswoman and broadcaster, has been named Special Events Director for the Illinois Pavilion at the New York 1964-65 World's Fair.

A native of Carbondale, Miss Marmaduke has worked for the Herrin (Ill.) Daily Journal, the Chicago Sun and Sun-Times, the Chicago Tribune and the National Broadcasting Company.

As director of special events for the Illinois exhibit she will supervise programs in the exhibit's Lincoln theatre and assist in securing national figures for special appearances.

Active in civic and charitable circles throughout the state, Miss Marmaduke is a member of the Chicago Board of Health, a trustee of the Chicago Foundlings Home and a member of the Women's Board of La Rabida Sanitarium for rheumatic fever children.

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W E D ENTERPRISES, INC.
97-45 Queens Boulevard
Forest Hills 74, New York
Phone: IL 9-1300

I M P O R T A N T

TO: Members of the News Media
SUBJECT: Policy Governing Photographic Coverage of the
"Great Moments with Mr. Lincoln" show.

Gentlemen:

We believe that you will witness one of the most exciting and dramatic experiences at the New York World's Fair when you see Walt Disney's "Great Moments with Mr. Lincoln" show at the Illinois Pavilion.

This show is completely unique in its manner of presentation, authenticity and theatrical impact. For the first time, the finest elements of every art medium -- sculpturing, painting, the theater, motion pictures, writing and photography -- have been combined in a single, unprecedented form.

Because of these facts, because of the nature, color, and dramatic appeal of this presentation, it should be seen personally if its full meaning is to be conveyed. Carefully controlled tests have proved that, under even the most ideal conditions, the camera cannot capture the dynamic effect and true atmosphere of this show.

Therefore, it has been decided that no photographs or film footage of any type may be taken before, during, or after any showing of "Great Moments with Mr. Lincoln." Also, no photographs or film clips will be prepared by the sponsors or producers for distribution at the preview.

We sincerely trust that we may count on your traditional cooperation in abiding by this policy.

Thank you in advance,

Most cordially,

Robert Jackson
Robert Jackson
Public Relations Director

FACT SHEET:

DESIGNERS AND BUILDER of the ILLINOIS PAVILION

Skidmore, Owings & Merrill - Architects

Skidmore, Owings & Merrill was founded in Chicago in 1936. Eighteen general partners direct the work in four principal offices-Chicago, New York, San Francisco and Portland. A staff of approximately 600 architects, engineers and technicians provides complete services in the fields of planning, design, engineering and supervision of construction. Work of the firm has been executed in all parts of the United States and in 24 foreign countries. Some of the firm's principal projects include the United States Air Force Academy, Chase Manhattan Bank and Lever House in New York, Inland Steel Building and the Harris Bank Building in Chicago, the Crown Zellerbach Building, in San Francisco and the Tennessee Gas Building, in Houston. Current projects in Illinois include the University of Illinois Chicago Campus, the Brunswick Building and the Equitable Building in Chicago and the Illinois State Bar Association Headquarters in Springfield. Bruce J. Graham is the partner in charge of the State of Illinois Pavilion at the New York World's Fair.

Will Burtin - Exhibit Designer

Called by many "Dean of Exhibition Design", Will Burtin is a former art director of Fortune Magazine. One of his most significant projects was the design of "Life and Work in Kalamazoo, U. S. A. ", the U. S. Information Agency's exhibit at the West Berlin Industrial Fair. The exhibition was part of the U. S. I. A. 's world wide program to acquaint people with life in America. It was eventually converted into a traveling exhibition shown throughout West Germany and later in England.

A student of American history and of Abraham Lincoln in particular, Burtin has said he considers the opportunity of working on the visual presentation of Lincoln's greatness as one of his highest honors.

George A. Fuller Company - Contractor

One of the largest contractors in the country, the George A. Fuller Company is one of the major builders in the 1964-65 New York World's Fair. It received the first certificate of occupancy for an exhibit (U.S. Post Office Building), and has fifteen others, including the Illinois "Land of Lincoln" Pavilion, in progress. Lou Crandall, Chairman of the Board of Fuller, is also a member of the Executive Committee of the New York World's Fair 1964-1965 Corporation. The George A. Fuller Company was founded in Chicago eighty-one years ago and has maintained a continuous construction operation in Chicago during these many years. The first skyscraper, the Tacoma building, was built by Fuller in Chicago in 1889. The Prudential Building, another landmark was also a Fuller project.

GARDNER DISPLAYS

Gardner Displays' Chicago production facility designed and built the interior exhibits for the Illinois "Land of Lincoln" Pavilion. A pioneer in new design concepts for product presentations, Gardner has been well represented in virtually every trade show, exhibition and world's fairs since 1933. Established more than 30 years ago, the company has offices located in Pittsburgh, Columbus, Detroit, Washington and New York. More than 30 other areas at the New York Fair display examples of Gardner exhibit work.

GENERAL INFORMATION

The Illinois "Land of Lincoln" Pavilion
World's Fair
New York, 11380

PHONE: Ar-1-5010

Building and Site

The only all brick structure on the Flushing Fairgrounds, the Illinois Pavilion is "native" from the ground up. Its 252,000 reddish brown bricks were specially fired in Danville, Ill., kilns.

The enclosed area and exhibit courtyards total 35,000 square feet and are set on a 55,000 square foot island-site surrounded by visitor walkways.

Low profile and flowing lines make the building an architectural reflection of the Prairie State and the simplicity of Abraham Lincoln. The building has no corners and no windows. The curvilinear walls continue on to form entrance and exit "necks" instead of doors to facilitate easy flow of traffic.

Landscaping includes trees and shrubs native to Illinois. More shrubs are used in the courtyards around the "rest benches" and outdoor display areas.

The Illinois Message

Illinois' inspiration for greatness continues to flow from the influence and philosophy of its greatest son, Abraham Lincoln.

(more)

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Its Pavilion at the New York World's Fair seeks to demonstrate how the Lincoln precepts of liberty, equality and progressive leadership account for many of Illinois' accomplishments and set the goals for the State's plans.

In film, photographs and narration Illinois will show itself as an ideal scenic and historical vacation land and an exciting place for a business/pleasure stopover.

The great metropolis of Chicago, called "the most American city" by foreign visitors, will beckon from the shore of Lake Michigan. From their scenic and beautiful unspoiled hillsides and lakes and streams, the Southern Illinois Ozarks will wave a regional hello.

As the best balanced economic unit in the 50 states, Illinois will tell its story from tip to tip in an illustrated inventory of its diversified assets.

"Great Moments With Mr. Lincoln"

Probably one of the most talked-about attractions at the Fair is the Pavilion's presentation of Walt Disney's "Great Moments With Mr. Lincoln" show. It will be shown daily in the 500-seat Lincoln Theater in continuing 12-minute performances.

Created by Disney's WED Enterprises Inc., Abraham Lincoln is shown talking, standing, sitting and gesturing in life-like action, through the new medium known as "audio-animatronics."

(more)

3)

The speech consists of selected excerpts from Lincoln's own words, as appropriate today as when he spoke them more than 100 years ago.

Rare Lincolniana

The Illinois Pavilion has brought to the New York Fair one of the finest presentations of rare Lincolniana ever assembled for a major international event.

Starring is the Illinois-owned, original Gettysburg Address manuscript brought from its permanent home in the Illinois State Historical Library for its first public showing in New York. Guarded by Illinois State Troopers, it is displayed under glass against a velvet background in a special alcove in the Manuscript Room.

In the entrance courtyard is the Gutzon Borglum "shiny nose" Lincoln bust, cast from the original sculpture which stands at the assassinated President's Tomb in Springfield, Ill. World's Fair visitors will be encouraged to rub its nose as has long been the affectionate custom at Springfield.

Making its first trip outside Illinois, is the Lincoln Totem Pole, a tribute carved by Alaskan Indians in gratitude for their freedom from slavery. It is said to be the first carved likeness of the Great Emancipator and shows a top-hatted Lincoln at its tip.

(more)

The new Anna Hyatt Huntington sculpture showing Lincoln as a horseback riding student will be unveiled in the entrance courtyard for its first public showing.

Known as dean of American sculpturesses, Mrs. Huntington, 88, has contributed her work to Illinois through the National Arts Foundation. At the close of the Fair it will be placed at the entrance to New Salem State Park, a restoration of the log cabin village where Lincoln grew to manhood.

For the first time in history, a collection of every known photograph of Abraham Lincoln will be presented in the Pavilion Gallery. The unique display of 119 photographs includes 15 which have never before been on public view.

A Lincoln Library where visitors may pause in quiet offers books about Lincoln as well as current books about Illinois and its accomplishments.

In the exit courtyard a log by log restoration of the cabin where Lincoln once served as New Salem postmaster will show how Illinoisans lived in that day. From its porch and veranda special programs will be presented by visiting groups from Illinois towns and organizations.

The Illinois of TODAY and TOMORROW

Around the courtyards, outdoor displays will show the Illinois of "Today and Tomorrow", demonstrating the State's leadership in industry, agriculture, recreation and tourism and its new role as a world port and in international trade.

(more)

At the State Information Center in the exit courtyard interesting literature about Illinois and its glories will be offered.

Personal information on its scenic and historic highways and byways will be available.

A check list card will be distributed so that visitors may request specific literature to be mailed back home to them for later study.

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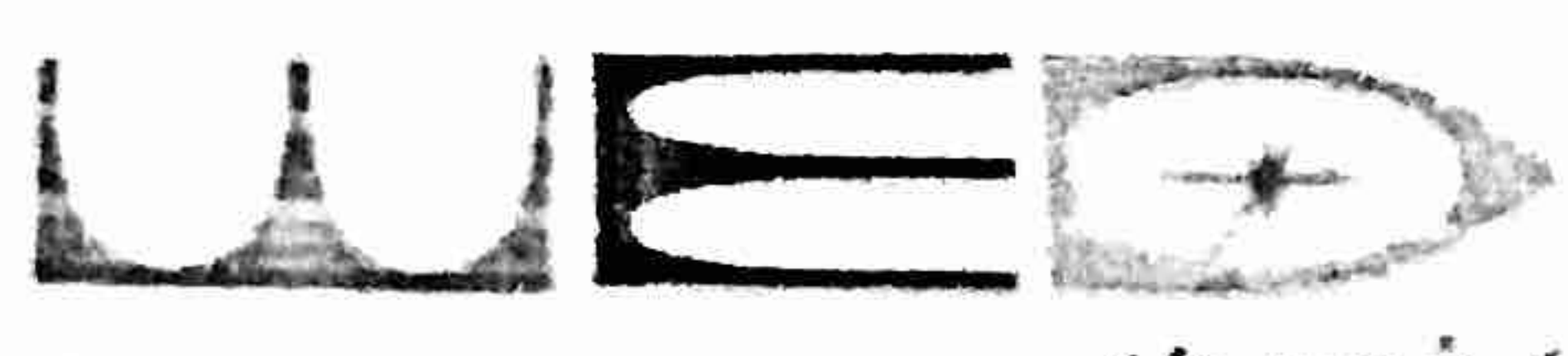
For further information:

PAVILION STAFF

James A. Cassin, Executive Director
Richard d'Anjou, Pavilion Manager
Virginia L. Marmaduke, Special Events Director
Irene Repa, Administrative Assistant

WED Enterprises, Inc. • 800 Sonora Ave. • Glendale 1, Calif. • CH 5-8951
Created by Walt Disney
for Walt Disney
Audio-Animatronics
Inc. Company
d. Dr. Zylak
mering
show
actu
animat

from



Robert Jackson

imagineering

FOR YOUR INFORMATION

PROFILE

"GREAT MOMENTS WITH MR. LINCOLN"

An "Audio-Animatronic" Show For
The Illinois State Pavilion
New York World's Fair 1964-1965

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Introduction

Walt Disney has long held the belief, shared by many other Americans, that more of us should recognize the extraordinary influence of historical events on our lives today. He has constantly searched for new and inviting ways to help Americans become more aware of history's significance in the future development of their nation.

His efforts have been recognized officially on several occasions. In February, 1963, former President Dwight D. Eisenhower presented Walt Disney with the Freedoms Foundation's coveted George Washington Award as "Ambassador of Freedom for the U. S. A." The citation reads in part:

"For his educational wisdom and patriotic dedication in advancing the concept of freedom under God.

"For his unflinching professional devotion to the things which matter most -- human dignity and personal responsibility.

"For his masterful, creative leadership in communicating the hopes and aspirations of our free society to the far corners of the planet."

Here, Walt Disney tells in his own words how he hopes to further these goals with his "Great Moments with Mr. Lincoln" show.

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"Most Americans will agree with me that no man has had more of a positive impact on a nation than Abraham Lincoln has on our Country. He is venerated not only in our land but in many other parts of the world. Yet I have always felt that too few people realize that Lincoln's concepts and philosophies are as useful, as necessary, as applicable today as they were when he pronounced them a century ago. His analysis of freedom and its true meaning, his approach to justice and equality, his own courage and strength -- all are as vital in the 1960's as they were during the mid-1800's.

"There are many fine statues of the great Civil War President and an even larger number of Lincoln portraits and photographs. Many of us have spent memorable moments in theaters as some of our best actors have brought him to life on the stage or motion picture screen. Hundreds of volumes have been written about the man Lincoln, and some of his speeches and writings are still among history's most often quoted passages.

"Each of these has contributed to our knowledge of Lincoln and has given us some insights into his character.

"I felt for many years, however, that there must be some way . . . some undeveloped means of communication . . . perhaps some new art form . . . that could combine the best of traditional media to capture consistently the appearances and mannerisms, the warm sincerity and the contagious dedication of Abraham Lincoln.

"Such a medium, I realized, would have to offer the three-dimensional authenticity created by a talented sculptor, as well as the color and life left on canvas by the genius-painter's brush. The drama and personal rapport of the

character were indispensable. This technique must be in the artistic, technical and consistency of the medium picture. From the best ideas of artists would come the proper atmosphere which this medium must create. And, finally, Lincoln's own pen must supply the most important element of all -- the message.

"For more than a decade our staff of artists, sculptors, engineers, architects, researchers and other technicians have spent thousands of man-hours and more than \$1 million to develop and perfect the system we call "Audio-Kina-tronica." Recent improvements in this system now make it possible for us to utilize and combine the qualities of all of these more familiar art forms. It permits us to come as close as possible to capturing the true spirit, physical likeness and personality of Lincoln, which we can convey to so many people.

"The secret of its effectiveness, regardless of its amazing flexibility and efficiency, lies in its application. That is why we set the highest standards for our guidelines in preparing the show for the Lincoln Theater in the Illinois State pavilion. Imagination would have to be tempered with authenticity. Drama must intertwine with serenity. Fantasy would be entirely abandoned since its presence would defeat our purpose. Reserve was demanded, but it would have to take the form of subdued excitement. And dignity would have to be the constantly sounded keynote.

"When we set out to select the speeches and writing for the monologue in the show, we decided to bypass the "Gettysburg Address," even though its poetic qualities and poignant message are unexcelled. Because it is so familiar to nearly every American, we felt that it would not contribute significantly to our purpose -- an in-depth, fresh presentation of Lincoln's principles, ideals and philosophies.

"We hope the audiences in the Lincoln Theater agree that we have achieved our goals. We believe it is much more than a new entertainment medium or art form; it is a different and exciting way to stress history's importance to each of us and the applicability of its lessons to our everyday lives."

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DESCRIPTION OF THE "GREAT MOMENTS WITH MR. LINCOLN" SHOW

Created by Walt Disney and designed by WED Enterprises, Inc., "Great Moments with Mr. Lincoln" brings to the theater stage a unique dramatization of our American heritage. At its heart is the president who saved our code of laws, the Constitution, in its greatest hour of crisis a century ago.

Special Disney techniques of three-dimensional animation ("Audio-Animatronics"), projection, staging and stereophonic sound combine to create the Lincoln show. At times, through the use of sound speakers located throughout the auditorium, the audience itself seems to participate in the proceedings . . . as though they are in the crowd at one of Mr. Lincoln's speeches.

Highlight of the show are excerpts from Abraham Lincoln's famous speeches and writings, delivered from the stage by Walt Disney's life-like Lincoln figure.

Lincoln first appears seated in thoughtful dignity. But as the narrator introduces his address, he "comes to life." Apparently immobile moments before, he rises to his feet and speaks, delivering his address with complete coordination of movements and speech . . . and many mannerisms of the 16th President.

An emotion-stirring finale finds Lincoln again seated, now silhouetted against the imposing dome of the Capitol building in the early light of dawn.

As singing voices, joined in harmony, seem to move through the audience like an invisible procession, viewers are encompassed in a stereophonic choral presentation of "The Battle Hymn of the Republic." At the same time, the crimson and white sky behind Lincoln dissolves into a symbolic representation of the American flag, the clouds billowing into stripes, the stars twinkling in a field of blue. With the curtains fully opened, this "flag" spreads across the background of the entire stage.

Shows will be presented on a 12-minute cycle, or five complete performances per hour. The Lincoln Theatre will accommodate 500 persons, enabling 2500 persons per hour to view the show.

SPECIFIC INFORMATION ON LINCOLN FIGURE

The prototype Lincoln figure was first developed about five years ago and has been used since for experimentation, refinement and improvement. Work has resulted in sophistication of techniques and devices to be used in the new figure.

WED "imagineers" -- artists, model-makers, sculptors, engineers and mechanics -- spent a total of more than five months in research alone to assure exact likeness and measurements.

Dimensions of the face were taken from an actual life-mask of Lincoln. The eyes were created from an intensive study of many photographs, paintings and written descriptions, including one in Mrs. Lincoln's diary.

Other dimensions came from biographical works, although not all historians agree on Lincoln's height and weight.

Work on the new figure began with the creation of the head. A detailed model was first sculptured in plastiline (plastic clay) using Lincoln's life mask. From this, a flexible skin was then fabricated over a rigid plastic structure. The features from the original model were maintained to the most minute detail.

The hair and beard were created by a professional wig maker. Hands were cast from actual hands of a man of comparable size. Eyes were created by WED artists, using techniques similar to those employed by prosthetic eye manufacturers, and dental techniques were used to design the gums and teeth.

The figure stands approximately six feet, four inches and weighs about 140 pounds. (Lincoln is believed to have weighed about 180 pounds, but this figure is lighter because of a specially designed metal framework to facilitate movement.)

The new figure will be capable of 48 separate body actions, as well as 17 head motions and facial expressions, all performed in life-like movement and mannerisms. This flexibility permits a total of nearly 275,000 possible combinations of action.

Costuming includes a black suit; white, high-collar shirt; black string bow tie; vest; watch chain; and black high-top shoes.

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FACTS ON THE "AUDIO-ANIMATRONIC" SYSTEM

Life-force of the "Great Moments with Mr. Lincoln" show is highly versatile system of three-dimensional animation called "Audio-Animatronics," an entirely new concept in theatrical entertainment. This WED-designed medium electronically combines and synchronizes voices, music and sound effects with the movements of animated objects, ranging from remarkably life-like human, animal, bird and flower figures to their imaginative, highly stylized counterparts from the realm of fantasy.

Various degrees of sophistication -- from one or two simple movements to many complex body actions and facial expressions, such as those made by the Lincoln figure -- can be preprogrammed for each figure. In fact, the entire show -- theatre lighting, sound effects, stage-curtain operation and background music -- are controlled by "Audio-Animatronics."

To accomplish these amazing feats, WED "imagineers" record audible and inaudible sound impulses, music and dialogue on separate magnetic tapes. Then, with precision usually characteristic only of space-age industries, they transfer these taped "messages" to a single, one-inch magnetic tape, which has up to 32 channels (tracks) controlling as many as 438 separate actions.

Play-back simultaneously relays music and voices to speakers, while sound impulses activate pneumatic and hydraulic valves within the performing figure. Air and fluid tubes and devices expand and contract accordingly to bring about animation. Sound impulses also control stage and theater lighting, permitting an entire show to be controlled from one tape.

The evolution of "Audio-Animatronics" began more than 10 years ago with work on mechanical (cam and lever) $1\frac{1}{2}$ -inch scale model human figures. Seeking more polished and versatile movements, WED launched the electronic-hydraulic-pneumatic approach in combination with the cam-lever principle for several Disneyland attractions, including inhabitants of Nature's Wonderland and the Adventureland Jungle Cruise.

Abandoning cams and levers entirely, WED introduced the first pure form of "Audio-Animatronics" with the summer, 1963, opening of Walt Disney's Enchanted Tiki Room at Disneyland. To the astonishment and pleasure of audiences, 225 "Audio-Animatronic" figures from the South Seas -- birds, tiki gods and flowers -- gather 'round a magic fountain to talk, sing, chant and beat drums. The entire show lasts for 17 memorable minutes.

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NOTE: The basic concept for combining life-like and fanciful objects with sound, preprogrammed and coordinated by tape, is subject to patent protection. All patent rights are owned by WED Enterprises, Inc. Patents have been applied for other features, devices, techniques and processes.

Number 42204-P-I

ILLINOIS COMMISSION • New York WORLD'S FAIR 1964 • 1965

Flushing, New York 11380
Area Code 212 • AR 1-5010

May 23, 1964

MEMO: TO ALL FAIR EMPLOYEES

SUBJECT: SPECIAL SHOWINGS AT THE ILLINOIS PAVILION

Everyone now employed at the World's Fair is cordially invited to attend our Pavilion's attractions and view our exhibits. For those who may find it inconvenient to attend during normal operating hours (10 a.m. to 10 p.m.) the following special schedule has been set up:

Monday, June 1, 1964 (and every succeeding Monday until further notice)

- 9:00 a.m. "The Illinois Story" 12 minute slide and sound presentation on Illinois and Lincoln, serving as a prologue to:
- 9:12 a.m. "GREAT MOMENTS WITH MR. LINCOLN" 12 minute Walt Disney production featuring a life-size animated figure of the late President delivering excerpts from his own writings.
- 9:24 a.m. End of showing, exhibits open to view, including the original manuscript of the Gettysburg Address in Mr. Lincoln's own handwriting.

NOTE: In order to preserve dramatic impact and to insure everyone's enjoyment of the show, no photographs will be permitted inside the theatre and NO ONE WILL BE ADMITTED TO THE THEATRE AFTER THE BEGINNING OF "GREAT MOMENTS WITH MR. LINCOLN."

Our theatre holds 500 people and there should be no difficulty in seating everyone. Should there be an overflow from the first show, a second showing will be scheduled immediately with the "Illinois Story" beginning at 9:12 a.m. and "Great Moments with Mr. Lincoln" beginning at 9:24 and ending at 9:36. No reservations are necessary and admission will be by ID card. There is never an admission charge.

For additional information, please call me at AR 1-5010.

Sincerely yours,

Richard d'Anjou
Richard d'Anjou
Pavilion Manager

RD: LPH

Ralph C. Newman, Chairman, Chicago • Judge James B. Parsons, Co-Chairman, Chicago • Dwight F. Friedrich, Vice Chairman, State Senator, Carle • Clyde Lee, Vice Chairman, State Representative, Mt. Vernon • Gene H. Graves, Secretary, Springfield • Mrs. Vernon Barker, Rushville • Arthur J. Edwell, State Senator, Chicago • Charles M. Campbell, State Representative, Danville • Charles M. Cone, Chicago • George E. Drach, State Senator, Springfield • Edward C. Thompson, State Senator, Morrisville • John C. Lee, State Representative, Chicago • J. Harold Gardner, State Representative, Chicago • Robert Campbell, Belleville • Eldon Harter, Carlyle • Albert Myers, Jr., Springfield • Paul J. Randolph, State Representative, Chicago • L. E. Brainerd, Everett M. Dickson and Paul H. Douglas, Advisory Committee Co-Chairman • James A. Conlin, Executive Director • Richard d'Anjou, Pavilion Manager.