

Ford Times



61st Year
April 1968

Spring in the Blue Ridge
Mustang — The Better Idea Car

Special Section: HemisFair 1968 in San Antonio

Ford Times

The Ford Owner's Magazine



April 1968 Vol. 61 No. 4

Publications Manager
FRED THOMPSON

Editorial Director
FREDERIC W. FAIRFIELD

Art Director
JOHN C. WEIGEL

Senior Editors
JEROME PALMS
HAL BUTLER

Technical Editor
BURGESS H. SCOTT

Women's Editor
NANCY KENNEDY

Art & Design Editors
JERRY L. ANDERSON
LEONARD JOHNSON
MALCOLM T. YOUNG

Circulation Manager
RICHARD W. SMITH

CONTENTS

- 2 Take the High Road to the South**
WILLIAM KEMSLEY
- 7 My Favorite Place to Get Lost**
ERWIN A. BAUER
- 12 Mustang for 1968**
BURGESS H. SCOTT
- 18 Four Little Rivers of Nova Scotia**
MILTON C. WEILER
- 22 Mystery of the New England Caves**
ARTHUR DAVENPORT
- 25 The Fair City of San Antonio**
GORDON GREER
- 30 HemisFair 1968**
LEWIS C. FAY
- 37 This Is the Wide World of Ford**
ROY J. FORREST
- 41 Corpus Christi Is Something Else**
RICHARD MAGRUDER
- 46 What's Going On in the Valley**
JAMES ERICSON
- 50 Aquarena Springs**
BERN KEATING
- 54 Variety, Room, and Comfort**
Mark New Camping Vehicles
Glove Compartment—16
Favorite Recipes of Famous Restaurants—60
Letters—64



Published monthly by
Ford Motor Company
The American Road
Dearborn, Mich. 48121

Cover—Ford Pavilion at HemisFair 1968, Tower of the Americas beyond, as seen by Texas artist Warren Hunter. A special section on Texas and the Fair starts on page 25.

Board of Publishers: T. H. MECKE, JR., *Chairman*, W. P. BENTON, F. W. FAIRFIELD,
L. A. IACocca, P. F. LORENZ, G. B. MACKENZIE, M. S. McLAUGHLIN, R. MORRIS,
J. J. MORRISSEY, J. B. NAUGHTON, J. E. SATTler, L. F. THOMPSON

Copyright © 1968, Ford Motor Company, Dearborn, Michigan—Printed in U.S.A.—All rights reserved



very name evokes visions of furious resistance to Mexican invaders is the only large American community that lures so many immigrants from south of the border that almost half its population speaks Spanish. As a symbol of the modern San Antonio spirit, forget the Alamo. More accurate reflections of the city today are the street vendors' carts that keep ice cream cold in one end and hot tamales warm in the other.

The fairgrounds, on the edge of the business district, lie within reasonable walking distance of many top tourist attractions. Most famous, of course, is the Alamo, smack in the center of town. Davy Crockett met his death here, and so did Jim Bowie, and 186 fellow patriots. Any school boy can rattle off the story—of Santa Ana's numerically superior forces; the defenders' decision to fight to the end; and how the ultimate defeat of the Mexican army was inspired by the courage displayed there.

Bowie was married just a few blocks away, in the graceful old San Fernando Cathedral, whose doors are still open to the public. Close by, on the other side of Military Plaza near the Mexican-American business section, stands the former Spanish Governor's Palace. On a short stroll, you can see where tortillas are made, and you can shop

at the colorful outdoor Farmers' Market for piñatas.

Another of the mandatory sight-seeing stops—La Villita, or "Little Village"—adjoins the HemisFair site. Its plaza is the focus of fiesta entertainment, and its buildings, now the workshops of first-rate native craftsmen, are authentic restorations of houses that were built here in the early 1800s.

Drive to the missions

You have to use your car to see the missions. They lie within less than eight miles of each other, starting at the Alamo—whose original name, seldom used any more, was Mission San Antonio de Valero. Of the other four missions strung out to the south, Mission Concepción and Mission San José are the largest, best preserved, and most rewarding—particularly Mission San José, which is not only a state park and National Historic Site but the most complete mission establishment in the country. San Juan Capistrano is scheduled for reconstruction but at the moment lies largely in ruins. Mission Espada, the most distant from town, is served by an aqueduct constructed 237 years ago and still working.

The missions are the oldest attractions in town; the Paseo del Rio is the newest. The Spanish name means River Walk. Once the river was dirty, neglected, unattractive and a blemish to the city. Some 30 years ago, the winding downtown section

Fiesta mood prevails during "A Night in Old San Antonio" held in La Villita in April



Cafe on the River Walk, beside the San Antonio River
Well-preserved Mission San José is a National Historic Site



was walled and landscaped. Today, thanks to private redevelopment projects that are still going on at a vigorous pace through the Hemis-Fair grounds, the river is a source of community pride. The city's best night spots have located here, places like The Landing and El Poco Loco—natives speak of painting not the town but the river—and scattered among attractive arts-and-crafts and antique shops are some excellent restaurants. All have terraces for good-weather dining, and many cater dinners on boats; the waiter serves the salad as you float down the river, then the boat docks briefly on its way back upstream while the main course is brought on board.

Charm along the River Walk

The river is narrow and seems more like a canal—maybe 40 feet across between stone walls. There is just enough room for dinner boats to turn around. But what the waterway lacks in magnitude it more than makes up for in charm. Cobblestone walks stretch down both of its banks under the fluttering lace of tall, stately shade trees in a setting almost rural in its peacefulness—largely because the river is recessed. To reach it from the clamorous streets that intersect it, you walk down a short flight of steps. The descent is not great—only 15 feet or so—but the noise doesn't make the trip with you. And all you can see of the city from the River Walk are the tops of the tallest buildings—and only by

craning your neck. Torchlight dances on the water after sunset as paddle boats and river taxis glide calmly by, some on their way to the Arneson River Theatre, where the audience watches performers on the opposite shore.

It is a modern city, with many beautiful homes and the nation's largest military installation, Fort Sam Houston. It is a domestic city, unhurried, self-content. It is a city for families, a city for children. It has bridle paths and large parks and a zoo and sunken gardens. It is a city tourists hate to take their leave of. Fortunately, no matter what road you follow home, there is much to see before you drive far. To the northwest, past the dude ranches embracing Bandera, the rugged Texas hill country starts. On the banks of the Pedernales River, straight north, stands the President's LBJ Ranch; you can see it, but the grounds are off limits. Northeast of San Antonio, you can pause to see a show in the underwater theatre of San Marcos' Aquarena. Or go south and pay a visit to the famous King Ranch; there's a loop drive with an entrance near Kingsville. Southeast, connected by a bridge to Corpus Christi, lies Padre Island National Seashore.

Sometimes San Antonio's Mexican flavor leaves an impression so deep on a visitor that he leaves town heading southwest toward Laredo. In three hours, he's over the border. □



Warren Hunter

HEMISFAIR 1968

International Exposition in the Southwest

*HemisFair blends fun with history in a lively tribute
to all the peoples of this hemisphere*

*by Lewis C. Fay
paintings by Warren Hunter*

THE VIEW FROM HEMISFAIR'S Tower of the Americas is a remarkably long one. Long in linear miles—nearly 100 of them on a clear day. Long in time, too. For by peering sharply downward from the 550-foot level of the Tower's revolving restaurant, you can encompass in one optical gulp centuries of man's struggle from savage to sophisticate.

This—and the impacts of succeeding cultures upon one another and upon their neighboring cultures—is the theme of HemisFair 1968.

Fair officials call the theme "The Confluence of Civilizations in the Americas." Apart from its unique status as the first major exposition

in the American Southwest, the fair is a lively tribute to just about everybody in the Western Hemisphere, and as charmingly painless a history lesson as you'll find.

Fun and entertainment are here aplenty, too; but HemisFair 1968 has clung with praiseworthy determination to its original purpose, enunciated around 1963 to a then-skeptical handful of San Antonians. This purpose was, and is, to showcase the individual histories of all the peoples of the Western Hemisphere — and their common march toward the better things.

The selection of 1968 as target year was salutary, too. For San Antonio, long America's main crossroad and marketplace for our south-of-the-border friends, has reached

Restaurant atop the Tower of the Americas provides a spectacular view for diners



The nearly 93 acres of HemisFair 1968 are easily accessible from the city of San Antonio

a venerable 250 years of age in 1968. HemisFair will be a flamboyant, six-month-long birthday party.

The 622-foot Tower, dwarfing San Antonio's skyline, is regarded as a symbol of western man's urge toward higher adventure and broader achievement. Exceeding the Washington Monument in height by 67 feet, and stretching with Texan arrogance 52 feet above Texas' own famed San Jacinto spire, near Houston, the Tower of the Americas ranks as the tallest observation tower in the Western Hemisphere.

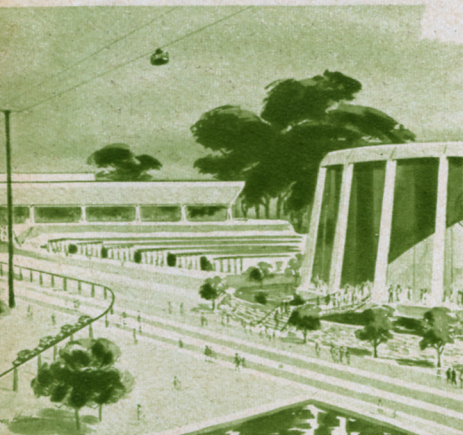
Its restaurant makes one full turn each hour, seats 312 and provides a view halfway to the Mexican border. Two observation levels, one enclosed, one open, accommodate another 900 view-seekers; and when

you tire of the view you can return to earth in 43 seconds, the same time it took to come up—in one of three elevators.

The exposition site, its north edge no farther from the storied Alamo than the outer ranks of the Mexican troops that besieged Crockett and Travis, resembles a rather fluid "L" and includes a widely variegated array of exhibits. You can sample the food of two dozen foreign countries along a rambling international village, Las Plazas del Mundo; you can talk—if your linguistics are up to it—with their people, and watch their indigenous entertainment.

The United States Pavilion pursues the "Confluence" theme with noteworthy success. You'll enter the Exhibit Pavilion, where artifacts, graphics and other three-dimensional exhibits will prepare you for a 20-minute thematic movie—all designed to explain the confluence of cultures that forms the cultural and ethnic backbone of our country.

But the movie itself will be a new experience; and not only in its dramatic, three-phase format — "The Legacy," "The Harvest," and "The Promise" of American culture. It will be new mechanically, as well. First you enter one of three 400-seat theaters; you'll see the first phase on a 15- by 20-foot screen. The screen magically enlarges to 20 by 40 feet for the second phase. And as the third phase begins, the separate screens vanish into the floor, the



Skyride passes the U.S. Pavilion and the Texas Institute of Culture pictured beyond



In this section are found the foreign exhibits amid the historic structures of old San Antonio

walls separating the three theaters flick upward out of sight—and you're in a 1200-seat theater, viewing the final phase on a giant 50- by 150-foot screen.

The theater, like the Tower, the Texas Institute, San Antonio's new civic center and a few other structures, will comprise part of the exposition's legacy—an inheritance of permanent improvements and buildings useful to San Antonio and Texas civic enterprise generally.

The \$10-million Institute of Texan Cultures, constructed by the State of Texas, comprises a massive and exquisite monument to the Big Dreamers of Big Dreams among the greats of Texas history. Sound and graphic media trace dramatically the eras of cattle, oil and outer space.

The wonders of science—and the spooky promises of an automated tomorrow — get full treatment at many of the private exhibits. Here America's industrial giants offer

their own personal and individual statements on "Confluence."

HemisFair groped for and achieved a remarkable feel of semi-tropic languor, which seems almost to transcend the gung-ho spirit of adventure and accomplishment inherent in "Confluence." This feel arises from an ambitious landscaping program that brought a veritable garden wonderland into what was once shabby residences and marginal industries. Now majestic shade trees—many of them as tall as 40 feet, transplanted in HemisFair's construction period—soar over one-time slums; lagoons, fountains and sculpture gladden broad stretches once claimed by dirt lanes and hole-pocked concrete.

Much of HemisFair's highly spiced entertainment will be pegged to a unique feature of the landscape. Mariachis, flamenco dancers and a host of other attractions descend on performances sites by gon-

dola, flowerboat, and even dining barge along a newly created diversion of the San Antonio River.

And if the 92.5 acres of fair site seem a bit much for you on a lazy South Texas afternoon, cheer up! You can always board the mini-rail and meander past virtually every exhibit, even through the middle of some of them. Or, if you wish, a flowerboat will carry you lazily around Folklore Island, where you can savor abundant entertainment.

You can leave your car only steps away from the main gates in a 5,000-car parking lot. Or you can leave it in your downtown hotel garage and board a gondola, discovering HemisFair as you round a river bend.

International exposition

HemisFair 1968 is an international exposition in every sense, recognized by the prestigious Bureau of International Expositions. Also, it's a local-state-national exposition. U. S. participation amounted to \$19.25 million; Texas went for \$10 million; and San Antonio voters bonded themselves to the tune of \$30.5 million — \$20 million for the new civic center, \$5.5 million for the Tower of the Americas, and \$5

million to keep HemisFair guests comfortably air-conditioned.

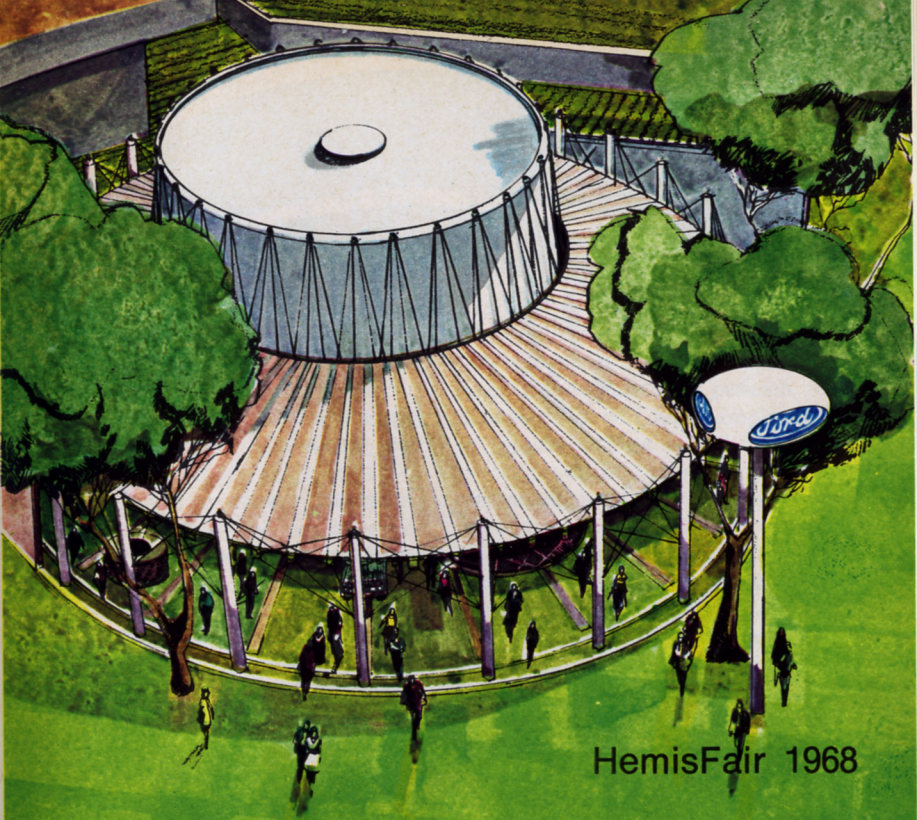
A footnote to the history of HemisFair 1968, when it's finally written, will pay tribute to some planner deep in the heart of the fair's executive offices on South Alamo Street. Plans to clear out the 92.5 acres snagged when the politically potent Conservation Society turned thumbs down on the demolition of a number of long-neglected but historically priceless 19th-century buildings. The solution was not so difficult after all. The ancient traps were propped up, painted up and made a part of the exposition.

As a HemisFair publicist put it: "The antebellum charm of the government sector of HemisFair 1968 was created by the only people who could do the job perfectly—antebellum artisans. Major buildings that will face on the international market plaza, and several other of the exhibit buildings in the area, are century-old dwellings with great architectural significance!"

In any case, an anticipated seven million visitors should round out a comfortable harvest for the Fair's dedicated supporters between its April 6 opener and fold-up time six months later. □



Ford in Texas—Ford moved to Texas in December, 1909, opening a two-man sales and service office in Dallas. The Company began assembling Model T Fords in 1913 and since then has operated plants at three locations in Dallas. Today, there are 2,000 Ford employees in Texas with an annual payroll of nearly \$19,000,000.



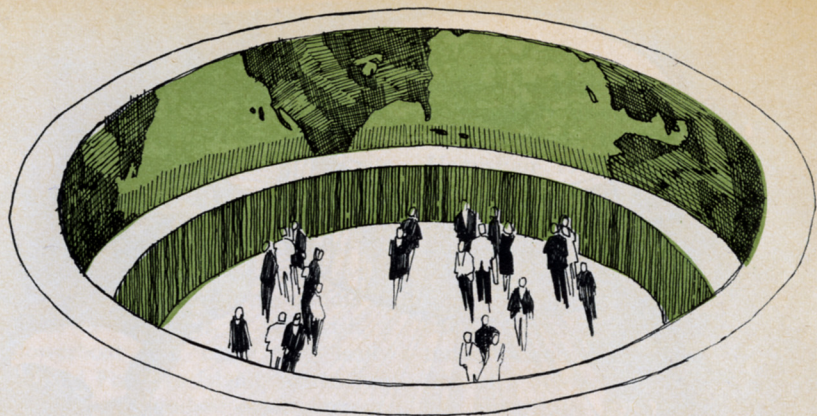
HemisFair 1968

This Is the Wide World of Ford

by Roy J. Forrest

FROM APRIL TO OCTOBER, Ford will welcome all visitors to HemisFair '68 with a unique show and display that will be both entertaining and informative.

To highlight its 58 years as an industrial citizen of Texas and its close ties to all the Americas, Ford



A 360-degree screen surrounds the viewers

Motor Company has erected a beautiful rotunda-type pavilion to house its display at San Antonio's international exhibition.

Nearly a thousand persons each hour will be able to view an unusual circular motion picture, "The Wide World of Ford," that portrays the activities and progress of Ford people. The motion picture depicts Ford Motor Company's historical role and far-reaching involvement in the fields of transportation, agriculture, pure science, education and culture, space, communications and electronics all over the globe.

Nine projectors will flash the 10-minute movie on a screen 16 feet high and 146 feet long that completely surrounds the audience. The screen is made of styrofoam and is mounted on the cylindrical wall. Upon the screen is etched a bas relief map of the world.

The pavilion is a steel building

set off-center within a huge circular floating canopy of translucent vinyl and will serve as the showcase of the 360-degree motion picture. It is 60 feet in diameter and will accommodate 200 persons for each showing. Adjacent to the pavilion, Ford will display its products beneath the sun-screen canopy which is suspended on steel cables. The total site area covers more than 16,000 square feet.

Visitors will be pleased with the ready access to the Ford show. It is located directly across from an attractive fountain and lake area, handy to parking, main gates and walkways leading to other attractions inside the fairgrounds.

E. J. Hillen, Ford's HemisFair '68 manager, promises visitors both convenience and an interesting display, especially the multi-picture movie.

"The motion picture shows how

Ford's better ideas are changing and improving man's ability to cope with the forces of nature and to build a better way of life," Hillen says. "It presents past, present and future in a kaleidoscope of action that at times may be confined to a single still picture on a small part of the screen, and at other times expands to surround the audience."

The show opens with shots of the first Ford car, the quadricycle that Henry Ford made back in 1896, and then it dramatically illustrates—in quick footages—the vast improvements in transportation over the years, along with today's search for the ultimate in better, safer, more efficient products.

The search goes on constantly in the laboratories; on the grueling race tracks of Le Mans, Sebring and Daytona; in the mountainous terrain of the Andes; and many other places around the world.

In a series of lightning impressions, visitors will see and hear how scientists and engineers are contributing to the explorations of space and how they are conducting pure and applied research on many frontiers of knowledge important to mankind. The movie will show the development of new and more efficient agricultural equipment that Ford distributes throughout the Free World to improve cultivation to the land and increase production of essential food crops.

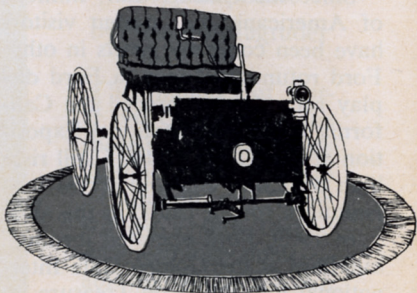
In rapid succession, the motion

picture gives glimpses of Ford's efforts to create new technologies and industries throughout the Americas. It tells of civic, educational and manual arts programs that have been established to help people everywhere achieve their economic and cultural goals.

Visitors to the Ford Pavilion will enter a reception area beneath the canopy, and will have ample time to inspect current model cars and trucks produced by the company, as well as to look over a huge Ford farm tractor, a replica of Henry Ford's original quadricycle, and household appliances made by Philco-Ford Corporation.

Entertainment includes a novel, 13-piece "Autolite-Ford Car Parts Orchestra" whose instruments are made entirely of automobile parts. Specially arranged fiesta music appears to come from a xylophone made of spring leaves, a drum-head

Replica of the quadricycle



stretched over a brake drum, harp strings made of brake cable, a choke-wire banjo, and trumpets fashioned from axles.

The animated instruments swing and sway with the music. Even the music stands are made of windshield glass, and there are electric windshield wipers that swish in time with the music.

The first rotunda

Ford's HemisFair '68 rotunda-type building carries out an exhibition theme that dates back to the company's pavilion at Chicago's Century of Progress fair in 1934.

When the 1934 fair closed, the Chicago rotunda building was disassembled and rebuilt at the company's headquarters, in Dearborn, Michigan. It became one of America's top tourist attractions, housing Ford's seasonal exhibits and serving as a hospitality center for more than 18,000,000 persons who toured the famous Rouge manufacturing area. This original rotunda was destroyed by fire on November 9, 1962.

Since the Chicago fair, millions of Americans and foreign visitors have been company guests in other Ford rotundas. Today, a Ford display rotunda that graced the California Pacific International Exposition at San Diego in 1935 still rises high over that city and serves as a landmark for air traffic in the area.

In 1939, Ford operated thematic buildings at the Golden Gate International Exposition on Treasure Is-

land in San Francisco Bay and at the memorable New York World's Fair on Long Island's Flushing Meadows.

Again, when the Century 21 Exposition in Seattle welcomed its first visitors in 1962, a circular structure occupied a prominent place in the scheme of the Ford Pavilion.

At the 1964-65 New York World's Fair, Ford again used a rotunda-type structure to house its "Magic Skyway" which transported visitors through unique "time tunnels" that created the illusion of a journey from the dawn of history into the world of tomorrow. Visitors traveled the skyway in Ford-built convertibles.

Now, in the old tradition, Ford's HemisFair '68 exhibit at San Antonio extends a cordial welcome to the millions of visitors who will be coming to the fair from all over the Americas. □

Car Parts Orchestra

