

LIFE

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**THE POPE'S
PILGRIMAGE**



PAUL VI KISSES ROCK
AT CHAPEL OF PRIMACY
ON THE SEA OF GALILEE

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**WHAT YOU WILL SEE AT
WORLD'S BIGGEST SHOW**

***New York's
Billion Dollar
Dream Fair***

When the first visitors enter a onetime Long Island swamp on April 22 they will come face to face with the most varied extravaganza ever conceived—the billion-dollar New York World's Fair. In the two years of its life the Fair will entertain, educate and probably exhaust between 70 and 100 million people with a brand of showmanship that is peculiarly American.

Like the multicolored pavilion dome in the picture above, the Fair's existence seems to spring from the brow of its controversial president, Robert Moses. In spite of mountainous difficulties, he has lured 24 states, 51 foreign countries and 350 business concerns to build a dazzling city. The visitor wandering through it will be hit by a succession of stunning images, a visual imaginativeness that is reflected in the paintings on the following pages. He can visit a Cambodian forest or a Buddhist temple, and ride on every kind of vehicle from a cable car to a mobile armchair. He can take a boat trip around the world, watch a judo match, see a life-size replica of Dr. Kildare, listen to an oration from an electronic model of Abraham Lincoln and eat himself spherical at 75 different restaurants. And if he wants to see and do everything, and works at it for five hours a day, it will take him a solid month.

Gleaming like a city of gold, a 54-foot scale model illustrates the Fair's architectural diversity. The Fair will cover a bit more

than a square mile—nine times as much as the Seattle World's Fair. A key to these places appears at end of color portfolio.

An Egg Full of Big Ideas for the Curious

Visitors who enter I.B.M.'s pavilion will take seats on the steep "People Wall," which then rises and lifts them up into the huge egg-shaped "Information Machine," shown here in cutaway. Inside the egg a battery of projectors casts films and images on all sides—a laughing girl, a locomotive, and a montage made up of a data card, a wheel, an arrow and mathematical symbols. These and similar images explain in everyday terms modern techniques of solving problems. In the center of the egg a host who appears to float in mid-air introduces and reiterates main points made by the films.

At right, beneath the canopy of steel "trees" above which the big egg floats, is a cluster of forms which demonstrates systems of measurement, a glass-walled device which uses thousands of falling balls to illustrate a theory of probability, and colored pavilions where electro-mechanical puppets in simple skits explain abstruse concepts of logic. In a typical skit, "The Case of the Elusive Train, or the Plurality of the Singular Green Moustache," Sherlock Holmes shows Dr. Watson how to catch robbers by using methods similar to those of a digital computer.



A Famous Michelangelo for Quiet Contemplation

Amid a screen of votive lights, Michelangelo's *Pietà* is set before visitors in the hushed interior of the Vatican Pavilion. In the background at right, other visitors

enter a chamber where Michelangelo's Sistine Chapel frescoes have been reproduced with transparencies originally done for LIFE. The white Carrara marble *Pietà*

—generally regarded as the supreme work of Michelangelo's youth and one of the greatest of all works of Christian art—depicts the Virgin Mary holding the

body of Jesus after the Crucifixion. The statue has never before been seen outside of its home of almost 465 years, St. Peter's Basilica in the Vatican.

ARTHUR LIDOV



***Sleeping
Nooks for
Footsore
Fairwatchers***

From behind the windows of the upper stories in the Simmons Beautyrest Center, visitors look out at a panorama of the Fair before retiring in their "Rest Alcoves." Simmons has made 46 of these alcoves available at a small fee because, although visitors can ride about the grounds on buses and tractor trains, most will do a huge amount of walking. (It is a mile hike from the Auto Thrill Show to the Oregon Pavilion, or from the Hall of Science to the Boy Scout Center.) In the alcoves weary walkers can take half-hour naps in beds which have disposable sheets and electric push buttons to raise and lower the head and foot. When their time is up, the nappers will be gently awakened by "Beautyrest Ladies."

Reflected in the alcove windows are (from the left) the Pavilion of American Interiors with its display of home furnishings, General Electric's domed Progressland, and the fountains of the Pool of Industry. Behind the fountains stand the towers which support the Swiss aerial tramway; at right is the U.S. Steel Unisphere, and, in front of it, the Festival of Gas Building.



ARTHUR LIDOV

A Mad Moonscape Custom-made for Shutterbugs

Atop the Eastman Kodak Pavilion a moonlike setting especially created by Designer Will Burtin provides an interesting backdrop for omnipresent Fair photographers—

who may also find models in the many visitors from foreign lands. In the background stands a tower faced with color prints which will be seen for miles across the city.

Kodak expects the Fair to be just about the most photographed happening in history, and so, in addition to displays, their pavilion will provide services for camera-pack-

ing visitors—experts to help novices set their cameras, repairmen to fix jammed shutters and stuck film, and a day-by-day guide to the Fair's most photogenic goings-on.



***Fountains and Fireworks to Light
the Night and Delight the Eye***

A complex of pavilions clusters around the Pool of Industry, which erupts with fireworks and rainbow-hued fountains. From left are the glass-faced Hall of Education, filled

with futuristic teaching machines; the double umbrella of Travelers Insurance Companies, where visitors will make a trip through two million years of man's history; the winglike

Bell System building, which will show progress in communication; General Electric's dome-topped Progressland, where Walt Disney's electronic puppets will share the



stage with a demonstration of nuclear fusion. In right foreground, Electric Power and Light Companies' Tower of Light shoots its 12-billion candlepower beam skyward.

PROBLEMS AND PAVILIONS

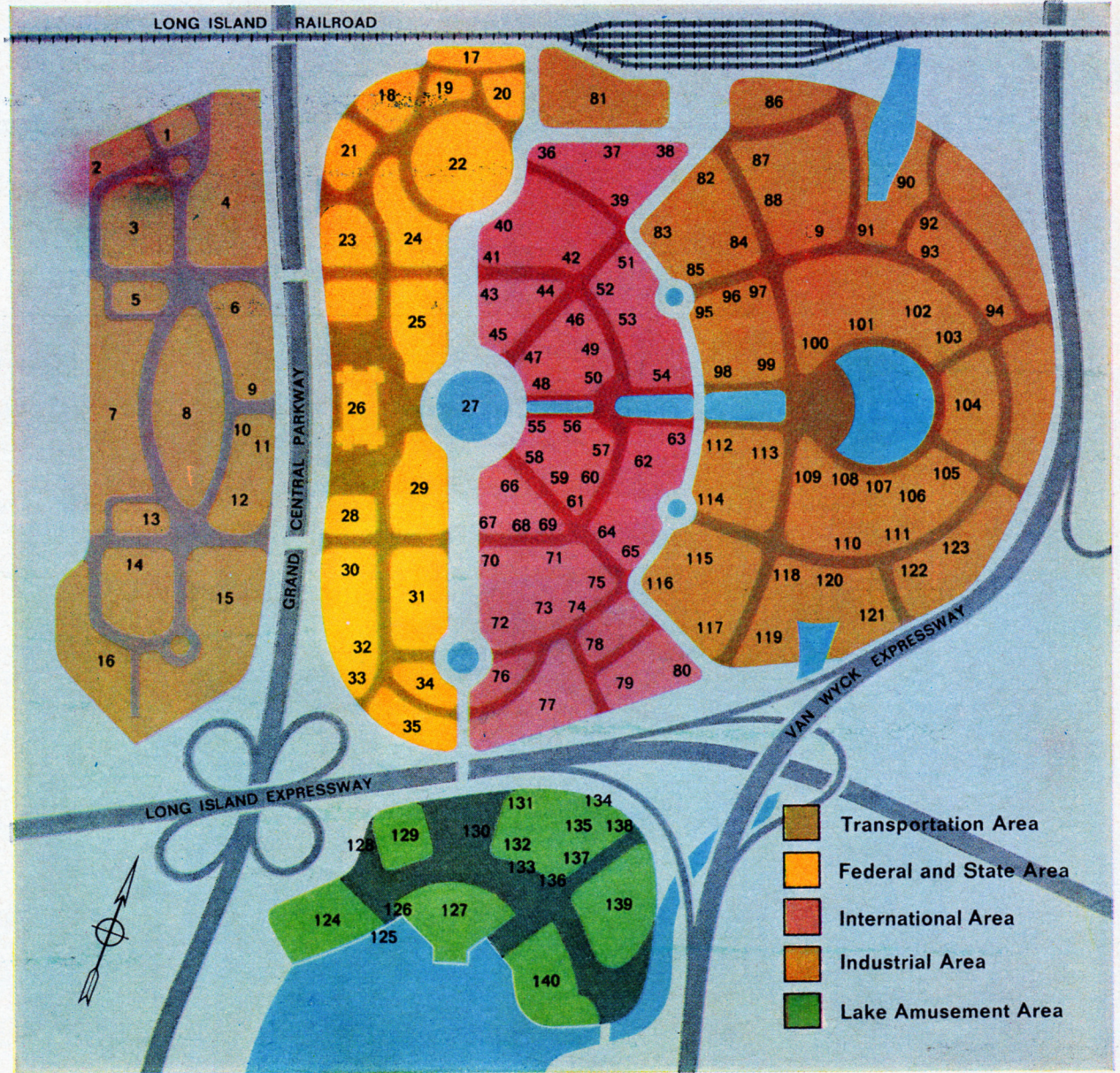
by **DORA JANE HAMBLIN**

From the top of the brand-new heliport at the New York World's Fair site, the startling shapes and sizes of the pavilions look like a smorgasbord laid out for a giant. Ford's 100-foot concrete pylons become the well-picked bones of a standing rib roast. The U.S. government building is a stack of waffles with an unexpected hole in the center for the butter. The Travelers Insurance structure is a giant clam; the Bell System's "floating wing," a filet of flounder; and a concessionaire's "flume ride," a coil of outsize spaghetti. In addition, there are eggs to everybody's taste: the IBM building (hard-boiled), General Electric (poached) and Africa's Sierra Leone building (meringue).

"We've done it with mirrors and magic, sleight of hand and protocol," says the Fair's acerbic, 75-year-old President Robert Moses. A nucleus of about six dedicated Fair officials have done it by endlessly tramping up and down the U.S. and around the world seeking the cooperation and money of both governments and industries.

They were plagued by governments which rose and fell in mid-negotiation, by a boycott imposed by the Bureau of International Expositions in Paris, and by such random problems as a wrangle with New York's Mayor Wagner over ticket prices, the complaints of a band of abstract artists who were miffed because nobody built them a pavilion, and some entrepreneurs who didn't want their junkyards on the Fair site moved. All of which seems unreasonable, considering the fact that neither Moses nor his men thought up the idea of the Fair in the first place.

That particular service was done by an idealistic New York lawyer named Robert Kopple, who back in 1958 reminisced with some friends about the things he'd seen and learned at the 1939-40 New York World's Fair and told them he thought another fair was just what the kids needed today to wise up about the wide world. He mentioned the idea again, later, at a lunch club he belonged to. Unlike most Big Ideas bandied about at lunches, this one survived the afternoon and before long Kopple found himself, in his official capacity as chairman of a volunteer committee to promote a New York fair, sitting in the outer office of New York's Mayor



The Fair's Sights and Where to Find Them

Transportation Area

- 1 CENTURY GRILL
- 2 EASTERN AIRLINES
- 3 HALL OF SCIENCE
- 4 FORD
- 5 UNDERGROUND HOUSE
- 6 AVIS ANTIQUE RENT-A-CAR
- 7 PORT AUTHORITY
- 8 CHRYSLER
- 9 SINCLAIR OIL
- 10 SKF INDUSTRIES
- 11 U.S. RUBBER
- 12 TRANSPORTATION, TRAVEL PAVILION
- 13 SOCONY-MOBIL
- 14 GREYHOUND
- 15 GENERAL MOTORS
- 16 AUTO THRILL SHOW

Federal and State Area

- 17 MONTANA
- 18 ILLINOIS
- 19 WEST VIRGINIA
- 20 MARYLAND
- 21 NEW MEXICO
- 22 UNITED STATES
- 23 CALIFORNIA-HOLLYWOOD
- 24 OKLAHOMA
- 25 NEW ENGLAND
- 26 NEW YORK CITY
- 27 UNISPHERE
- 28 WISCONSIN
- 29 NEW JERSEY
- 30 MISSOURI
- 31 NEW YORK STATE
- 32 ALASKA
- 33 WESTINGHOUSE
- 34 MINNESOTA
- 35 LOUISIANA

International Area

- 36 WEST BERLIN
- 37 BILLY GRAHAM
- 38 AMERICAN EXPRESS
- 39 MASONIC EXHIBIT
- 40 INDIA
- 41 IRELAND
- 42 KOREA
- 43 THAILAND
- 44 ARGENTINA
- 45 MEXICO
- 46 PANAMA-CENTRAL AMERICA
- 47 CARIBBEAN
- 48 REP. OF CHINA
- 49 INDONESIA
- 50 POLYNESIA
- 51 DENMARK
- 52 VENEZUELA
- 53 HONG KONG
- 54 SPAIN
- 55 PHILIPPINES
- 56 LEBANON
- 57 U.A.R.
- 58 GREECE
- 59 MOROCCO
- 60 JORDAN
- 61 SUDAN
- 62 JAPAN
- 63 AUSTRIA
- 64 GUINEA
- 65 SERMONS FROM SCIENCE
- 66 AFRICA
- 67 PAKISTAN
- 68 MALAYSIA
- 69 SIERRA LEONE
- 70 SWEDEN
- 71 SWITZERLAND
- 72 FRANCE
- 73 INTERNATIONAL PLAZA

- 74 HALL OF FREE ENTERPRISE
- 75 AMERICAN-ISRAEL CORPORATION
- 76 VATICAN CITY
- 77 BELGIUM
- 78 CHRISTIAN SCIENCE
- 79 MEDITATION GARDEN
- 80 FIRST NATIONAL CITY BANK

Industrial Area

- 81 SINGER ARENA
- 82 R.C.A.
- 83 PROTESTANT CENTER
- 84 PAVILION
- 85 N.C.R.
- 86 HOUSE OF GOOD TASTE
- 87 WORLD OF FOOD
- 88 MORMON CHURCH
- 89 FESTIVAL OF GAS
- 90 OREGON
- 91 MASTRO PIZZA
- 92 SIMMONS
- 93 AMER. INTERIORS
- 94 FORMICA
- 95 DYNAMIC MATURITY
- 96 ALL-STATE, MACY'S
- 97 COCA-COLA
- 98 7-UP
- 99 DU PONT
- 100 I.B.M.
- 101 EQUITABLE LIFE ASSURANCE SOCIETY
- 102 HALL OF EDUCATION
- 103 TRAVELERS INS.
- 104 BELL SYSTEM
- 105 LIEBMAN BREWERIES
- 106 SCOTT PAPER

- 107 PARKER PEN
- 108 CLAIROL
- 109 GENERAL ELECTRIC CORPORATION
- 110 CHUNKY
- 111 CONTINENTAL INS.
- 112 JOHNSON'S WAX
- 113 ELECTRIC POWER AND LIGHT EXHIBIT
- 114 GENERAL CIGAR
- 115 PAN AMERICAN GARDEN
- 116 MEDO PHOTO
- 117 KODAK
- 118 SCHAEFER CENTER
- 119 PEPSI-COLA
- 120 JULI-MAR FARM
- 121 BETTER LIVING
- 122 RUSSIAN ORTHODOX CHURCH
- 123 BOY SCOUTS

Lake Amusement Area

- 124 FLORIDA
- 125 SANTA MARIA
- 126 MARODA BOAT RIDES
- 127 AMPHITHEATRE
- 128 A.M.F. MONORAIL
- 129 CONTINENTAL CIRCUS
- 130 BRASS RAIL
- 131 AMERICAN INDIAN
- 132 CHUN KING
- 133 WAX MUSEUM
- 134 FLUME RIDE
- 135 AERIAL RIDE
- 136 PUPPET SHOW
- 137 DANCING WATERS
- 138 JAYCOPTER RIDE
- 139 TEXAS PAVILION
- 140 HAWAII

CONTINUED

Squabbles with a Mayor, Educators, Junk Dealers

FAIR CONTINUED

Robert Wagner. Also in the outer office was a framed Great Seal of the City of New York which displays prominently the date "1664."

Now 1664 was the year in which British soldiers under the Duke of York ran Peter Stuyvesant and his fellow Dutchmen out of town and changed the city's name from New Amsterdam to New York, so 1964 just had to be the 300th anniversary of something or other. When Kopple emerged from Mayor Wagner's office he had a certificate making him the city's official representative in planning a Tercentenary Celebration for 1964. That, he figured, put him in business. But world's fairs nowadays are made more of money than of dreams, and before long both Kopple and his plans were up to their necks in politics and financial problems. Both Seattle, Wash. and Washington, D.C. had plans for fairs in the '60s and neither they nor their friends in governmental circles welcomed New York City to the sweepstakes.

When the smoke had cleared, by May of 1960, Kopple was out and the New York World's Fair 1964-1965 Corporation was headed by Robert Moses, famed as New York City's hard-driving, incorruptible builder of roads, parks, tunnels, bridges and controversies. He brought with him a handful of trusted lieutenants from the gigantic Triborough Bridge and Tunnel Authority, of which he is still chairman, and the New York State Council of Parks, from which he resigned to take over the Fair.

Moses waded into the first big problem: how to pay for the thing. High original estimates of the Fair's cost had scared away the moneymen and Moses set out to find more sensible figures and a way of meeting them. He is financing his Fair with an issue of \$35 million worth of 6% bonds, \$24 million from New York City for "park improvement" (both sums will be repaid from Fair proceeds and the site will be turned into a park when the Fair is over) and about \$30 million in advance ticket sales and prepayment of rental for space at the Fair. Exhibiting nations and industries will pay for their own temporary pavilions and their expenditures, which far exceed the Fair corporation's, and will bring the total cost of the show to at least a billion dollars.

So far so good, but then Prob-

lem No. 2 came up: if the Fair didn't put up any buildings, who would? Foreign governments were unlikely to, because the Bureau of International Expositions, which limits world's fairs to one year each and to one country in each decade, was still annoyed over the 1939-40 New York Fair's flouting of its rules and, anyway, it had given its blessing to Seattle in 1962 and couldn't sanction another U.S. fair for 10 years. The U.S. is not a member of the B.I.E., because U.S. fairs are not government-run, and Moses told the international group that since he couldn't join them he would lick them—by going under, around, and through to private industry and individuals just as he meant to approach private industry and individuals in the U.S.

It worked. Although Britain and the Netherlands chose not to resist the B.I.E., more than 50 other nations agreed to be represented either because they decided to ignore the rules or because Moses' far-roaming salesmen found a way to circumvent them.

The Fair will have heavy representation from the Orient (Japan, Nationalist China, Indonesia, Hong Kong, Korea) and from Africa, but there will be notable absences: Britain's Commonwealth, some big Latin American countries, Russia and her satellites. Perhaps it's just as well that the Communist countries won't be represented, although the U.S. State Department and Russia did carry on long negotiations on the subject without ever reaching an agreement. For the 1964-65 World's Fair will be dominated by industry, from at home and abroad. The Communists may be able to fight the State Department to a standstill but how could they hope to compete with the showmanship of GE, GM, IBM, Ford, Chrysler, Bell, U.S. Steel, Westinghouse and the Coca-Cola Company? These and other giants have been persuaded that putting up handsome pavilions and stuffing them with entertainment will so boost their image with buyers that it's worth staggering sums—it has been estimated Ford's investment will be \$30 million.

All the while the salesmen were luring local and foreign governments and industries to the Fair, the physical problems of providing them ground space and facilities loomed at the mucky Flushing Meadow site. The 1964-65 Fair will house more than 175 pavilions

on 646 acres—the biggest World's Fair ever and more than nine times as big as Seattle's fair. A million cubic yards of dirt have been picked up and shoved around, 50 miles of pipe and 500 miles of cable laid underground for water, gas and electricity.

Inevitably, though the Fair and the construction unions signed a no-strike agreement back in 1961, there have been minor snafus and frayed tempers as the massive job went on and the clock ticked away the months and days before the opening. One wildcat strike held things up because of some non-union drivers of cement trucks, and there was a minor flurry when some museum directors discovered that under union rules they could neither hang the masterpieces they had brought to the Fair nor letter the name plates under them.

These disputes were as nothing, however, compared to problems which arose under a catch-all category which for want of a better description may be called the art syndrome vs. the business syndrome. In this combat zone came the ticket price hassle, the artists' squawk and the junkyard war.

When Kopple first thought up the Fair, he envisioned it as an educational device for children, and anybody who owns or has dealt with kids knows that that's an art. It turned out that a lot of other people, including Mayor Wagner and the New York superintendent of schools, bought Kopple's education idea. They wanted all school children admitted to the Fair for 25¢ but Moses and Co. had decreed that those under 12 should pay \$1 and those over 12, \$2. Moses argued that even a movie costs a buck in New York these days and that to lower his prices for the greatest spectacle on earth might cost the Fair something close to \$9 million. Battle raged for a year and a half before Moses agreed to admit children, within a 50-mile radius, for 25¢ each in groups when accompanied by a teacher (no charge) during the school week and the school year.

Similar attention to monetary detail landed the Fair in controversy with U.S. artists. To oversimplify the matter, a committee representing a dozen artists' societies wanted a pavilion for the exhibition of contemporary American art, and Moses, who was sworn not to use Fair money to build buildings ("Grover Whalen did that in 1939-40 and busted the Fair"), refused. "If the artists want space," he said, "why don't

they go into the U.S. pavilion? Or raise some money and build a pavilion? We'll rent them the space." The contemporaries will in fact be represented in the New York State pavilion, which has commissioned original works including such items as 1) a comic-strip redhead laughing, 2) a group of tuxedos sprayed with polyester resins to harden them, and 3) an assemblage of parts from smashed automobiles.

The latter entry is peculiarly symbolic because there has been a lot of automobile agony in connection with the Fair. Construction of three giant new or extended highways has been going on around the confusion of the Fair site for months, frustrating thousands of commuters who drive from Long Island to Manhattan. An irate New York motorist is currently suing the state for plugging the Fair on the 1964 license plates; he claims motorists should have the right to remove the plug if they want to, or else make the Fair pay for the free advertising. Most harassing of all the automobile squabbles has been the "junkyard war." Several dealers in spare parts from smashed autos operate a vast junkyard area at the very threshold of the Fair grounds. Moses proposed to take over their odorous acres and turn them into temporary parking lots for the Fair. The junk dealers replied, with some heat, that they were both employers and taxpayers and they intended to keep on doing business at the same old stand. The outcome of this battle is still unresolved.

So is the larger problem of art vs. business in the whole matter of taste. Robert Moses and his men have made points with the good-taste crowd by banning nudes, girlie shows and flimsy "midway" attractions from the Fair. They have lost points with the same group by refusing to set much more than general size limits on individual pavilions or their over-the-counter sales areas.

"The buildings at the Fair were meant to be obtrusive," says Moses. "Why should somebody put all that money into a pavilion and then not be noticed? And why shouldn't they sell something, if people want to buy?"

It's unlikely anybody can truly judge the Fair's triumphs over all its problems until some round-eyed descendant of one of the millions of visitors starts singing, sometime in the future, one of '64-'65's slogans: "Don't meet me in St. Louis, Louis, meet me at the Fair."