

THE FAIR GAME

By TREVOR L. CHRISTIE

FROM the Crystal Palace to Little Egypt to the Atomium, world's fairs have evolved, in a little more than a century, not merely a mystique of their own but also a rationale that defies logic. They have endured despite wars, depressions, epidemics, murder, mortal accidents, and one Presidential assassination.

The "Great Exhibition of Industry of All Nations," the first truly international exposition, held in London in 1851, had as its patron Queen Victoria's consort, Prince Albert, who was president of the Society of Arts. Its creator was Joseph Paxton, a versatile landscape gardener and engineer. Paxton designed a huge glass structure in the shape of an African water lily exactly 1,851 feet long, 450 feet wide, and covering twenty-six acres. It made history as the Crystal Palace. The London *Times* promptly branded it the "Monstrous Greenhouse," and the experts predicted in Parliament that it would blow down in the first strong gale or, at the very least, crash on its visitors' heads.

But when it opened on May Day in Hyde Park, it was a sensation and its critics were silenced. More than forty nations, including the U.S., sent their industrial and artistic treasures. There were 14,000 exhibitors in all. Although Washington gave it scant support, the

American exhibits comprised McCormick's Reaper, Colt's repeating pistol, Goodyear India rubber goods, false teeth, artificial legs, coffins, and trotting sulkies. Sculptor Hiram Power's nude statue *The Greek Slave* was one of the biggest hits of the show.

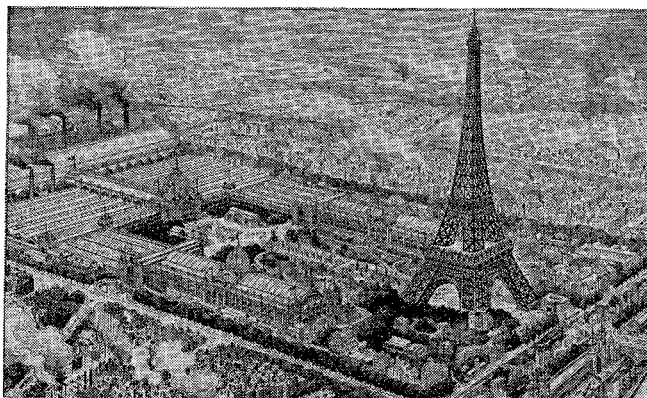
The fair drew more than 6,000,000 visitors and turned a profit of \$750,000, setting a precedent that has rarely been followed. (The profit went to found the Victoria and Albert Museum.) In his "Ode to the Fair," Thackeray confessed to a "thrill of love and awe." Victoria wrote of opening day that "it is a day to live forever. God bless my dear Albert, God bless my dearest country, which has shown itself so great today." To this day, the British have never been able to repeat their triumph of 1851.

Envious over the British success, a group of New York blue-blood businessmen, including *Tribune* Editor Horace Greeley, promoted the first world's fair on American soil in 1853. Rejecting Paxton's plans, they settled for a smaller Crystal Palace in the form of a Greek Cross, with a dome 150 feet high. They opened it on Reservoir Square in 1853, on the site of the present Bryant Park. The *Illustrated News* editorialized that the exhibition "solicits our gaze for a sweet sunprint of the glowing future," but the prospective customers disagreed. The site was way uptown from the Battery, the show failed to open on

time, and a leaky roof soaked both visitors and exhibits. Only a million and a quarter patrons showed up, and the venture ended with a loss of \$300,000. (A year later Greeley was clapped into the pokey in Paris on the complaint of a French sculptor who claimed the fair owed him \$2,500 for art work; he passed several days writing articles until his friends freed him.)

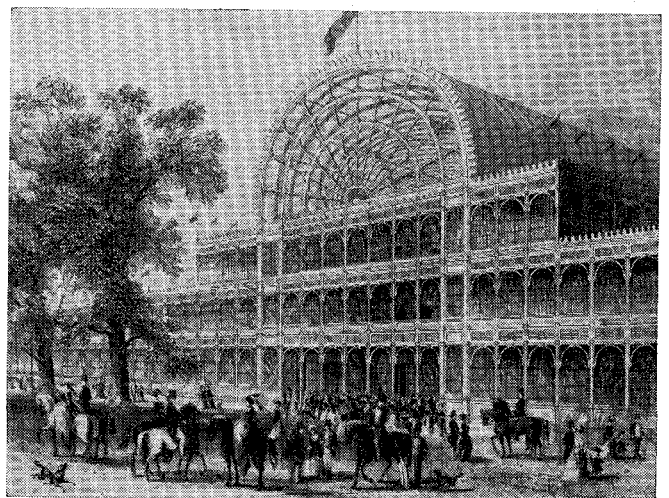
Twenty years later Emperor Francis Joseph of Austria caught the fair disease and sponsored the Vienna Exhibition of 1873 to celebrate the twenty-fifth year of his reign. It was unique in that it brought the nations of the Occident and the Orient together for the first time on common ground: the wooded Prater on the banks of the Danube. This concept was carried out in the construction of the main building, more than half a mile in length, with every country lying west of Vienna on one side and every one to the east on the other. A British diplomat informed his government that "it was indeed a cosmopolitan city for a cosmopolitan gathering, for princes and peasants, for dwellers on the mountains or on the plains. . . ."

BUT it was not ready in time, and again everything went wrong from the start. The spring rains came in torrents, the *fiacre*-drivers went on strike, the innkeepers doubled their prices, and the service was poor at any price. Attend-



—Bettmann Archive.
Above, Eiffel Tower, Paris, 1889.

Right, Crystal Palace, London, 1851. ▶



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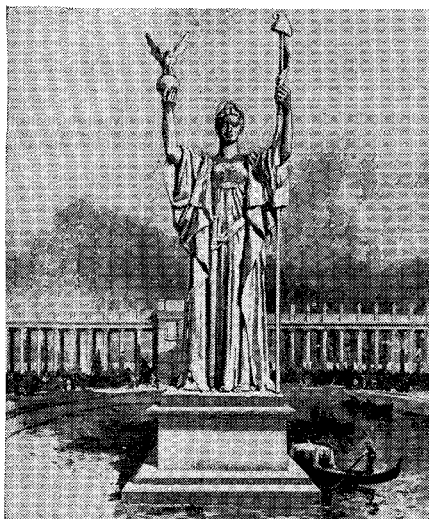
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Statue of the Republic, Chicago, 1893.

ance topped that of the Crystal Palace with 6,700,000 visitors, but the thrifty burghers of Austria and Germany stayed home in droves and the red ink ran in rivers. A correspondent for *Blackwood's* magazine of Edinburgh wrote that "the Emperor should have declared the exhibition open only to close it again un-



—Wide World.

St. Louis Exposition, 1904.

til it had made some advance toward completion."

As the 100th anniversary of the Republic's founding neared, the City of Philadelphia picked up the fallen baton to launch the Centennial Exposition of 1876, the first successful world's fair in the U.S. The city fathers spread a



—Wide World.

New York World's Fair, 1939.

"Mighty Cosmos" of sixty-seven buildings, among them a token Crystal Palace, on 236 acres in Fairmount Park. Thirty-five nations sent exhibits, and there were more than 30,000 exhibitors. Of the visitors on opening day one writer explained how "their looks of glad surprise and expressions of astonishment can easily be imagined by those who have had the good fortune to gaze upon the 'Mighty Cosmos' in all its completed perfection."

They inspected Alexander Graham Bell's telephone ("Mr. Watson, come here, I want you"), George Westinghouse's railroad air brake, Thomas Edison's telegraph, and two contraptions called the typewriter and the sewing machine. More than 8,000,000 customers trooped through the gates to set a fair record and left more than \$3,500,000 in the till. But the federal government insisted on the repayment of a \$1,500,000 loan, so it was a crashing financial failure. Its admirers insisted, however, that it had tended to unify the country after the Civil War, usher in the Machine Age, and offer proof that the Republic had reached its majority. Walt Whitman, in his "Song of the Exposition," blessed it as "earth's modern wonder, history's seven outstripping."

France regained her supremacy with five stunning expositions from 1855 to 1900, but the most memorable was that of 1889, because it produced the Eiffel Tower. It came on the centenary of the French Revolution, and it signaled the birth of modern France. Many nations were nervous about joining in the celebration of such a violent event. Like those before and after, it was laid out along both banks of the Seine from the Pont d'Iéne to the Pont des Invalides, in the heart of Paris. Engineer Gustave Eiffel reared his steel masterpiece 984 feet into the air over the Champ-de-Mars at a cost of about \$1,600,000 and earned the bouquets

Sizing Up the World's Fairs

City	Date	Area (acres)	Number of exhibits	Attendance
London	1851	26	13,939	6,039,195
New York	1853	13	4,854	1,250,000
Paris	1855	24½	20,839	5,162,330
London	1862	24½	28,653	6,211,103
Paris	1867	41	43,217	6,805,969
Vienna	1873	40	25,760	6,740,000
Philadelphia	1876	236	30,000	8,004,274
Paris	1878	66	52,835	16,032,725
Sydney	1879	15	9,345	1,117,536
Melbourne	1880	20	12,792	1,330,279
London	1886	13	—	5,550,745
Paris	1889	72	61,722	32,350,297
Chicago	1893	686	65,000	21,477,212
Paris	1900	336	80,000	39,000,000
Buffalo	1901	350	3,500	8,304,073
Glasgow	1901	—	—	11,559,649
St. Louis	1904	1,240	70,000	12,804,000
Liège	1905	173	16,119	7,000,000
London	1908	140	13,500	8,396,673
Brussels	1910	200	—	4,196,939
San Francisco	1915	635	80,000	13,127,103
Wembley	1924-25	200	—	27,102,498
Philadelphia	1926	450	—	5,852,783
Paris	1931	500	12,000	33,500,000
Chicago	1933-34	424	—	39,052,236
Brussels	1935	375	9,000	26,000,000
Paris	1937	250	11,000	34,000,000
New York	1939-40	1,216½	100,000	44,932,978
London	1951	—	—	18,000,000
Brussels	1958	500	17,000	41,454,412
Seattle	1962	74	—	9,639,969
New York	1964-65	646	—	—

—From Frederick P. Pittera, *The Art and Science of International Fairs and Exhibitions*, as published in *Encyclopaedia Britannica*.



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Others fabricated the magnificent arched Palais des Machines. As for the Tower, Alexander Dumas (the younger), de Maupassant, and Verlaine were among 300 litterateurs who signed a petition of protest against it. The latter, on approaching it for the first time, roared, "Cabby, back off, I have never seen such a horror." But Victor Hugo defended it. Like him, the people loved it and everything else in the fair, and they came 32,000,000 strong—a record up to that time. The 1889 exposition showed a profit of \$1,200,000, allowing for state subsidies, and poured millions of gold francs into commercial coffers in Paris.

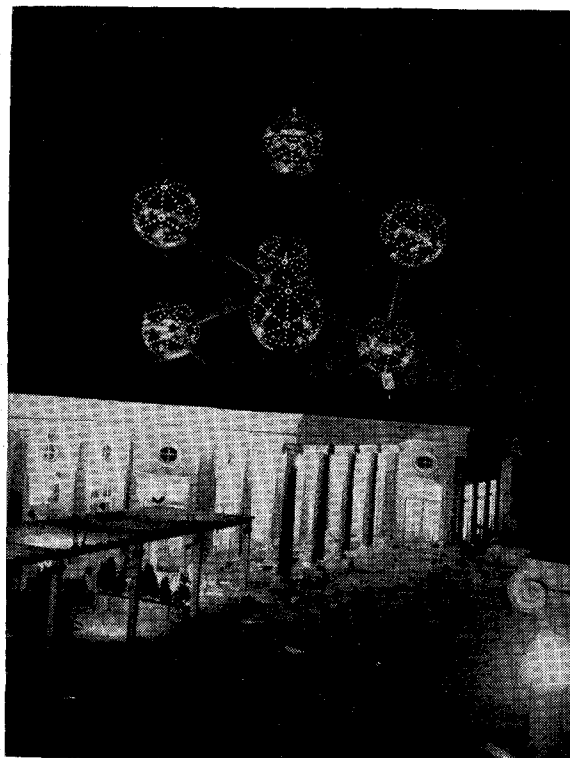
After this supreme effort the French lost their supremacy to the Americans, at least as far as bigness was concerned. The city of Chicago launched the World's Columbian Exposition of 1893 in the trough of a depression. (The ostensible reason this time was to commemorate the 400th anniversary of the discovery of America.) Where the French had concentrated their exhibits along the boulevards of Paris, the Chicagoans created an entirely new "White City" in Jackson Park beside Lake Michigan, with an expanse of 686 acres, or nearly three times that of Philadelphia.

By the calendar it was a year late in opening, but it was a success from the start. Although electricity had already been introduced to Europe at the 1889 exhibition, President Cleveland sent a thrill through the country when he pressed a "magic" button in the White House and turned on the power and light in Chicago. If the electric light was the most important invention to come out of the fair, a strip of soil one mile long and 600 feet wide called the "Midway Plaisance" was the most entertaining. Here it was that "Little Egypt," the Oriental wiggler, captivated the yokelry with her *danse du ventre* on the "Streets of Cairo." Here it was that the original 250-foot Ferris wheel, the sire of all big wheels, gave vertigo to thousands as they soared aloft. Most critics claimed that the fair's structures had a beneficial effect on American architecture as the "New Classicism," but the great Louis Sullivan, designer of the Transportation Building, thundered that "the damage wrought by the World's Fair will last for half a century." Beneficial or not, more than 21,000,000 attended the show, and it earned a profit of nearly \$500,000, the first in American fair history.

The Pan-American Exposition in Buffalo in 1901 was not a great fair, as such

shows were beginning to go, and apparently had no real commemorative excuse for being. It was unique in that the waters of Niagara Falls supplied its power, and it is chiefly—and mournfully—remembered as the scene of the assassination of President McKinley by an anarchist in its closing days.

In terms of Gargantua, the Louisiana Purchase Exposition of 1904 in St. Louis stands alone in the annals of world's fairs. There has never been anything like it before or since. Its theme was the celebration of the cen-



The Atomium, Brussels, 1958.

tenary of Thomas Jefferson's historic real estate deal with France, but its overweening objective was to outstrip the Chicago Fair and every fair ever held. Under the whiplash of Governor David R. Francis, a driving dynamo of a man, a shiny new city was laid out in Forest Park on the outskirts with an area of 1,240 acres, or about two square miles—nearly twice as much as Chicago's and more than the total of all U.S. fairs up to that time. Into this space were packed more than 1,500 separate structures, fifteen of them major "palaces" covering up to twenty acres each. (One building was so large that an exhausted buff estimated he had walked nine miles to see every last exhibit.) They laid out thirteen miles of exhibition railway with seventeen stations, forty-five miles of roadway, and a water route for boats, nearly two miles long.

The grounds were not only large enough to embrace the fair, but they swallowed the Olympic Games and the Democratic National Convention with-

out a hiccup. (The Democrats nominated Judge Alton B. Parker of Illinois for President.)

Like Chicago, the opening missed the anniversary by a year but nobody minded. Among 70,000 exhibitors were thirty-odd foreign pavilions and forty-five state and city buildings, including all the thirteen states carved out of the Purchase. The French sent a replica of the Grand Trianon to show their goodwill over the lost territory, and the Germans, mindful of the large colony of their countrymen in the area, a copy of the Charlottenburg Palace. Whereas Chicago could show only one sputtering "Horseless Carriage," St. Louis boasted an exhibit of more than 100, with one, the White Steamer, that had rumbled all the way from New York without an accident.

During the fair, working experiments were carried on with Marconi's wireless telegraph. Communication was established between two towers on the grounds, but before the fair's close, the engineers were sending messages, usually of derision, to Chicago, 300 miles away. The new science of aeronautics also got a big play. The Brazilian pioneer, Santos Dumont, brought his famous "Number Seven" dirigible over, but the envelope was slashed open before he got it uncrated and he went home in a huff.

The sensation of the show, however, was the "Ten Million Dollar Pike," a rival to Chicago's "Midway." If your feet held out you could watch the Boer War fought daily with a real-life hero; the battles of the Republic from Bunker Hill to Custer's Last Stand; the "Creation" from chaos to the fabrication of Adam and Eve; the "Crucifixion" in the Holy City of Jerusalem; and the "Hereafter" from Satan's torrid domain to the Gates of Paradise. Little Egypt didn't do so well this time, but Jim Key, the "educated horse," wowed them with his answer to mathematical riddles. On closing day President Theodore Roosevelt, jubilant over his election victory in his own right, came to see the show. He had only one word for it: "Bully." The financial angels also had a word for it, unprintable. Although it attracted nearly 13,000,000 enthusiasts in a city of only half a million, it cost \$28,000,000 to produce, or nearly twice as much as Uncle Sam paid for Louisiana-land, and it rolled up a smashing deficit of \$14,000,000. The intelligentsia mourned that it brought no lasting benefit to the nation. The people, on the other hand, thought it was a little bit of heaven, or a reasonable earthly equivalent. No wonder they still sing in Tin Pan Alley:



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If St. Louis broke all records for size and insolvency, the Panama-Pacific International Exposition of San Francisco in 1915 was probably the most artistic fair ever staged in the U.S. It marked the opening of the Panama Canal the year before, as well as the rebirth of the city after the holocaust of 1906. Laid out along a three-mile stretch of reclaimed land facing the Golden Gate, the fair was named the "Jewel City." Its theme center was the exquisite Tower of Jewels, rising 435 feet in a series of seven terraces above the Court of the Sun and Stars. When the 125,000 glass baubles on the tower blazed with indirect illumination in color it created a scene of enchantment.

The fair opened with World War I raging across the Atlantic. Its historian wrote, perhaps prophetically, that its purpose was to produce a "microcosm so nearly complete that if all the world were destroyed except the 635 acres of land within the exposition gates, the material basis of the life of today could have been reproduced." Nothing illustrates the durability of the world's fair syndrome better than the decision of the French government to take part at San Francisco despite the conflict. With the Kaiser's armies on the Marne and the Cabinet in hiding in Bordeaux, it was decreed that the French Pavilion would be completed as agreed, and it was.

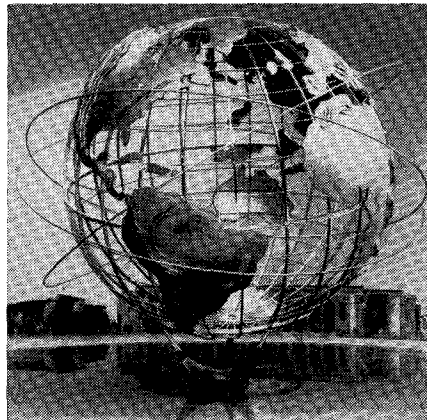
The Panama-Pacific Exposition was the first at which the public could take airplane rides with such daredevils as Lincoln Beechey and Art Smith, the Lindberghs of their day, and the first at which movies were used as a promotion tool. It also offered a "Joy Zone" with a working model of the Canal and a fourteen-acre Toyland, but no Little Egypt. In spite of its handicaps, the fair prospered artistically and financially with a surplus of over \$2,500,000.

As San Francisco devoted herself to art, Chicago concentrated on science at the "Century of Progress" exhibition in 1933-34, the hundredth anniversary of the city's birth. The central feature was the great Hall of Science, covering eight acres. Here were shown the "Transparent Man" with all his organs alight, the balloon in which Professor Auguste Piccard ascended ten miles into the air, and the bathysphere in which William Beebe descended half a mile into the sea. Other scientific advances such as prefabricated materials, windowless buildings, uniform lighting, and air conditioning were displayed. Among the domestic exhibits, replicas of Abraham Lincoln's birthplace in Kentucky and other buildings associated with his life were standouts.

On the foreign side, Italy presented a

marble column to honor the pioneering flight of Italo Balbo from Rome to Chicago in a flying boat—a world's fair first. While science was enormously popular among young visitors, it was almost eclipsed by the Midway and the allure of Sally Rand with her fans, finally erasing the memory of Little Egypt. Coming at the depth of the Depression, the exposition was a remarkable financial success. Attendance was 39,000,000, over the two years. Experts say it was the only major world's fair to pay all its debts, reimburse its bondholders in full, and end up with a cash surplus of about \$700,000.

Five years later New York City set out to redeem itself from the Crystal Palace fiasco and stage the biggest-show-on-earth-bar-none. With former



—U.S. Steel.

The Unisphere, New York, 1964-65.

Police Commissioner and City Greeter Grover Aloysius Whalen in command, they built the "World of Tomorrow" on a reformed garbage dump in Queens ten miles from Times Square, to observe the 150th anniversary of the inauguration of George Washington. If any place could surpass St. Louis, they seemed to say, it would be New York, and they gave it the old exposition try from the opening gong. The size of the stage was almost identical (1,216 acres vs. 1,240), but New York's resources were infinitely greater and its imagination was boundless.

The theme center was the Trylon and Perisphere, a 728-foot-high-shaft and a 200-foot sphere that housed "Democracy" as the ideal community of the future. (The Trylon and Perisphere immediately spawned an uncountable collection of ribald jokes.) Although Europe was even then marching toward World War II, sixty-odd nations sent their finest exhibits to the Court of Peace, but Hitler's Germany was noticeably absent. By the time President Franklin D. Roosevelt had made the opening address, Czechoslovakia and Albania had been forced out before they were in, and other Euro-

pean nations had to curtail their exhibits.

But the giants of American industry—and some of the pygmies—came in force. General Motors offered its now-famed Futurama as a glimpse of the countryside of tomorrow; Westinghouse, its Time Capsule to be opened 5,000 years hence; RCA, the "Living Room of Tomorrow" with its promise of television; AT&T, the latest tricks in long-distance telephony; and Carrier Corp., its "Giant Igloo"; universal air conditioning was just around the corner. While the fair management had shunned the word "Midway" and taken the pledge against flesh, they provided a 280-acre amusement zone, larger than many a fair, along a two-mile loop. It was here that Billy Rose and his Aquacade, Mike Todd and his "Hot Mikado," Frank Buck and his Jungleland, and the Parachute Jump waxed fat and famous. But lesser showmen starved.

As the days passed in "Little Siberia," as some called it, the area broke out in a rash of nudity. Dove dancers (in the Crystal Palace), flame dancers, devil dancers, wine bathers, sun worshipers, and artists' models became thicker than customers. Girls were encased in cakes of ice, hung from huge magazine covers, and teamed up with "Oscar the Obscene Octopus" until police raids restored their draperies. As the late Meyer Berger wrote in the *Times*, "There would come a time late in the afternoon when nothing seemed to make sense."

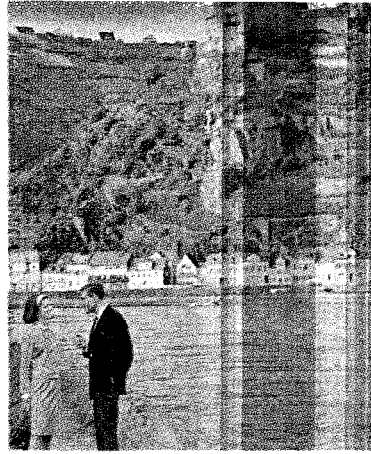
By midsummer it was obvious that the fair was in deep financial trouble. The flamboyant Whalen was demoted and canny Harvey D. Gibson ("Call me Uncle Harvey"), head of the finance committee, took over the reins. When the fair opened for the second year, Nazi Germany was virtually master of Europe, the Soviet Union withdrew, and a great pall descended on Flushing Meadow. This was heightened when two detectives were killed and several wounded by a bomb explosion at the British Pavilion. As the Big Show approached the end, nevertheless, the visitors forgot the carnage in Europe and buried themselves in the fantasies of "Whalen's Wonderland"—its sounds and lights, its fountains and fireworks, its flowers and flags. When the curtain rang down, a record-breaking 45,000,000 people had looked on the "World of Tomorrow" and had the time of their lives. The deficit amounted to a staggering \$19,000,000; in that respect, at least, it outdistanced St. Louis.

After two decades Belgium picked up the challenge with its International Exposition on the outskirts of Brussels in 1958. Its symbol was the "Atomium," a 354-foot steel and aluminum tower hung with nine spheres representing the atom

(Continued on page 107)



Olé!



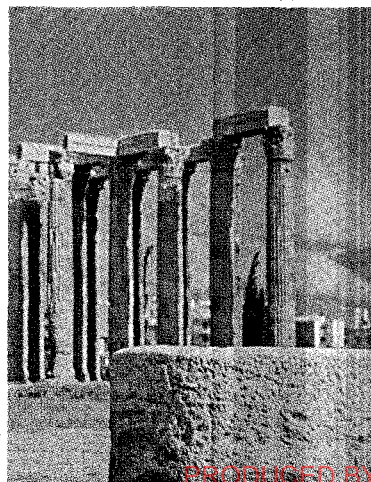
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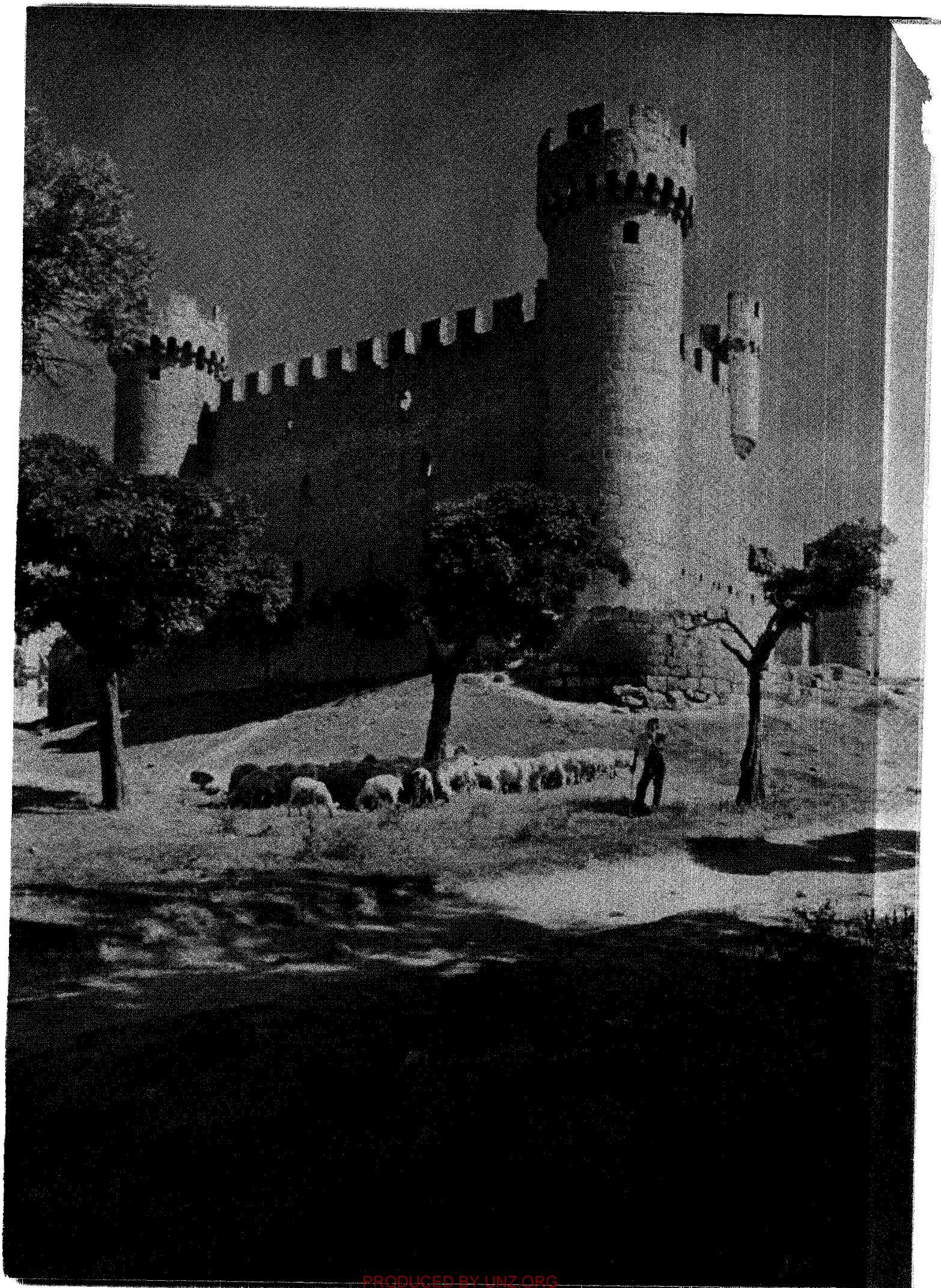
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Fall in love with Spain

Spain is a land of contrasts. There are bullfighters, flamenco dancers, festivals and fiestas. There are magnificent cathedrals, quaint fishing villages, medieval castles and fabulous Mediterranean beaches lined with palms. Read what Spain offers at less per week than some U.S. hotels cost per day. All this is just 6½ comfortable hours from New York on Iberia Air Lines of Spain.



MODERN travel by Iberia DC-8 Fan Jets makes it easy to enjoy the unique beauty, climate and prices of Spain.

The variety of color and scenery is unequalled anywhere in Europe. Here you'll find rugged snow-capped mountains. Vast rolling plains. Lush olive and orange groves. Medieval villages. Bustling modern cities. And magnificent beaches.

On the Mediterranean, there's a three-hundred-mile stretch of beaches along Costa Brava, Costa Blanca, and Costa del Sol. You can count on good weather from March to November along Costa Brava and Costa Blanca, and year-round balmy weather along Costa del Sol.

Spain has excellent ski resorts. There are three within 120 miles of Barcelona: La Molina, Nuria, and Campodón. The popular ski resort of Puerto de Navacerrada can be reached in an hour by car from Madrid. You'll find good ski runs, modern facilities and accommodations at each of these resorts.

Air travel in Spain is excellent. Iberia Air Lines of Spain serves all the major



cities, plus the Balearic and Canary Islands. Fares are low. It takes surprisingly little time or money to fly between any two cities in Spain.

You can see most of Spain within two

weeks. Sight-seeing buses are modern and comfortable. There's a wide selection of low-cost tours of Spain that includes meals, lodging, entrance fees, and services of an English-speaking guide.

You'll find good hotel accommodations throughout Spain. In the cities, you have a wide choice of first-class and de luxe hotels. In the country, Spain has a unique chain of government-operated *paradores* (country inns). Many of these are converted castles and palaces. Rates, including meals, are exceptionally low.

Spanish food is hearty, but not nearly as spicy as many people believe. A typical meal may include *Gazpacho* (an excellent soup made from cucumbers, garlic, tomatoes, and a dozen other ingredients). *Cochinillo asado* (roast suckling pig). And a half bottle of wine.

Iberia is the way to get there

Fly to Spain in comfort and confidence aboard Iberia Air Lines of Spain, where only the plane gets more attention than you.

Iberia Air Lines offers modern jet service to Madrid and Barcelona from New York, plus Central and South America and the leading cities of Europe.

The lavish service, luxurious surroundings and superb cuisine make you forget you're flying. Iberia's DC-8 Fan Jets and Caravelles are meticulously maintained. Your pilot's training surpasses the most rigorous standards. Delicious meals and wines are served en route by charming multilingual stewardesses.

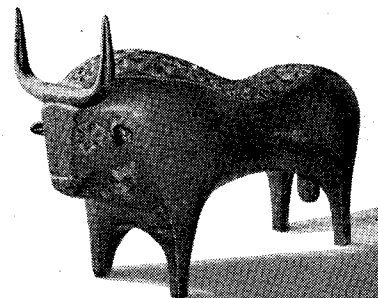
When you arrive in Spain, you'll find

no end of things to see and do. There's a festival or fiesta somewhere almost every day of the year. There are bullfights every Sunday from Easter till the end of October. And there are flamenco shows and gay orchestras in the cabarets every night.

A bargain-hunter's paradise

Bargain-hunters will enjoy shopping in Spain. The best values are jewelry, Toledo ware, linen, and lace and leather goods. Spanish perfume is also excellent and surprisingly inexpensive.

Seasoned travelers believe Spain is the best travel bargain on the continent. It is the place to go . . . Iberia the way to get there. Make the decision. Iberia Air Lines will fly you to Madrid in the utmost comfort. Your travel agent will take care of all the details. Fall in love with Spain. (A fine head start: make the Spanish Pavilion your first stop at the New York World's Fair.)



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The castle of Olmillos de Sasamón, 19 miles from Burgos in northern Spain, is one of the smaller castles in Spain. The medieval Gothic construction is typical of Old Castile.

TAKE ME OUT TO THE FAIRGROUNDS

By PATRICIA K. BROOKS

SARAH BERNHARDT will not go aloft in a balloon on April 22. But that's one of the few spectacles the 1964-65 New York World's Fair *isn't* offering to visitors. The Divine Sarah's airborne adventure was the highlight of the Paris Fair of 1878. Fairgoers at Flushing Meadow, Queens, will have to content themselves—except for the forty-foot-high monorail and the 112-foot-high cable cars—with more earth-bound pleasures.

The pleasures are there, all right (or will be, fair officials assure us, by opening day, though at this point one is reminded a bit of the emperor's new clothes), but it will take stamina (and cash) to enjoy all of them. It is estimated that you should be able to see everything in a mere twelve days, working the full 9:30 A.M. to 2 A.M. shift.

Built on the 1939 World's Fair site with 134 pavilions spread over a square mile, the upcoming extravaganza is justifiably called "the biggest fair ever." It has a long life span, too, as fairs go. Open from April 22 to October 18 of this year, the fair will close for the winter and reopen in April 1965 for another six-month run. Connoisseurs of

statistics will want to know that it is nine times as large as the 1962 Seattle Fair.

Paradoxically, it will also be the easiest fair to visit. The tired muscles and falling arches of yesterfair should be alleviated by fairground facilities. You'll be able to shuttle from place to place by bus, open-air taxi (rentable by the hour), tractor-train, four-passenger "Escorter," or monorail. And in many of the larger pavilions, you'll be able to sit-and-see or ride past the exhibits on moving ramps or in automated arm-chairs. There will also be assorted parks, gardens, and rest areas surfeited with benches for recovering from fair fatigue. The RCA Pavilion, anticipating a fair's inevitable hazards, is operating a closed-circuit color TV network with 200 receiving stations around the fairgrounds, at least in part to locate and return lost small fry to frantic parents.

SO what's to see? For a two-dollar admission fee (one dollar for two-to-twelve-year-olds), you can have a day jammed with an almost limitless variety of sights, sounds, and surprises. Admission to most pavilions is free, although special exhibits and programs have certain charges.

There will, it seems, be something for everybody. Many rare treasures are being exhibited—Michelangelo's *Pietà* is being removed from the Vatican for the first time and will be shown in the fair's Vatican Pavilion; ninety-nine of the Dead Sea Scrolls will be displayed at the Jordan Pavilion. There will be replicas of interest—for example, Lindbergh's *Spirit of St. Louis* at the Missouri Pavilion (where else?); Columbus's *Santa Maria*, brought from Spain and docked (at last) in the lagoon, ready for visitors to board. And for those who really care, those seekers of the superlative, there will be the world's largest cheese at (naturally) the Wisconsin Pavilion; the world's longest beer-serving bar (100 feet); a U.S. Rubber Company Ferris wheel made to look like a gargantuan auto tire; and, for the most jaded palate, the Texas Pavilion's restaurant will serve "chuck wagon beef faintly tinged with a touch of gun-smoke."

Though science proper will be amply represented at the fair (General Electric's exhibit, for instance, includes the first public demonstration of thermonuclear fusion), a preview of the fairgrounds indicates that science fiction has played *its* part in the physical layout of

