

dangerous seas; they planned better than even the most optimistic dared hope. Those who formulated the theme determined the emulation was the highest tribute—that the Fair should attempt to accomplish in our day what Washington and his contemporaries did in theirs.

The basic statement issued by the Committee on Theme declared that "The New York World's Fair is planned to be every man's fair—to show the way toward the improvement of all the factors contributing to human welfare. We are convinced that the potential assets, material and spiritual, of our country are such that if rightly used they will make for a general public good, such as has never before been known. In order to make its contribution toward this process the Fair will show the most promising developments of production, service and social factors of the present day in relation to their bearing on the life of the great mass of the people. The plain American citizen will be able to see here what he could attain for his community and himself by intelligent coördinated effort and will be made to realize the interdependence of every contributing form of life and work."

From this inspiring determination arose the slogan: "Building the World of Tomorrow." The eyes of the Fair are on the future—not in the sense of peering into the unknown and predicting the shape of things a century hence—but in the sense of presenting a new and clearer view of today in preparation for tomorrow. To its millions of visitors the Fair says: "Here are the materials, ideas and forces at work in our world. Here are the best tools that are available to you; they are the tools with which you and your fellow men can build the World of Tomorrow. You are the builders; we have done our best to persuade you that these tools will result in a better World of Tomorrow; yours is the choice."

President Roosevelt has declared that "It is an inspiring thing for nations and communities to have high objectives, to unite their energies in self-appraisal, and boldly plan for the future. The New York World's Fair is a challenge to all Americans who believe in the destiny of this nation . . . it will be a memorable and historic Fair, one that will profoundly influence our national life for many years to come." Mr. Whalen dedicated the Theme Center by saying: "How can mankind work and live in peace and harmony? How can life be made more secure, more comfortable, more significant for the average man and woman? This Fair, *your* Fair, is determined to exert a social force and to launch a needed message."

Is the Fair not, perhaps, the vision of which Walt Whitman sang:

*"Somewhere within their walls shall all that forwards perfect human life be started,
Tried, taught, advanced, visibly exhibited."*

THE THEME CENTER—DEMOCRACY

FOR MILES AROUND and from every point on the side, your attention is arrested by the towering Theme Center. (Harrison & Foulhoux, architects; Wadell & Hardesty, consulting engineers). Piercing the sky 700 feet above the earth like some giant three-sided obelisk, the *Trylon*, symbol of the Fair's lofty purpose, adjoins a huge hollow globe, 200 feet in diameter—the *Perisphere*.

Never before in history has man undertaken to build a globe of such tremendous proportions. Eighteen stories high, it is as broad as a city block, its interior more than twice the size of Radio City Music Hall. Plans prepared by the architects represented the final distillation of more than one thousand preliminary sketches, the use of the sphere and triangle (geometry's simplest and most fundamental forms) resulting from a determination to strike a new note in design, yet one simple in form and structurally sound. To describe these structures, new words were coined: *Trylon*, from "tri," the three sides of the structure, and "pylon," indicating its use as the monumental gateway to the Theme Building; and *Perisphere*, from "peri," meaning "beyond, all around, about."

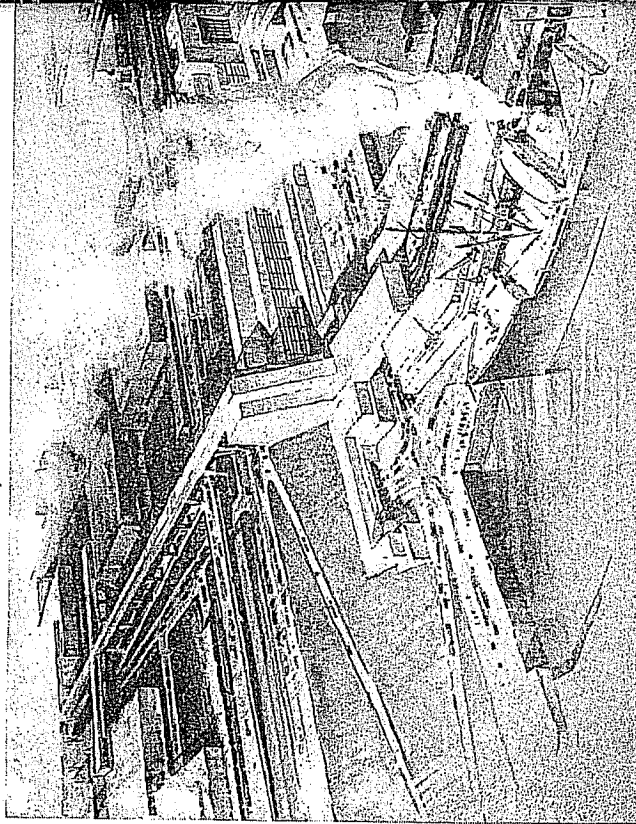
Here is the magnificent spectacle of a luminous world, apparently suspended in space by gushing fountains of liquid reds and blues and greens, over which clings a strange ethereal mist. An ingenious arrangement of mirror casings on which eight groups of fountains continuously play make the supporting columns invisible; while at night powerful lights project cloud patterns on the globe, and wreathing it in color mist, create the startling illusion that it is revolving like a great planet on its axis.

Many hours of wondering and dreaming resulted in hundreds of suggestions as to what the interior should contain, until finally the designer, Henry Dreyfus, expanded an appropriate idea into an entrancing vision. It is that vision translated into reality that awaits you as you find yourself entering the *Perisphere* at its base and mounting the longest moving electric stairway in the world. Swept upward, soundlessly, and delivered at the entrance fifty feet above the ground, you step onto one or the other of two revolving balconies which form huge rings seemingly unsupported in space. The platforms revolve in opposite directions and take six minutes to make a complete revolution, the show lasting just that time. Performances are continuous.

As the interior is revealed, you see in the hollow beneath the sky, "Democracy"—symbol of a perfectly integrated, futuristic metropolis pulsing with life and rhythm and music. The daylight panorama stretches off to the horizon on all sides. Here is a city of a million people with a working population of 250,000, whose homes are located beyond the city-proper, in five satellite towns. Like great arteries, broad highways traverse expansive

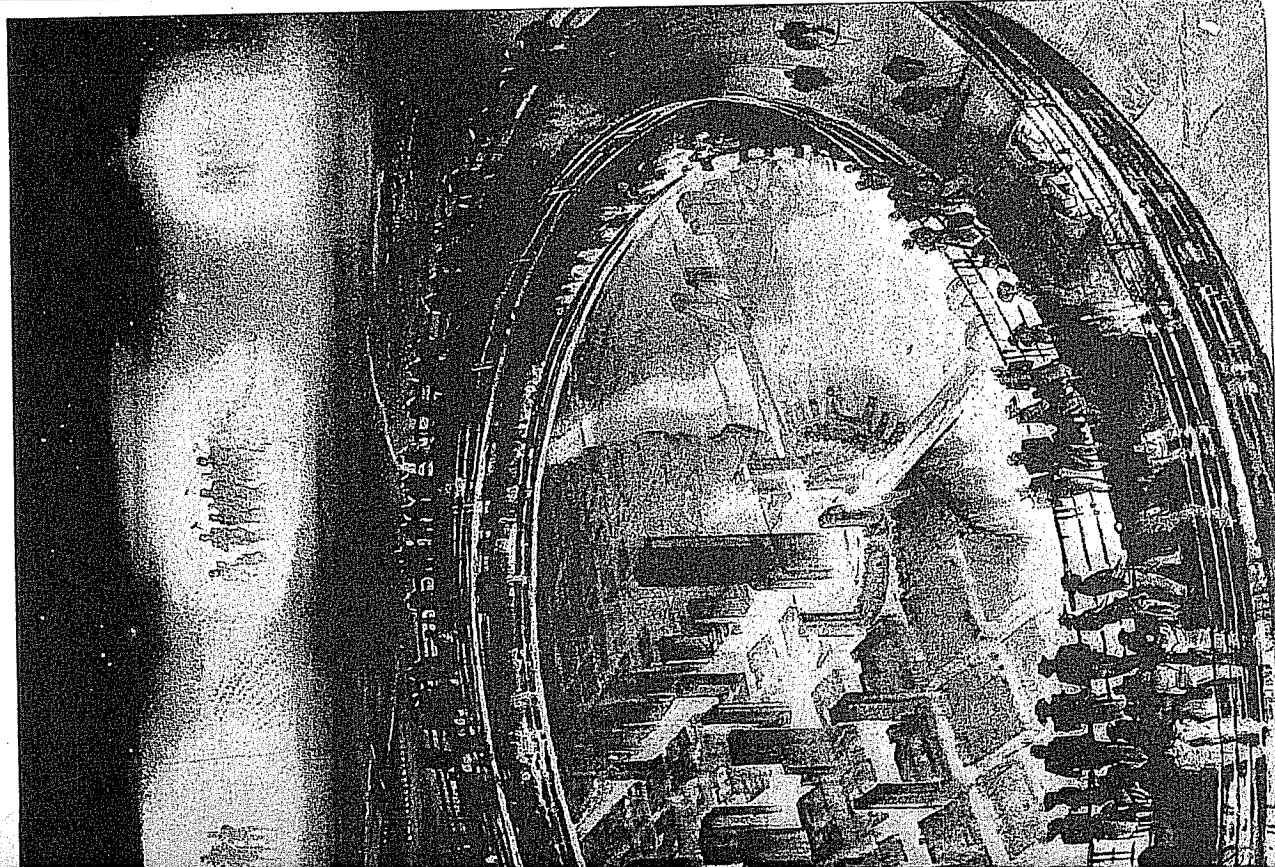
areas of vivid green countryside, connecting outlying industrial towns with the city's heart.

After you have gazed at the model for two minutes, dusk slowly shadows the scene. The light fails, and the celestial concave gleams with myriad stars. To the accompaniment of a symphonic poem, a chorus of a thousand voices reaches out of the heavens, and there at ten equidistant points in the purple dome loom marching men—farmers, stamped by their garb; mechanics, with their tools of trade. As the marchers approach they are seen to represent the various groups in modern society—all the elements which must work together to make possible the better life which would flourish in such a city as lies below. The symphony rises to a diapason volume, the figures assume mammoth size; the music subsides, the groups vanish behind slowly drifting clouds, and suddenly a blaze of polaroid light climaxes the show.*



A SEGMENT OF DEMOCRACY—Shipping Area.

* The Theme music was composed by William Grant Still; the words of the Theme Song by Al Stillman; narration by H. V. Kaltenborn. The orchestra was assembled and directed by André Kostelanetz; the pictures were directed by Fred Waller.



DEMOCRACY . . . the Theme Exhibit of the Fair. In the interior of the huge PERISPHERE, a city and its satellite towns are shown in miniature. From revolving platforms seemingly suspended in space, spectators view the imposing panorama.

Seldom, if ever, has such an entrancing vista been created by man. Visitors will never forget it, symbolical as it is of the interdependence of man with his fellow and of humanity's age-old quest for knowledge, increased leisure and happiness. Just as each of the seven focal exhibits summarize and dramatize all of the exhibits in its zone, so the Theme Exhibit serves to integrate the focal exhibits and the entire Fair. Taking the latest ideas and developments which seven focal zones exemplify, the Theme Exhibit demonstrates how they may be utilized to the best possible advantage in the City of Tomorrow. Thus the exhibits at the Fair are not merely museum pieces but rather vital elements of that complex mechanism which we call modern civilization. The Fair may help to build the better World of Tomorrow by making its millions of visitors aware of the scientific knowledge and the forces and ideas at work in the interdependent society of today and by demonstrating the best tools that are available.

ZONING THE FAIR

THE ENTIRE FAIR has been divided into zones, each one of which is devoted to the exposition of some highly important phase of modern life. These zones radiate from and are dominated by the Theme Center of the Fair, which in its Theme Exhibit dramatizes the interdependence of mankind in "Democracy," symbol of a planned and integrated garden metropolis of the World of Tomorrow. The establishment of these zones or areas has resulted in the creation of a series of smaller fairs within the great Fair itself. This development enables the visitor to escape, for the first time, much of the mental confusion and the physical exhaustion which have invariably hindered his previous attempts to see and understand a great exposition. This is a most important departure in the planning of fairs. The New York World's Fair has made it easy for you to see and understand many of the most important factors in contemporary civilization so that you will come to realize the inter-relationships and the interdependence of them all.

The Fair is divided into seven geographic and thematic zones. Two of the Zones, Amusement and Government, do not have Focal Exhibits; there are also two Focal Exhibits which, because their related exhibits are housed in but a single building, do not have any corresponding zones. The zones and focal exhibits, in alphabetical order, are: *Amusement, Communications and Business Systems, Community Interests, Food, Government, Medicine and Public Health, Production and Distribution, Science and Education, and Transportation*. For each of them there is a separate editorial section. The reader may observe, after an examination of the list, that there are many important aspects of life in modern society that seem to have been neglected. But the Fair has included exhibits of many of the other important interests of modern man.

Lack of the necessary space in the proper zone has sometimes caused an exhibit to be placed in a zone to which it has little thematic relationship. This has not been frequent. The official exhibits of the Swedish and Turkish governments are in buildings which they have erected in the Food Zone; the great exhibit of the State of Florida is on the west side of Fountain Lake in the Amusement area; the extensive exhibition of "Masterpieces of Art" is in the Communication and Business Systems Zone. But these are some of the few exceptions to the general zoning plan of the Fair. The exhibition of Contemporary American Art is in the Community Interests Zone, as is the Temple of Religion. The editorial treatment of each exhibit is found in the text on the zone where it has its physical location; otherwise appropriate cross-references are supplied.

Focal exhibits are non-commercial displays built and operated by the Fair Corporation. Expanding from the focal exhibits and closely related to them are the private exhibits of various institutions, industrial and business enterprises which relate to the subject of that zone. This system of zoning achieves a general effect of unity and coherence.

The Fair focal exhibits, described in detail in connection with the text on each zone, serve as introductions to the commercial exhibits in each area. Each focal exhibit dramatically portrays the significance of the functions identified with its particular zone.

Thus we see in the zone devoted to Production and Distribution the development of the idea that modern materials, tools and power can be made to accomplish two important things. They vastly increase the supply of goods in the world and lower their cost, so that the average man of today can enjoy standards of comfort and welfare that could not be attained by monarchs in the past. They also free Man from the tyranny of endless muscular labor and thereby free his time for the enrichment of his life—for intellectual and for spiritual development.

The theme has determined the physical planning of the Fair. Because the theme exhibit and the focal exhibits are important features of the Exposition, they have engaged the attention of some of the best talent and imagination that America has to offer the world.



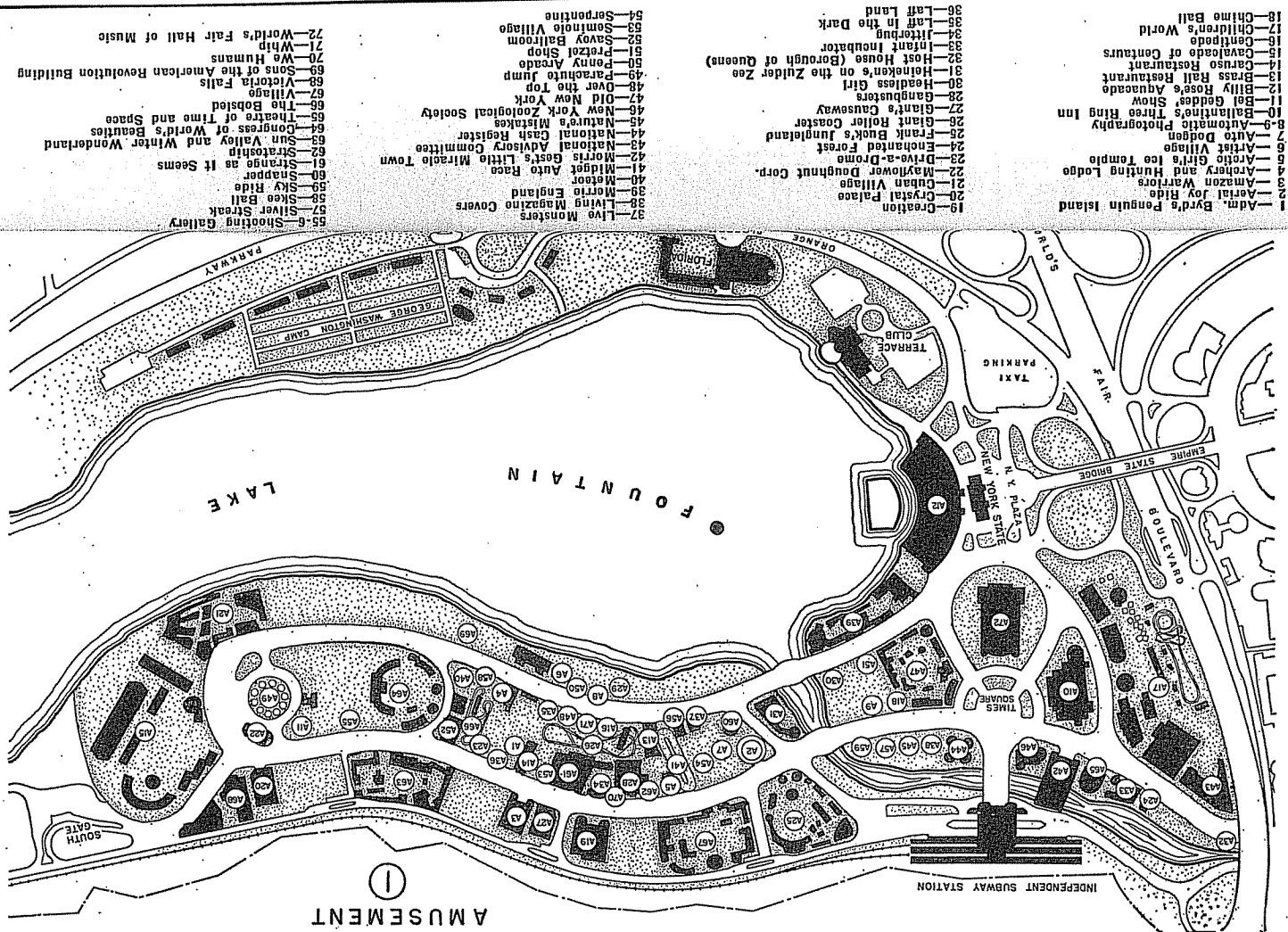
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AMUSEMENT

"A" IS FOR AMUSEMENT and, in the alphabetical listing of the seven zones of the Fair, it stands first; and amusement comes first in the interests of many of the millions of Fair visitors. Historically, fairs have always been associated with festivals and celebrations. The Amusement area covers 280 acres—an area larger than that of the entire Paris International Exposition of 1937. Here the Fair presents streamlined festivity for the "World of Today" and for the "World of Tomorrow." In many respects it is the most comprehensive collection of thrilling, laughable and picturesque diversions ever assembled from the far-flung corners of the earth for the enjoyment of the peoples of the world.

Here is centered every type of amusement, the romantic and the realistic, the fantastic and the impressive, the unique and the weird. Here are strange people from remote lands which you have read about: pygmies, for instance, from the dark forests of central Africa, where mysterious rivers flow in the eternal shadow of impenetrable foliage; Ubangi tribesmen from French Equatorial Africa, strange black beings with enormous distended lips; headhunters, too, representatives of the Jivaro and Phantom Indian tribes of Ecuador; fierce savages from Masambo and the Congo; and here you may stare in awe at the giraffe-necked women from Padeung, in the mysterious north of India.

Even the mists of time have rolled away to reveal New York as it was in the "Gay Nineties," and a quaint English village of Shakespearean times. You might be on the shores of the Zuider Zee itself as you visit Heineken's little bit of Holland, with its costumed Netherlands, its windmill, and its typical Dutch fishing boat. Admiral Byrd's Penguin Island brings to you the au-



greatest playground the world has ever seen. The Amusement area is fun—for you and for me and for 59,999,998 other visitors.

ADMIRAL BYRD'S PENGUIN ISLAND

HERE THE "LITTLE-OLD-MEN" birds from the south polar regions live on a miniature island in a wide deep pool where they disport themselves diving, sliding, and catching fish, which is their exclusive diet. An Antarctic trail camp with Admiral Byrd's personal team of Eskimo Huskies, all born at Little America, is also shown, as well as the actual "Advance Base" hut—with all original equipment—in which Admiral Byrd lived, alone, buried under the snows of the south polar plateau, throughout the six-months' winter night of 1934. Admission 10 cents.

AERIAL JOYRIDE

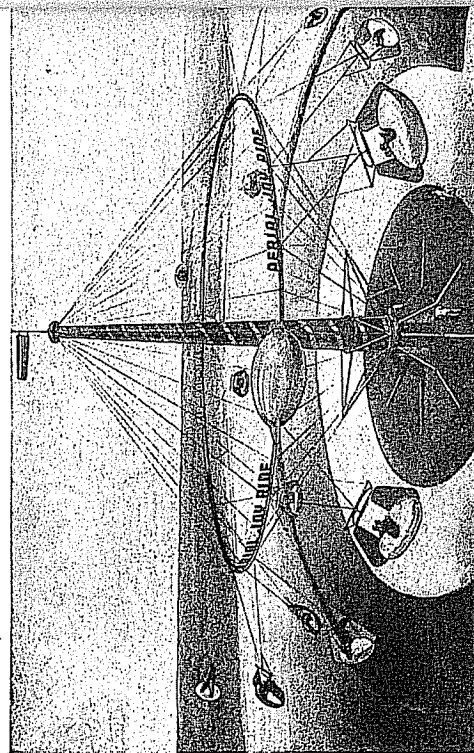
AT THE TOP of a tower, sixteen two-passenger streamlined cars are suspended from a huge ring. As the ring on the tower rotates, the car swings downward or zooms upward according to your own will and skill in manipulating the controls. Admission 25 cents.

AMAZONS IN NO-MAN'S LAND

A WELL-KNOWN CLASSICAL LEGEND comes to life here in the recreation of an exclusively feminine community into which no man was ever permitted to enter. True enough, stalwart Amazons do not stalk militantly over a gigantic, legendary country but pursue the arts and sports of peace in this walk-thru show near the center of the Amusement area. Grecian enclosures, columns and statuary of ancient design—all roofed with glass—give the proper classical setting for these young athletic women whose sole purpose is to display the harmony and beauty of the perfect feminine physique in action. Dressed as gladiators they perform temple rituals, play games, have contests, and generally show their skill and strength in such activities as archery, discus throwing, wrestling, running, javelin throwing and dancing. Whatever they do, their acts and manners remain on a high plane of artistic and gymnastic achievement.

ARCHERY RANGE

REPRESENTING a medieval forest, the Archery Range is appropriately landscaped with grassy swards, flowers, shrubbery and trees. Here may be found 28 archery stalls, each containing one large and one small bow. At varying distances on the range are not less than 24 targets, stuffed animals, small game and fowl. A group of lovely girls, dressed in Robin Hood outfit, teaches the patrons how to use the bow and arrow. Here also is an old-time Barbecue Hunting Lodge where barbecued meats are served. Admission 10 cents.



THE "AERIAL JOY RIDE"

thentic atmosphere of the Antarctic and Little America, the remote regions of the South Pole, where there is no life save the whale and the birds of the sea—the albatross, the molly-awk, the speckled Cape pigeon and the waddling penguin. All of you who have read Frank Buck's stories and seen his film "Bring 'Em Back Alive," will thrill to his exhibition of more than 30,000 specimens of wild animals and birds. The New York Zoological Society clarifies nature's marine wonders, revealing to you specimens of rare species of deep sea fish, such as Dr. William Beebe saw from his famous "bathysphere." Even a giant panda is shown and the story of her species told. To each and every one of us who at times have been appalled by the incomprehensible magnitude of the universe, the Theatre of Time and Space provides an unforgettable adventure—the illusion of a voyage into the limitless spaces trillions of miles beyond the milky way.

The Fair has no old-fashioned "Midway," the Amusement area being laid out in the form of a great loop, along which exciting open-air rides, ingenious spectacles, shows, walk-thrus, villages and sports areas are set amid luxuriant trees and brilliant flowers. At the north end of the loop are theatres, indoor restaurants, auditoria, and the magnificent State Amphitheatre with a seating capacity of 10,000 persons. In the Amusement area are presented dazzling aqua-shows, music festivals and concerts, dancing, fireworks, shows, and vast water displays synchronized with light and color and sound—the greatest of their kind ever seen. By day a mosaic of color, by night a veritable fairy land of light with ample facilities for handling more than 350,000 visitors at one time, the Amusement area of the New York World's Fair with its 100 different attractions, has the best claim to being the

ARCTIC GIRL'S TOMB OF ICE

CLAD IN AN ABBREVIATED bathing suit, a beautiful girl is entombed in a solid cake of crystal-clear ice weighing 1,400 pounds. With out resorting to legerdemain or any special preparations this young woman is able to remain for long periods at a time in her frigid prison. Special lighting and the clearness of the ice enable you to observe the Arctic Girl closely, and by means of a microphone and amplifiers you may converse with her. Only her ability to produce self-hypnosis makes possible this seeming, in contradiction.

ARTIST VILLAGE

A GIGANTIC PALETTE adorned with the proverbial daubs of paint and paint brush tops the two long wings of the Artist Village building on Fountain Lake. In open booths that face each other a group of artists from many lands practice their art. For a reasonable charge they will reproduce your likeness in silhouette, crayon or oil, and at no cost whatever you may watch them sketch, paint or carve in wood or hew in stone. A life-class is conducted in one of the booths, all of which are decorated with murals in keeping with the special phase of art upon which the particular artist is at work.

AUTO DODGEN

HERE MOTORISTS, actual and potential, who have long been frustrated either by politeness or police regulations, may find a pleasurable release for their pent-up emotion. Some drivers "Dodgem" but more "bumpem." Fifty two-passenger "Dodgem" cars provide fun and spine-tingling excitement. The wild ride takes place on a level steel platform beneath a metal ceiling, both floor and ceiling forming negative and positive poles for the operating electric current. It's safe, mad fun. Admission 15 cents.

BALLANTINE THREE RING INN

SEATING 2,000 PERSONS, the *Three Ring Inn* is among the largest restaurants at the Fair. Its main dining room accommodates 1,000 people, the bar restaurant 500, and the cafeteria 500 more.

Located at the head of the Amusement area, the structure is of early American tavern design. A special feature of its construction is a cornerstone of reinforced concrete with windows, protected by burglar-proof glass and other devices, which enable you to see on display the 5,000 new one-dollar bills which will be distributed to charity when the Fair closes, each person eating at the Inn

being entitled to a vote for his or her preferred charity. The charities getting the most votes will participate in the fund.

The dining room provides a large string ensemble, a male octette, and soloists. In the bar restaurant, Herr Louis and the Hungry Five of radio fame are featured. Here also community singing provides fun for all. The Inn is under the direction of Egbert Eidel and May Eidel, famous Exposition restaurateurs.

BEL GEDDES MIRROR SHOW

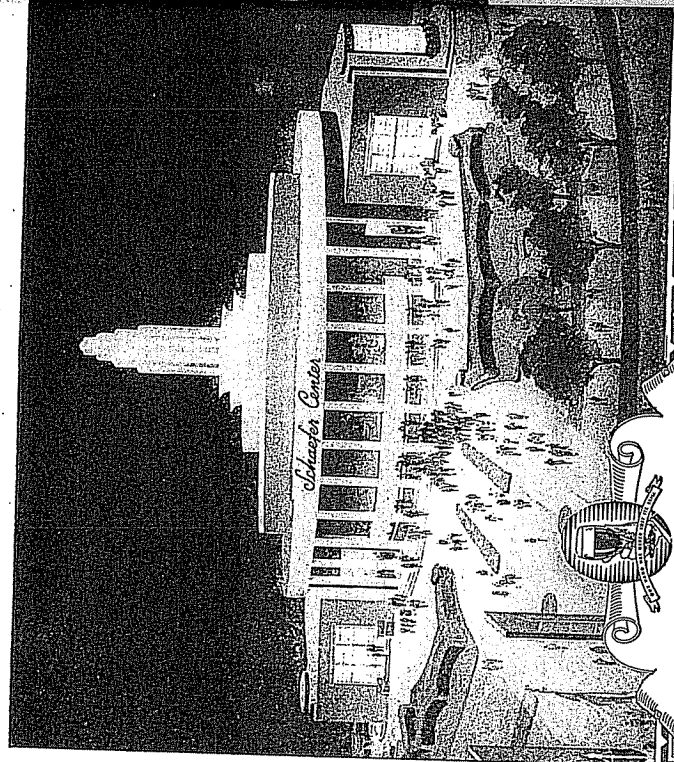
KNOWN THE WORLD OVER as an industrial designer of distinctly serious intent, Norman Bel Geddes here takes a vacation and turns his talents to the lighter side of life. By the adroit use of mirrors—made of glass, transparent on one side and reflective on the other—in a circular room thirty feet in diameter, a single dancing girl appears to be a whole chorus of World's Faires. Six hundred people are able to see the show from three levels through the transparent-reflecting glass walls, which repeat the image at least sixty times. Admission 15 cents.

BILLY ROSE'S AQUACADE (AMPHITHEATRE)

IN THE MARINE AMPHITHEATRE on Fountain Lake, famous Broadway Billy Rose stages his "Million Dollar" Aquacade, starring Eleanor Holm in a brilliant "girl" show of spectacular size and content. Here you witness one of the most enchanting panoramas of all time. The dancing ballet goes through its routines, the water ballet weaves nymph-like figures in the crystal depths, Olympic diving champions flash through the air, and Aquabelle Holm exhibits her allure to the accompaniment of orchestral music harmonized with multi-colored lights.

Seating 10,000 people, the Amphitheatre looks out over the water toward a stage 200 feet deep and 311 feet wide, while between the two a water-curtain aglow with color forms a spectacular, filmy barrier. Eight thousand gallons of water a minute pour into the making of the man-made Niagara which stretches 260 feet and rises 40 feet in height. Four pumps operate to keep it suspended in space. Two hundred and fifty 2,000-watt lamps and sixty-four 4,000-watt lamps are placed at the front of the roof over the Amphitheatre. On each side of the stage, ninety-six 2,000-watt lamps are used for side lighting effects, while eight 150 ampere arc lights provide the sources of color.

The cascade curtain goes into action the moment the gates of the Amphitheatre are opened, casting its misty veil over the stage. Then, when the signal is given, an unseen hand pulls a switch, the wall of water drops, revealing the pageantry of the show in all its magnificent beauty. Indeed, the world has been searched to



FOUNTAIN LAKE AMPHITHEATRE

find the most graceful dancers, the best singers, the most fetching mermaids, virile "mermen," and an amusing variety of actors to the shores of Fountain Lake to support Miss Holm in her greatest show. Admission 40 cents.

BOBBS GETS

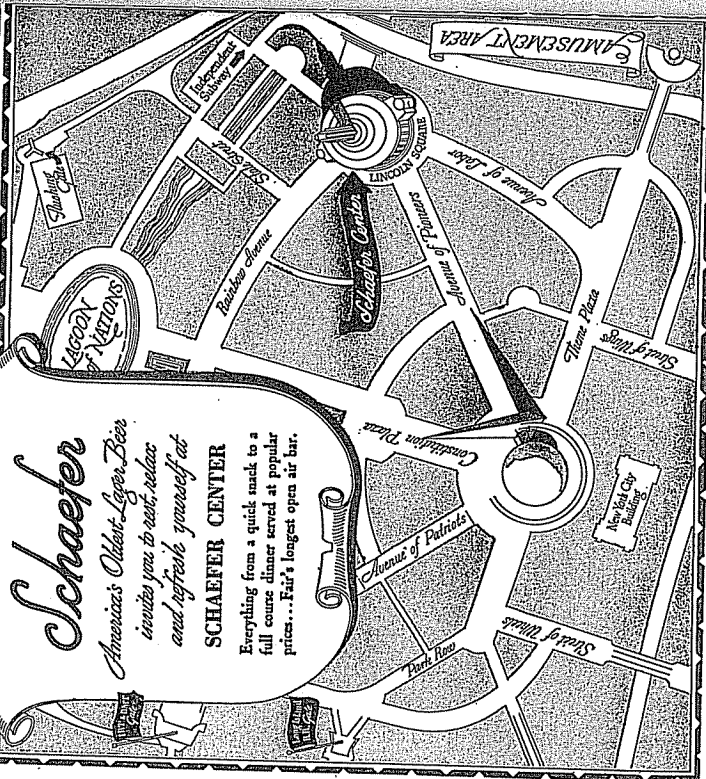
IN THIS SPECTACULAR RIDE of "The Flying Turns" (Norman Bartlett, designer and operator) visitors hurtle at terrific speed down a banked runway reminiscent of a real bobsled course. Some of the turns are taken at a stomach-jolting ninety-degree angle, the sleds being held to their course by centrifugal force. Admission 25 cents.

BRASS RAIL, INC.

IF YOU HAVE a yearning for a roast beef sandwich, you need only drop in at any one of the four restaurants operated by Brass Rail, Inc. These restaurants are located in the Communications Building, the Food Building and the Metals Building, as well as in the Amusement area. Both table and counter service are provided.

CAMP GEORGE WASHINGTON

THE MILITARY ENCAMPMENT covers approximately 11 acres along the west side of Fountain Lake southeast of the Florida Building. The buildings are of the cantonment type in a timber construction; men are housed in pyramidal tents. The Encampment accommodates 800 members of the United States Army, Navy and Marine Corps. It is complete with officers quarters, headquarters building, infirmary, mess halls and other camp buildings.



CARUSO RESTAURANT

IN THIS ULTRA-MODERN RESTAURANT in the Amusement area, with a seating capacity of at least three hundred people, Italian food and wines are served in the same skillful and attractive manner as in the company's several branches in New York City.

CAVALCADE OF CENTAURS

THE GREATEST SHOW of horsemanship ever presented to the public in one place is featured at this international rodeo, under the all-embracing banner of the CAVALCADE OF CENTAURS. Men and horses from Arabia and South America, from Siberia and Texas, in fact, from nearly every country on the globe, appear in stellar groups with all the dash and color of their native habitat. Superbly able riders and the handsomest of animals exhibit their skill and daring on the tanbank arena which is the hub of the show and one-half acres of ground occupied by these equestrian entertainers.

Here are exhibitions of army riding, sharpshooting, "monkey drills," bull-whip manipulations, horse comedy, knife and a throwing, trick and fancy roping, trick and fancy riding, Indian dancing, whirling dervishes and tumbling. The best horsemen from the cavalry units of the United States, France, Italy, England as well as the Don Cossacks, Bengal Lancers and Canadian Mounties display their skill and magnificent animals. American cowboys and cowgirls give their best in a show of bucking horse riding, steer bulldogging and vault drags. Besides these thrilling performances there is to be seen a large "Forty-Niner" camp restaurant and bar; a Wild West street; and the housing quarters for cowboys and cowgirls, the stables and pens for livestock, and the exercising areas.

CENTIPEDE

THIS RIDE IS A combination of the sensations derived from a bucking bronco, loop-the-loop and the eruptions of Mt. Vesuvius—all rolled into one hilarious trip.

CHILDREN'S WORLD, INC.

COVERING SIX ACRES bordering on World's Fair Boulevard in the general exhibits section of the Amusement area, the aptly named Children's World provides for the future citizens of the "World of Tomorrow" a domain devoted solely to their interests. Here the buildings make use of glass, natural woods, bright colors and shining metals. Fantastic trees and flowers with green rubber leaves, cork branches, wire stalks and metal blossoms help

create a highly imaginative realm which, though designed principally for entertainment, is suffused with educational values.

Like the great Fair itself, the area has as its central exhibit, the "Trip Around the World," a vast geographical display whose many amusement devices dramatize the interdependence of young Americans with the youth of other lands. Here GIMBEL BROTHERS' miniature streamlined trains traverse settings reminiscent of many parts of the world. The children may make the usual side trips, sailing in small boats on the waterways of Holland and on the Italian Lakes, or travel by burro to the crater of an active Hawaiian volcano and through an Indian Village on a Mexican mesa. They may visit with Eskimos brought here from the rim of the Arctic Circle, and in a cave of simulated ice listen to the tales of Eskimo Dave Irwin, the 27-year-old Arctic adventurer who crossed the top of the world on foot and alone. This exhibit features Eskimo families, their dogs, and their crafts.

Of interest to every child is R. H. MACY & COMPANY'S Toyland, for here is the largest collection of toys ever exhibited under one roof—the toys of yesterday, today and tomorrow. Housed in a nearby structure of regal aspect, Titani's Palace affords an attraction that no youngster should miss. Imported and displayed by the *New York Visiting Committee of the State Charities Aid Association*, this tremendous doll house, with its sixteen rooms filled with miniature antiques, was constructed by Sir Neville Wilkinson several years ago and first opened to the public by the Dowager Queen, Mary of England.

In the heart of the Children's World GEORGE HAMID presents a one-ring circus adapted from the French provincial tent show. Seven acts are given continuously from 10:00 A.M. to 1 P.M. in a miniature, air-conditioned arena seating 1,500. Each show runs one hour and fifteen minutes, with a change of program three times daily.

Here the younger generation is instructed in the habits of their furred and feathered friends by performances that reach the highest standard in children's entertainments. Bella Brengk and her Golden Horse, assisted by 12 girls and three horses, pose as living statues, all gilded in bronze. Ruth Mix, daughter of Tom Mix, is featured with Tony, Jr., the "Western" movie hero's beloved horse. A troupe of baby elephants frolic in the sawdust ring, and other acts display trained birds and cats and trick ponies. There are clowns, bareback riders, magicians and acrobats to enchant the children who flock into this little "big top."

Other amusement features are a pet show, where every type of pet is displayed, a merry-go-round, kiddie-go-round, kiddie whip, kiddie auto ride, kiddie sailing ships, and various games which test the children's skill. Adequate food facilities include a milk bar in a Dutch windmill; an Hawaiian grass hut, where pineapple and orange juices are served; and a Mexican adobe hut, its specialties hamburgers and frankfurters hot from the griddle.

The Guide service operated by the Children's World, Inc. enables parents to place their children in the hands of well-trained conductors. At the end of the tour the children enter a playground remaining there under competent personal supervision until the parents have returned from their own tour of the Fair.

In these exciting six acres the slogan of the Children's World is "The Center of All Children—Children in Years, Children in Heart"—becomes a vivid reality.

CHILDREN'S WORLD RESTAURANT: Patrons of all ages discover a completely satisfying menu at reasonable prices at the restaurant in the CHILDREN'S WORLD. Young gourmets in particular are fortunate enough to find here a gastronomic paradise such as they undoubtedly have never entered. They must expect lobster thermidore or crêpe suzettes, but if in a mood for plain wholesome food, well cooked, they will not be disappointed. The Borden Company operates the restaurant and features many of the products of several of the greatest food concerns in the country. Even the equipment is appropriate, for here are high chairs, medium chairs, coverall bibs, and special spoons for infants who like to clutch their utensils full-fisted. On a diminutive stage, young people put on a floor show and provide entertainment for other youngsters and their parents.

CONGRESS OF WORLD'S BEAUTIES

NTC IS A SYMBOL well-known in the entertainment world, and here Nils T. Granlund presents the essence of his experience and showmanship in a tribute to the body beautiful. In a huge outdoor enclosure, fashioned into a formal garden and woodland, there is room for several thousand people to view the devotees of health through sunshine. The "Midnight Sun Club" is an outdoor theatre seating 1,500. The stage represents an ancient Aztec Indian Temple upon which two hundred performers, including sixty of the most fetching show girls, give four to six shows a day—performances designed in the style of the most entertaining of nightclubs. In assembling the cast and preparing these various spectacles NTC has had the expert advice of such showmen as Earl Carroll and Busby Berkeley.

CRYSTAL PALACE OF 1939

ONE OF THE ONLY landmarks of the past in a great expanse of ultra-modernity at the Fair is the Crystal Palace of 1939, a museum of amusement dedicated to the changing modes and manners of the last 100 years. It presents the highlight attractions of past American Fairs in the manner of an old-fashioned Family Album, with the various period exhibits appropriately designed.

Pretty girls, popular songs, fashionable costumes, ballad singers and barkers are presented as recurrent features of Fair entertainment. Changes occur in taste, costumes, scenic design and technical methods—basic formula of entertainment illustrated in the two theaters housed in the Crystal Palace itself. One of these is designed as a 19th Century music hall and presents attractions and personalities which proved sensational to Fair visitors from 1853 to 1892, while on the second stage is shown the evolution of 20th Century entertainment.

Particular emphasis is laid upon the personalities of the great Fairs of this country. The first American exposition, 1853, introduced General Tom Thumb, the renowned midget, Jenny Lind of nightingale voice, and the Siamese twins, all closely associated with the name of P. T. Barnum. The Philadelphia Exposition of 1876 presented "Cochetta," the female baritone. Sandow, the strong man, appeared at the Columbian Exposition in Chicago in 1893, a Fair which also presented the famous "Beef Trust," a daring group of burly chorus girls. On the same occasion appeared Little Egypt.

"Have you seen Stella," was a laugh-provoking greeting at the Panama Pacific Exposition of 1915 in San Francisco, and referred to a fantastic painting of a woman who seemed to be alive. More recently Fairs have publicized names still fresh in the mind of the public.

All the facts mentioned above are part and parcel of the Crystal Palace of 1939. The building is an exact, smaller-scale

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CAMERAS, ETC.

\$1 to Thousands

INTEREST: $\frac{3}{4}$ OF 1%
A MONTH

**THE PROVIDENT LOAN
SOCIETY OF NEW YORK**

Incorporated 1894 by Special Act
of the Legislature
211 Office in Manhattan, Brooklyn and Bronx
(See this telephone directory)