

you walk through "The Rain Forest"—as it is called—faint spray from the Falls dampens your face. Iguanas and lizards slither over spray-drenched rocks, shrieking parakeets and other birds of gorgeous plumage flutter amid the canopy of foliage. A train winds its way on tracks high on the cliff face, then vanishes behind a jungle barrier. The torrent thunders downward, mid-day brightness fades into tropic dusk. Night blankets the scene, the Southern Cross gleams from an inky sky. Slowly the darkness gives way to gray shadows, then the reddish hues of a rising sun tinge the cataract. Clouds sweep across the heavens. The rolling drumbeat of thunder, flashes of lightning herald a tropic storm sweeping out of immensity.

The natives named this mighty wonder "Mosiotunya"—The Smoke That Thunders—believing that a great and powerful god dwelt in the torrents. The mile and a quarter width of the Victoria Falls and its precipitous drop of 387 feet make it more than twice as high and twice as wide as Niagara. This replica spreads 186 feet in length; it is 22 feet high; and over its rocky face 60,000 gallons of water per minute hurtle into the ravine below. Admission 25 cents.

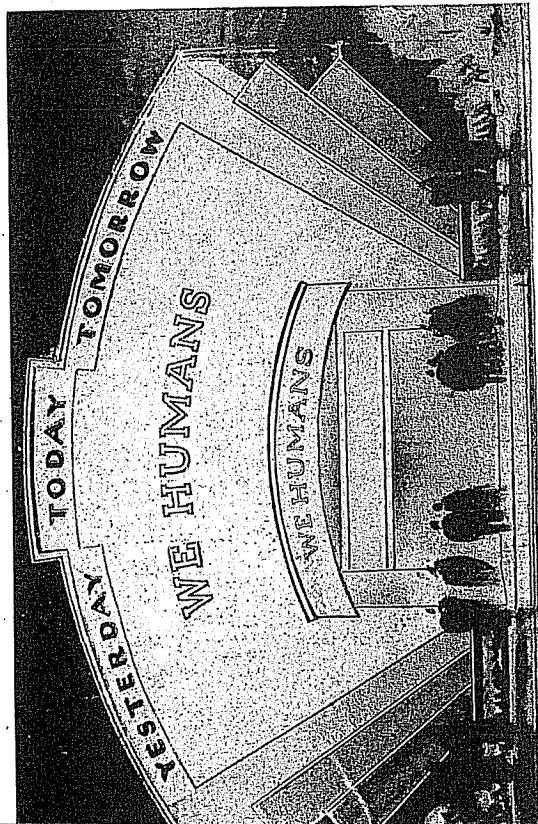
WE HUMANS

THIS IS NEITHER a mystery show nor one offering gruesome thrills, but its nature is such that it mustn't be divulged ahead of time. This may be said, however: you'll enjoy We Humans, a biological surprise exhibit.

WORLD'S FAIR HALL OF MUSIC

ON TIMES SQUARE, the Building (Reinhard & Hofmeister, architects) consists of an egg-shaped auditorium and a box-like stage house, which rises to a height of 80 feet. The auditorium, 171 feet long and 116 feet wide, is remarkable for its lack of side walls and plane surfaces, and for its roof which sweeps from foundation to foundation in a completely unbroken line. Smoking and powder rooms and a large foyer-lounge are located beneath the tiers of seats, a projection room being sunk in the rear wall above them. The orchestra pit accommodates 100 musicians, while backstage are the ballet and musicians' rehearsal rooms and forty dressing rooms. The proscenium arch, above the 60-foot stage, is 30 feet high and 60 feet wide. There are no visible supports in the auditorium to obstruct vision. Acoustics are perfect. In addition to being air-conditioned and equipped with the latest stage mechanisms and appliances, the structure is completely fireproof. Sculpture-murals and decorative lettering adorn the front and rear façades, while the interior decoration is purposefully simple so that attention may be concentrated on the performance. The Hall of Music seats 2,500 persons. It is devoted to the many and varied manifestations of music, the drama, and the dance which are a distinguished and brilliant part of the Fair's program of entertainment.

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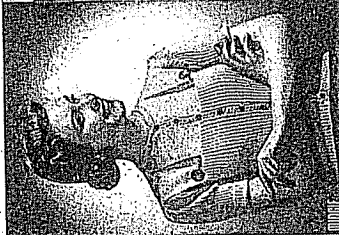


BIOLOGICAL SURPRISE EXHIBIT

bangles and jewelry, and other types of native craftsmanship are displayed.

As you walk up a curved ramp toward the door of the main section of the building, the dull roar drums louder in your ears until it becomes vast thunder. You are in the heart of Africa. There before you—an inspiring sight of mighty water leaping a precipice, bursting into creamy foam, boiling into the ravine below—Victoria Falls! Discovered by the Scotsman, David Livingston, on November 16th, 1855, it has been called *the greatest spectacle in the world!*

By way of a path that winds through dense tropical growth you skirt the chasm. On either hand strange trees flourish in profusion—mimosa, boabab or cream-of-tartar trees, "sausage-dog" trees, giant elephant-ear leaves, ferns and bracken, and brilliantly colored flowers, all native to Southern Rhodesia. As



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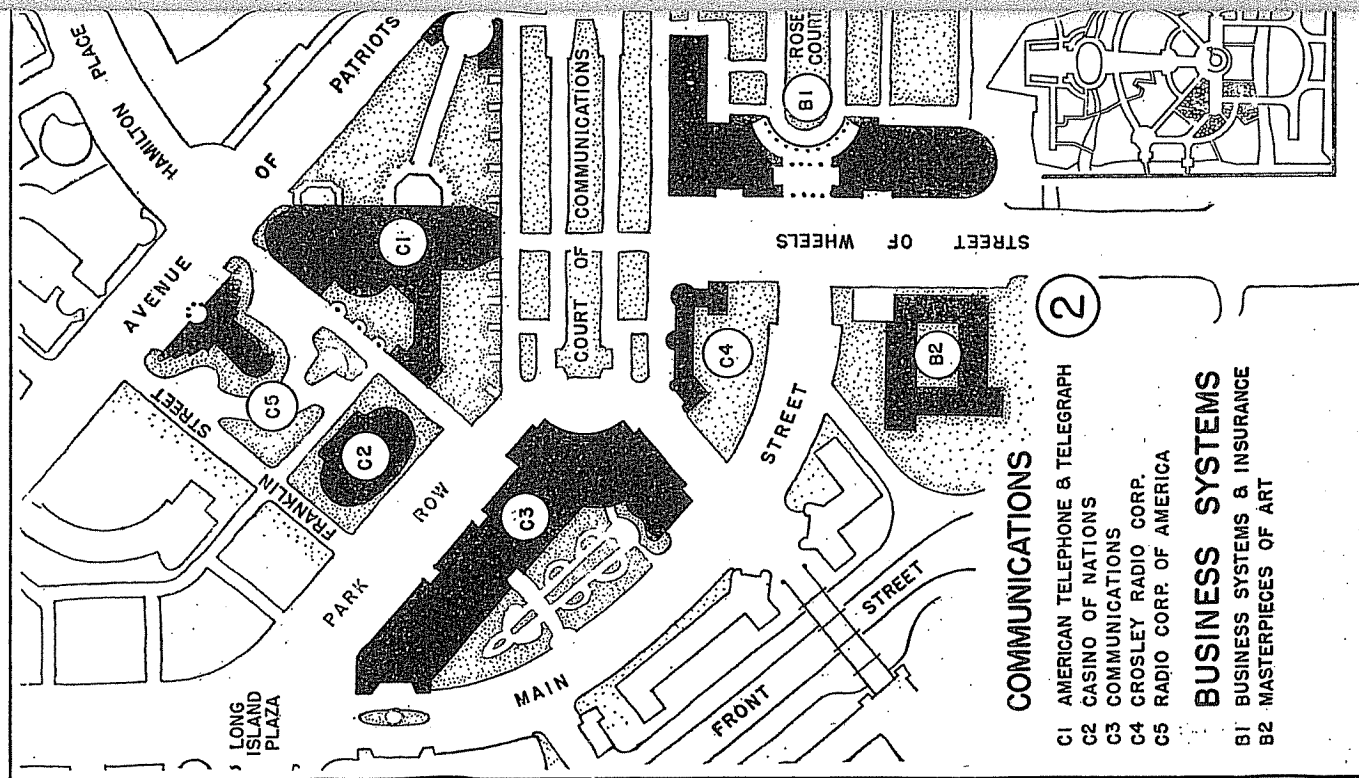
FOR NAME OR ORDER, SHOP, PLEASE WRITE TO OLYMPIC 372 BROADWAY NEW YORK

COMMUNICATIONS and BUSINESS SYSTEMS

Focal Exhibit

MODERN CIVILIZATION is based upon Man's ability to receive knowledge, sentiments, ideas (whether from his contemporaries or from the wisdom of the ages); the "World of Tomorrow" will largely be shaped by his ability, as well as his desire, to communicate the best of his knowledge, his thoughts, his aspirations to his fellow men and to posterity. During comparatively recent times science has remade the world. Pericles, or Julius Caesar, or Shakespeare, might have adapted himself to the time of George Washington with less difficulty and surprise than the great First President would experience if he were suddenly introduced to the New York of 1939. In no field has the transformation been more complete, more revolutionary than in that of communications. With good luck and favoring winds, President Washington wrote to the American Ambassador in London and received a reply in two months; today, by means of transatlantic telephone, it is a matter of minutes. Andrew Jackson fought and won the Battle of New Orleans, the greatest victory of the War of 1812, more than two weeks after our commissioners at Ghent had signed the treaty ending the war; today, by radio, the world might hear the scratching of the commissioners' pens; tomorrow, by television, it will be able to see and hear the complete ceremony.

Throughout the ages, however, the progress of communications was slow until the sudden advent and the universal utilization of the tremendous power of electricity. The names of great inventors in electrical fields—Morse, Field, Bell, Marconi, De Forest, Edison—are so familiar that we accept the results of their work as commonplace, understanding little of the transformations that

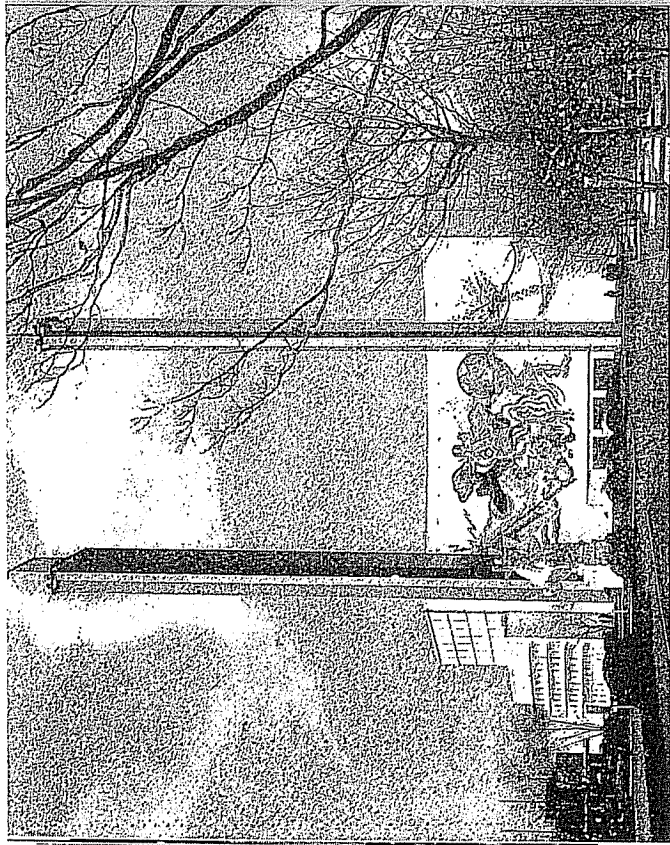


COMMUNICATIONS

- C1 AMERICAN TELEPHONE & TELEGRAPH
- C2 CASINO OF NATIONS
- C3 COMMUNICATIONS
- C4 CROSBY RADIO CORP.
- C5 RADIO CORP. OF AMERICA

BUSINESS SYSTEMS

- B1 BUSINESS SYSTEMS & INSURANCE
- B2 MASTERPIECES OF ART



HALL OF COMMUNICATION

each produced. The rapid and unrestricted exchange of ideas is vital to the life of mankind, and to this important field the Fair has dedicated an entire Zone.

The COMMUNICATIONS BUILDING (Francis Keally and Leonard Dean, architects), one of the most impressive buildings on the Fair grounds, is situated on the Court of Communications. Flanked by twin pylons 160 feet high, the façade is adorned with Eugene Savage's giant mural which depicts some of the means of communication. At the rear entrance, the points of a star that crowns a tall pylon represent electricity's force in the world. Within the building, the FOCAL EXHIBIT (Donald Deskey, designer) presents you with the story of man's progress in communications from the sign language of the earliest ages to the modern marvel of television.

Symbolizing Man, a twenty-foot plastic head occupies one end of the hall, while directly opposite, at the other end, a thirty-foot globe represents the Earth. Along the left wall, the historical mural by Stuart Davis shows the acceleration of inventions in communications from primitive beginnings to the "World of Tomorrow." On the right wall are seven panels, each with an illuminated, animated display illustrating one of the principal means of communication—postal service, printed word, telegraph, telephone, motion picture, radio and television. The drama is told in a twelve-minute cycle.

As the show begins, you hear the voice of Man telling of the

annihilation of time and space through the various developments of his ability to transmit knowledge and ideas to his fellow men. The voice stresses their socializing and humanizing force; then the first panel, representing postal service, is illumined. A light flashes along a wire from the panel to Man, and as the Voice continues with the story of the postal service, the light gleams from Man to Earth. The globe becomes transparent, the image an illumined area on a dark screen, and here you glimpse the dramatic scene of a mail plane fighting an electrical storm. Each of the remaining six methods of communications are similarly illustrated and described—methods which bring to us in the flash of an instant the voices of statesmen speaking in London, Paris, or Leningrad; radioed pictures of European events which are published in our newspapers the next morning; and newsreels taken at the scene of negotiations shown within a week in movie houses from Oregon to Florida. In the final three-minute sequence of the performance, the globe, the screen and its accessories become an immense television tube in which you see the recording of spot news flashes at the Fair.

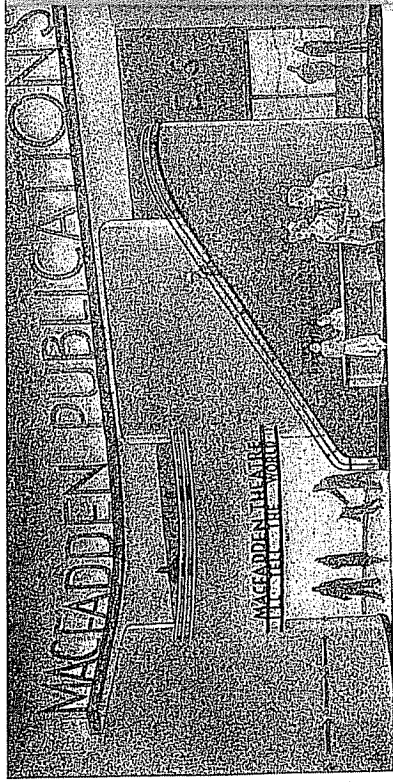
On the south wall of the Communications Building is this stirring inscription:

MODERN MEANS OF COMMUNICATION SPAN CONTINENTS,
BRIDGE OCEANS, ANNIHILATE TIME AND SPACE. . . .
SERVANTS OF FREEDOM OF THOUGHT AND ACTION, THEY
OFFER TO ALL MEN THE WISDOM OF THE AGES TO FREE
THEM FROM TYRANNIES AND ESTABLISH COOPERATION
AMONG THE PEOPLES OF THE EARTH.

AMONG THE EXHIBITORS in the Communications Building are the following:

AGFA ANSCO CORPORATION:—This Exhibit (Skidmore & Owings, designers; John Moss, associate), located in the center of the Building, covers phases of modern photography. Here you see an actual working demonstration of a photographic darkroom. Other displays include a dramatic presentation of fine salon prints, together with giant pictures made from tiny negatives. Trained attendants are available to answer your questions.

AMERICANA CORPORATION:—A special World's Fair edition of America's oldest reference work, The Encyclopedia Americana, is the main feature of an Exhibit which perpetuates for posterity what unquestionably will be remembered as the greatest of all world's fairs. First published one hundred and ten years ago and ever since approved by educators and librarians everywhere, the Americana is complete in 30 volumes and fully up-to-date to the very threshold of the World of Tomorrow. The commemorative World's Fair edition contains a preface and outline signed by Mr. Grover A. Whalen and F. H. La Guardia,



Mayor of the City of New York, as well as a pictorial history of the Fair and a map of the Fair grounds.

In the AMERICAN exhibit there are also displayed original manuscripts and letters and rare editions of the *Encyclopaedia* including the first edition edited by Dr. Franz Leibner and published in 1829. A photomural background, prepared in collaboration with eminent educators, presents a panorama of civilization during the last 5,000 years.

THE BOOK HOUSE FOR CHILDREN:—The Exhibit features attractive and inspirational displays of various books of interest to children.

CROLIER SOCIETY, INC.:—"Today's readers are tomorrow's leaders" is the theme of a display presented by the Crolier Society, publishers of the *Book of Knowledge* for children, and other publications.

THE INDEPENDENT ORDER OF FORESTERS:—The Exhibit consists of a large cabinet on the outer sides of which murals depict, respectively: Yosemite Valley and the Canadian Rockies. Within, a diorama shows the Aged Members' Home at the Sanatoria in Lopez Canyon, Southern California, the latter being devoted to the treatment of cancer and tuberculosis and cancer research. Trees, shrubs, flower gardens and fountains are realistically shown beneath a reproduction of a hitherto unknown constellation: "I. O. F." At the rear of the diorama the Sierr Madre Mountains are depicted, with the walls of Lopez Canyon along the sides.

KEYSTONE MANUFACTURING CO.:—This Exhibit consists of displays of moving picture projectors, cameras and photographic equipment.

MACFADDEN PUBLICATIONS, INC.:—The major feature of the Exhibit is an air-conditioned theatre which presents moving picture *I'll Tell the World*. Here you may delight in acting of Jed Prouty, famous as the father in the *Jones Family*

series; Frank Albertson, of Broadway and Hollywood; the Mauch twins, of screen and radio; Betty Ross Clark of the *Hardy Family* pictures; Marilyn Knowlden, Max Factor, Jr., Byron Folger, Clem Bevans, Michael Blair, Ethelreda Leopold, the famous beauty of the *Gold Digger* films, and Patricia Murray, the "Liberty Girl" of the World's Fair who will make several personal appearances.

Surrounding the theatre, the Exhibit is gala with colored lights, mechanical murals, and a huge illuminated photomural dramatizing the eleven Macfadden publications. An outstanding display is a huge mechanical map of the United States. Here the visitor may push buttons which light up his home state, and observe a typical homeland scene. An unusual column of changing colored lights is the central point of the Exhibit. In addition to comfortable chairs and lounges, pretty hostesses are in attendance, and at an information desk the visitor can secure information about other features of the Fair.

G. & C. MERRIAM COMPANY:—A 20-foot glass column, "The Pillar of Knowledge," dramatizes words, their meaning and use, and inspires visitors to use big dictionaries lying open nearby. In another section, a series of colored translights reveals the stories behind words. "A Door of Knowledge" intermittently swings open on illuminated poster portrayals of the varied information to be found in Merriam-Webster dictionaries.

POSTAL TELEGRAPH-CABLE COMPANY:—World communication services of tomorrow and today are depicted by an illuminated world map showing the close coordination of cable, radio and telegraph systems. The latest type of equipment in electrical communications—telegraph, cable and radio machines—are demonstrated in actual operation. This exhibit is presented jointly by All American Cables and Radio, Inc., Postal Telegraph-Cable Company, The Commercial Cable Company, and Mackay Radio and Telegraph Company.

THE QUARRIE CORPORATION:—Devoted solely to displays of the company's published works, the Exhibit features *The World Book Encyclopedia*, a complete reference service in nineteen volumes; and *Childcraft* in two editions, one for kindergarten and primary school teachers, the other for young children and their parents.

UNDERWOOD & UNDERWOOD ILLUSTRATION STUDIOS, INC.:—Official photographers at the Fair, this company operates two stores and a portrait studio. They sell photographic equipment and supplies, photographs of the Fair, handle amateur finishing and have the exclusive privilege for commercial and illustrative photography.

UNIVERSAL CAMERA CORPORATION:—The Exhibit features the popular priced Univex cameras which are offered for

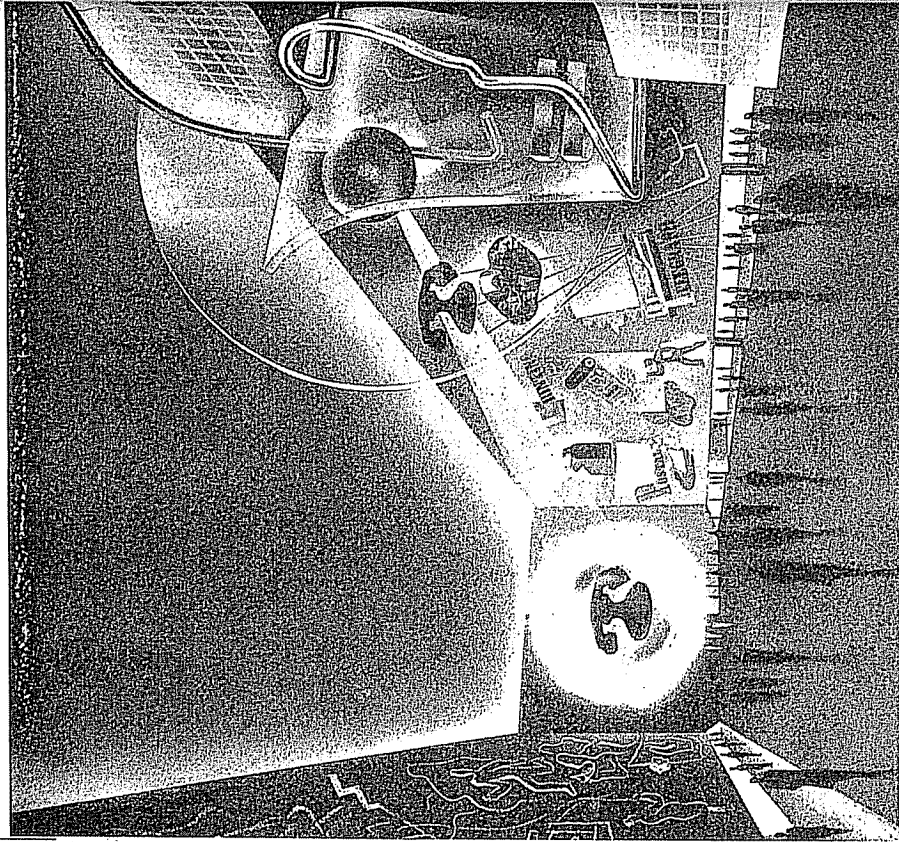
sale, together with equipment and photographic supplies. On a large screen, movies are shown throughout the day.

UTILITY MANUFACTURING COMPANY:—Here three attendants are on duty at all times to demonstrate the complete line of Falcon cameras featured in the Exhibit. Descriptive leaflets are distributed free, cameras may be purchased, and advice pertaining to better photography obtained at no charge.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY

IMMEDIATELY NORTH of the Theme Center, a walk bordered by aromatic pines leads through a semicircular court to the formal entrance of the A. T. & T. Building (Voorhees, Walker, Foley and Smith, architects). "The Pony Express," a sculptured group in the court, is reminiscent of the past. In the interior (Henry Drey-

COMMUNICATIONS FOCAL EXHIBIT



fus, designer) important features include the Demonstration Call Room, where visitors are chosen by lot and invited to make long distance calls to any listed telephone in the United States; *the Voder Exhibit*, an assembly of telephone apparatus for producing synthetic speech and demonstrating the illusion of the human voice; *the Hearing Test*, where visitors test the sharpness of their hearing by listening to pure tones which gradually decrease in volume till they are scarcely audible; *Auditions for Visitors*, a remarkable demonstration of the recording and reproduction of the voices of visitors; and *the Voice Mirror*, which enables you to hear your own telephone voice. Around the walls of this circular room are exhibits of historical and modern equipment, and significant scientific apparatus.

BUSINESS SYSTEMS AND INSURANCE BUILDING

THIS L-SHAPED BUILDING (Eric Gugler, John B. Slee and Robert H. Bryson, architects) embodies a court, the features of which are a weeping willow tree in its center, a sundial, and round columns in circular formation facing Rose Court. The seven murals by Dunbar Beck and John M. Sitton that adorn its walls depict "Day" and "Night," the "Genius of Business Administration," "Modern and Primitive Business Methods" and "The Great Discoveries of Man."

ADDRESSOGRAPH-MULTIGRAPH CORPORATION:—The Exhibit presents a highly educational stage play in a miniature theatre, ingenious mechanical figures dramatizing the need for Addressograph name-and-data writing and Multigraph duplicating methods. Outside the theatre, the functions of Addressograph and Multigraph are illustrated in a series of illuminated wall panels, explained by moving and talking robots. Displayed on the floor are Addressograph, Multigraph, Speedammat, Graphotype, Dupligrath, Multilith, Multigraph Duplicator and Folding Machines.

THE AETNA LIFE INSURANCE COMPANY & AFFILIATED COMPANIES:—The Aetna "Laboratory for Living" is an animated demonstration devoted to the conservation of life, limb and property. The Exhibit comprises three divisions—safety on the highways, fire prevention, and health conservation. The background provides housing for various mechanical action displays, testing machines, and a stage for lectures and demonstrations.

An unusual series of photomurals symbolize some of the many forms of insurance and bonding protection written by these companies.

A. B. DICK COMPANY:—The Exhibit (Walter Dorwin Teague, designer) comprises displays of the Mimeograph Dupli-

cator and Mimeograph Brand Supplies. Many of the uses of this machine—which can duplicate with amazing speed anything that may be written by hand or typewriter—are described. A marionette production shows how the Mimeograph is used in modern business.

DUN & BRADSTREET, INC.:—This Exhibit in the design of a Colonial room is an information center on credit where the visitor may consult with staff analysts. Old and new Reference Books and samples of credit reports are displayed. A bronze plaque by Georg J. Lober, sculptor, depicts "Credit—Man's Confidence in Man," affording a dramatic concept of the part credit has played in America's commercial development.

INTERNATIONAL BUSINESS MACHINES CORPORATION:—Seventy-nine painters and three hundred research engineers and their assistants make it possible for the public to see the contemporary art of seventy-nine different countries, together with the latest scientific developments in machines and methods created by International Business Machines Corporation.

The combined display is on view at the company's Gallery of Science and Art in the Business Systems and Insurance Building at the New York World's Fair.

This important international exhibit is the fulfillment of a long-cherished plan for bringing art and business into a closer relationship, conceived by Mr. Thomas J. Watson, President of the International Business Machines Corporation. Desiring to contribute toward increasing the interest of business men in art, and of artists in business, Mr. Watson, himself a patron of the arts, conceived the idea in the Autumn of 1937.

The selection of artists, whose work is on exhibition, is authoritative in that in assembling the collection the company requested a leading art authority in each country to select a painter whose work was regarded as characteristic of the country. No restrictions were imposed on choice of artist or subject.

Art students and the public generally are thus afforded an opportunity to see what these art authorities, in the seventy-nine countries in which the products of the company are used, consider family. The contemporary art of their respective countries.

The painters include such diverse personalities as a family connection of the Fifth Earl of Essex; a brother of William Butler Yeats, the famous Irish poet; a young woman who used her brother's name and clothes without detection to study in art school which refused admission to women; and West Indian natives who taught themselves to paint company through its health and life conservation activities without ever receiving art instruction.

The paintings range in size from less than sixteen inches square to a panel more than six feet long; they are painted in oil, water, color, and tempera, on canvas, on composition board, or, in some instances, silk; and the subjects range from a mother and child to a funeral procession, from a sleeping idler to a laboring workman, Exhibit is dominated by a "Pioneer Theme," symbolizing Morris Plan's pioneering in personal banking. Displays include a photo-electric cell question-and-answer device which the visitor

from snowcapped peaks to tropic beaches, and from primeval jungle to cultivated farmlands.

"In forming the International Business Machines Corporation's Gallery of Science and Art," Mr. Watson said in making an announcement, "our endeavor is to increase the interest of business in art, and of artists in business, and to create something of permanent educational and cultural value, not only to the millions who will visit the Fair but to the people of our own and other countries who will eventually be able to see the exhibition.

"We have tried to create something which, so far as we can ascertain, has not previously existed in the entire history of art, namely the opportunity to compare, in a single showing, the characteristic art of today executed by living artists in seventy-nine countries.

"This step by an industrial organization is in recognition of the part played by art in industry, and its importance to industry in broadening the horizons of culture, and influencing the needs and desires of the people of every country.

"The International Business Machines Corporation believes its Gallery of Science and Art will help in some degree to create a better knowledge of the cultural ideals of the people in the seventy-nine countries.

"In forming this collection, the company received the cooperation of Mr. George Blumenthal, President of the Metropolitan Museum of Art, and Mr. Erwin S. Barrie, Director of the Grand Central Art Galleries."

MARCHANT CALCULATING MACHINE COMPANY:—In addition to a display of the full new line of Silent Speed Marchant Calculating Machines, actual demonstrations illustrate their application to all types of business.

METROPOLITAN LIFE INSURANCE COMPANY:—Illustrating the activities and functions of a life insurance company in making programs of security available to the American people. The Exhibit comprises four subdivisions—the composition of the company's 29,000,000 policy holders, their geographical distribution, their occupations, and other items of general interest; the benefits of life insurance which accrue to these people, and the services of the company which make them possible; the benefits to the community as a whole resulting from the company's investments; and the special services rendered by the company through its health and life conservation activities. These functions of the company are shown through striking devices, a number of which are set in motion by the visitors to a panel more than six feet long. Another feature is a theatre seating more than 125 persons.

MORRIS PLAN BANKERS ASSOCIATION:—The Exhibit is dominated by a "Pioneer Theme," symbolizing Morris Plan's pioneering in personal banking. Displays include a photo-electric cell question-and-answer device which the visitor



MASTERS OF ART



may operate, and an up-to-the-minute news service. An illuminated mural built in semicircular design depicts a covered wagon scene, stressing once again the "Pioneer Theme" of the Exhibition.

THE MOSLER SAFE COMPANY:—The central feature of this Exhibit is a giant vault door, 13 feet in diameter, set against a map of the world and symbolizing "Mosler protects the globe." The display includes a large photomural of the company's plant at Hamilton, Ohio, which surmounts a typical bank teller's cage and illustrations of the famous "Fort Knox Federal Depository."

UNDERWOOD ELLIOTT FISHER COMPANY:—This Exhibit features the world's largest typewriter, a massive replica of the Underwood Master Typewriter built to scale and actually typing gigantic letters. Here also are displayed the various U.E.F. machines which "Speed the World's Business." George L. Hossfeld, ten times World's professional champion typist and others demonstrate their skill on Underwood Master Typewriters.

YORK SAFE & LOCK COMPANY:—The Exhibit comprises a collection of safes and bank equipment, including a modern, stainless steel, 12-inch vault door weighing 12 tons. The central space is designed in black plastic material with columns and ornamentation in silver leaf; murals decorate the upper panels.

CROSLLEY CORPORATION

DIRECTLY ABOVE THE ENTRANCE of the Building (Holland White, architects; Sundberg & Ferrar, designers) on the Court of Communications, a decorative panel portrays the major products of the corporation. The structure is flanked by two pylons and is surrounded by attractively landscaped grounds. Two large bay windows are provided for display, while a band-

course on the upper facade forms a base for a running inscription. An adjacent pavilion is provided for visitors' rest and comfort. Against a background of pastel colors, the interior exhibits comprise effectively lighted displays of table model and console radios, radio tubes, cameras, "Shelvalor" refrigerators, gas and electric ranges, bottle coolers and "Savamaid" washing machines.

MASTERPIECES OF ART

ON THE STREET OF WHEELS, this completely fireproof and well-ventilated building (Harrison & Foulkhoux, architects) is a one-story structure of simple, functional design built informally in three pavilions which enclose a grassy court and reflecting pool. In twenty-five well-lighted galleries the collection of paintings and sculptures, known as "Masterpieces of Art," portrays the great epochs of European art from the Middle Ages to 1800. Valued at \$30,000,000 it represents one of the most important exhibitions of old masters ever displayed under one roof.

All those countries predominant in producing art during those centuries are represented: Italy, France, Holland, Belgium, Spain, Germany and England. The 300 paintings selected for the Exhibition consist of loans from both leading museums and private collections in America and from the most important museums abroad, including masterpieces from the Louvre in Paris, the Uffizi Gallery in Florence, the National Gallery in London, the Rijksmuseum in Amsterdam, and the Melbourne Art Museum in Australia. Here the American public may see great works of art which they know from innumerable reproductions but which they could never hope to see in the originals except by crossing the ocean.

The first pavilion comprises seven galleries: the Gothic room containing French and Italian paintings and sculptures of the 13th and 14th centuries; two rooms devoted to Italian paintings;

and the remaining rooms showing Flemish, French, German and English paintings of the 15th and 16th centuries.

Devoted mainly to the Italian masters of the High Renaissance and their Baroque followers in Italy, France and Spain, the second pavilion exhibits the works of Mantegna, Bellini, and Perugino, and the great North Italian and Umbrian paintings of the 16th century. Three cabinets are devoted to the leading masters of the High Renaissance: Da Vinci, Raphael and Michelangelo. A large octagonal hall contains masterpieces by the great Venetians: Giorgione, Titian, Tintoretto and Paolo Veronese. Next the works of Caravaggio, Tiepolo, and Guardi, and the French 17th century paintings of Poussin, Claude Lorrain and Louis Le Nain are displayed.

A special gallery is dedicated to El Greco's masterpieces, while the last pavilion of seven galleries shows the paintings of the 17th and 18th centuries of Spain, Belgium, Holland, England and France. Here are displayed the works of Velasquez, Murillo, Rubens, Van Dyck, Frans Hals, Rembrandt, Vermeer, De Hoogh and others. English painters of the 18th century—Hogarth, Gainsborough, Lawrence, Raeburn and Romney—are represented. The last gallery includes the works of the French masters Watteau, Boucher, Fragonard and David, of the 18th century, and the Spaniard Goya.

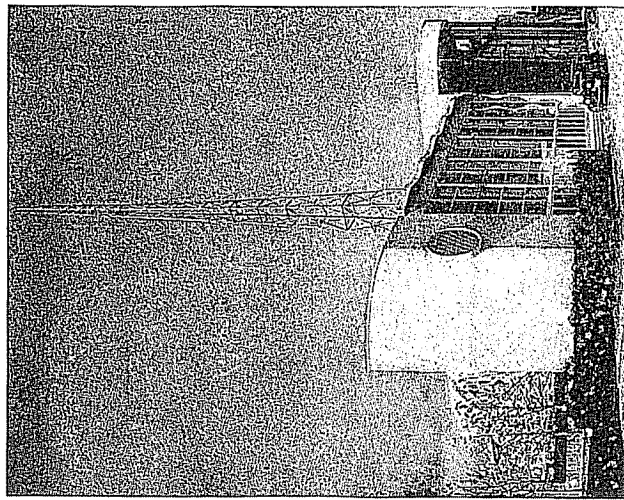
The Exhibition of paintings is complemented by the superb sculptures. Thus the visitor experiences the spirit of a great epoch as expressed not only in superlative canvases, but also in other objects of art which suggest the unity existing between the different arts in all the great periods. In a separate room, set aside for offices and service quarters, postcard reproductions and catalogues are available.

Of interest is the fact that the initial costs of the Exhibition were underwritten by a group of public-spirited citizens who pre-



AN "AETNA" DEMONSTRATION

R. C. A. BUILDING, with gleaming antenna tower



ferred to remain anonymous, and that the Fair Corporation believing that "Masterpieces of Art" was of vast cultural significance, made the site available without cost. The Exhibition is open daily from 10 A.M. to 10 P.M.

RADIO CORPORATION OF AMERICA

FRONTING 200 FEET on the Avenue of Patriots, the building (Skidmore & Owings, architects and designers) is shaped like a giant radio tube, and surrounded on three sides by beautifully landscaped and terraced gardens. The exhibits, located both in the building and gardens, portray the principal activities of the corporation in the field of radio communications. Television, which is being made available to the general public in the New York metropolitan area coincident with the opening of the Fair, is the outstanding feature of the Exhibit. Actual demonstrations are given and some of the development work that is being done in the laboratory is shown. Other exhibits cover facsimile broadcasting, radio point-to-point international communications, marine radio communications, sound broadcasting, recording and record reproduction. Animated dioramas are used in some of the displays. A special feature is a 53-foot motor yacht, equipped with radio devices for safety and communication at sea, floating in a water basin in the gardens.