



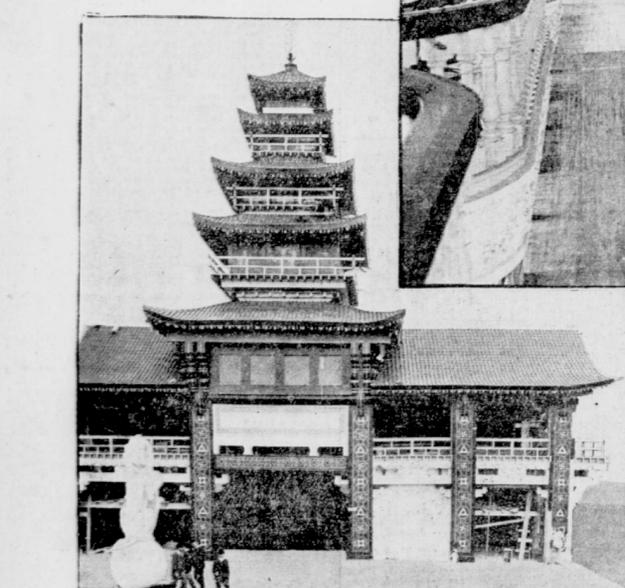
ANDREW MACK'S FISHPOND BUILDING.

DREAMLAND-BY-THE-SEA

A New and Unique City of Pleasure Throws Open Its Doors to the Public.

"Dreamland" opened its doors to the amusement public yesterday. What is Dreamland as an amusement attraction? It would be easier to say what it is not, for it includes within its ample borders about every form of entertainment that has of late proved its right to public esteem...

To thousands of New-Yorkers one of the most irresistible magnets of Dreamland will be its unrivalled situation, right on the water's edge. Broad and deep as its landed property is, the buildings are so laid out and planned that whenever there is an ocean breeze Dreamland visitors will get the benefit of it.



THE JAPANESE PAVILION.

side holidays by crowding into barrooms, variety shows and narrow alleys, neglecting and ignoring the fascination of the rippling waters. Perhaps the New-Yorkers were not altogether to blame. Few of the buildings of old Coney Island were made to face the sea, and these had very little of an attractive nature to offer.

Nothing but a personal visit will do justice to the beauties of the location of Dreamland. A true lover of the ocean might well be content to linger by the sea wall or loiter on the mammoth pier the livelong summer's day, listening to the lapping of the waves, watching the hundreds of merry bathers and drinking in the health and vigor brought in each zephyr from the water.

Startling innovations some of the buildings may be the Fish Pond, for instance—but they do not shock the artistic sense. The avenues are broad, the vistas superb and the cooling breeze blows freely to every corner.

This new city by the sea has only sprung up within the last six months. About November 1 last an army of workmen descended upon the spot and the transformation began.

The Chilkoot Pass Building presents from an architectural point of view as a facade a huge proscenium arch in the classic style. Inside is a new and original kind of fun maker, a human bagatelle board, and those who like may participate.

The fishing pond is conducted by the popular Irish comedian, Andrew Mack. The building is original and unique. Over the entrance is the prow of a boat, of ancient design, with masted sail, flanked by lighthouse towers, and supported by mermaids.

arrest the gaze is Frank C. Bostock's animal arena, of massive Grecian architecture. Over the entrance is a large group of animal life, and at the sides of the entrance are two elephants trumpeting. Surrounding the semicircle are life-sized statues of lions. Bostock has brought together for his season at Dreamland all his shows in America and Europe, forming an aggregation of wild animal life without a precedent in this country.

To the left of the entrance is a semi-medieval building, with turreted walls and embasuries, symbol of warfare. Here is presented an attraction entitled, "Our Boys in Blue," giving life-like illustrations of the various phases of active service by the Infantry, artillery and coast defence branches of the United States Army.

The Illusion Building is in the Eastern style of architecture, with quaint pointed arches, curious balconies and minarets. J. B. Morris's wonderful illusions are shown here, and the visitor may be thrilled and mystified to his heart's content.

The most impressive illusion is that of a hypnotized girl moving in the air about the stage and over the heads of the audience in a most mystifying fashion. The Chilkoot Pass Building presents from an architectural point of view as a facade a huge proscenium arch in the classic style.

Another building devoted to laughter, contains the Punny Room and Handed House. The architecture is after the old mission style of Southern California and old Mexico.

The fishing pond is conducted by the popular Irish comedian, Andrew Mack. The building is original and unique. Over the entrance is the prow of a boat, of ancient design, with masted sail, flanked by lighthouse towers, and supported by mermaids.

In the building is a tank, the water of which is illuminated by electricity. The tank is well stocked with fish, natural and artificial or mechanical. Visitors are permitted to fish with electric or magnetic tackle.

The fish pond is conducted by the popular Irish comedian, Andrew Mack. The building is original and unique. Over the entrance is the prow of a boat, of ancient design, with masted sail, flanked by lighthouse towers, and supported by mermaids.

stores, with a seven-story hotel occupying the centre of the background. On each side, near the auditorium, is an engine house. A large crowd of people are employed in this show. The hotel takes fire in the lower stories; the alarm is sounded, the cry of "Fire" is raised, and there is general excitement in the neighborhood as the flames leap upward from floor to floor, driving the inmates in apparent terror to the roof. The alarm is received at the engine houses while the men are asleep in bed. They dress hurriedly, slide down the brass pole; the horses come out and take their places under the harness, the harness drops, and the engines start for the fire. There are quickly four engines on the scene, in actual operation, throwing volumes of water on the flames.

Next in order is the Japanese Building, two stories high, crowned by a central tower, the whole being a faithful reproduction of a Japanese temple. Here Japanese refreshments will be served in Japanese style by Japanese attendants to the visitor who will enjoy in addition a beautiful view of the ocean and of the leafy park and its amities.

The Leap Frog Railroad will soon be known far and near as one of the most sensational features of Dreamland. When in complete working order it will be a railroad extending 500 feet into the ocean. Two cars loaded with passengers approach on one track. The cars meet at the point of collision, but, instead of telescoping, one car crosses over the top of the other and continues on its trip.

Passing through the Japanese Pavilion the airship building is reached, which is to house the Santos Dumont Airship No. 2, in which the famous aeronaut sailed out to Lonchamps, Paris. It will be flown under the direction of the Aero Club America during the summer, making frequent flights.

The ocean side of Dreamland has for one of its most conspicuous objects the great duplex steel chute, from the head of which two boats can descend at the same time side by side at racing speed into the waters of the lagoon.

On the end of the pier which extends into the ocean several hundred feet, is a magnificent ballroom, in the French Renaissance style. It has a highly polished floor of white maple. A balcony with boxes extends around it. The dancing floor is 250 feet long by 100 feet wide. The room is lighted from the ceiling by ten thousand electric lights.

streets, midjet performers in the circus and theatre, and animals corresponding to the size of the little inhabitants.

The Pompeian Building, next in order, is of Grecian architecture, classic in effect, with its Corinthian columns and imposing entrance. The chaste beauty and proportions will appeal strongly to the lover of the fine arts. The painting on the facade is by Charles S. Shean, who obtained a gold medal at the Paris Exposition. The picture represents the Bay of Naples and surrounding country as it existed at the time of the destruction of Pompeii.

The Electricity Building has an exterior that is typical of its contents, showing a dynamo wheel brilliantly illuminated.

The Submarine Boat Building is constructed on the lines of a man-of-war, with turrets, protruding guns, lifeboats and deck. The public is permitted not only to inspect the submarine boat, but, if it desires, to take a trip in her, sinking beneath the waters and while speeding on the journey catching glimpses through the portholes of the ocean depths, with their fish, sharks and other

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories. Everything is in miniature adapted to the stature of the little people who will inhabit it, and consequently several sizes too small for the visitor of ordinary stature.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs. This feature is not merely a show, it is stated, but is really a scientific demonstration

On three sides, and these sides consisting principally of windows for light and ventilation, the ballroom guests will be able to enjoy the most favorable conditions for fresh air and coolness.

Adjoining the ballroom is a large restaurant, 240 by 60 feet.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

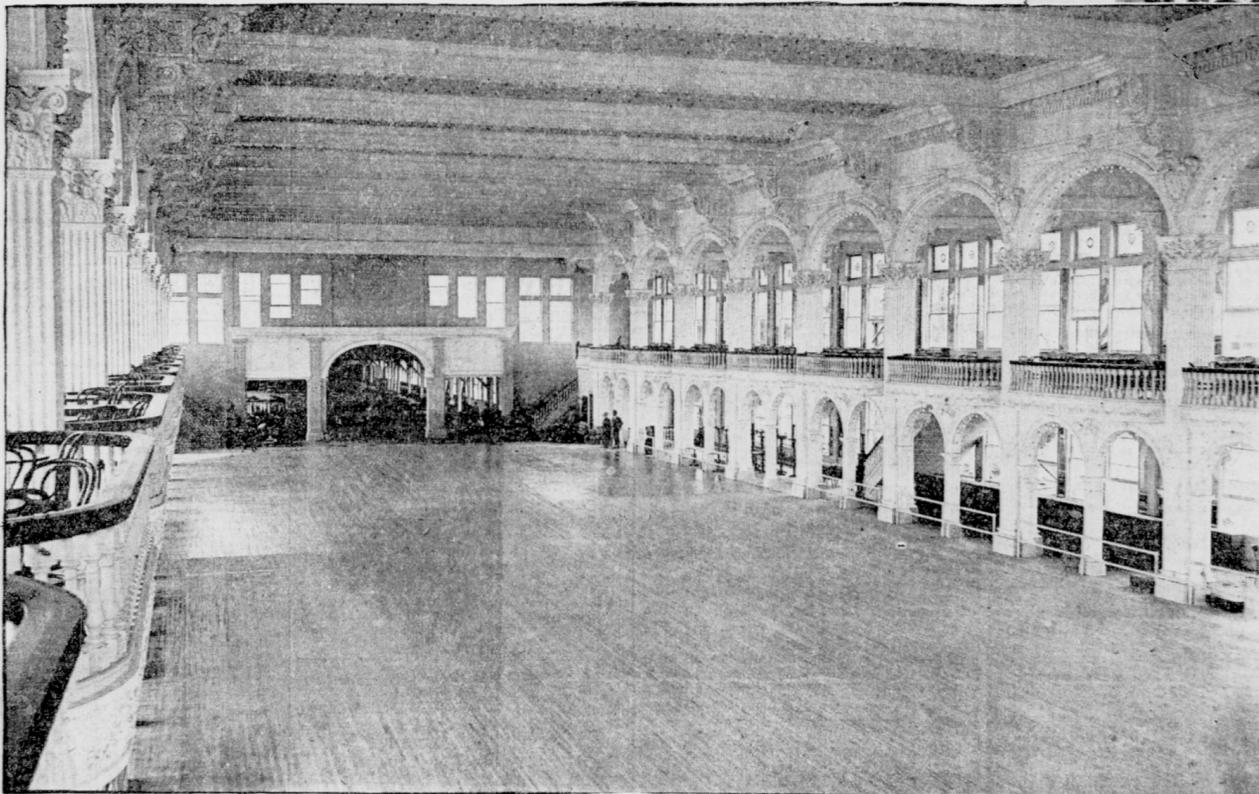
The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

ENTRANCE TO THE FIRE FIGHTING SPECTACLE.



BALLROOM ON THE OCEAN PIER.

way, Andrew Mack says, "from two hundred and fifty dollars down to well, not quite so much." He distinctly wishes enthusiastic anglers to understand that he presides over a game of skill, where steadiness of hand and eye, tact and some knowledge of magnetism are necessary to success, and that mere chance has nothing whatever to do with it.

In the estimation of people of taste, perhaps the most beautiful building of all is the Venetian, an exact reproduction of the Doge's Palace at Venice, made from drawings and models. In this building, of great depth and width, is represented the canals of Venice, and its historical buildings. The visitor steps into a gondola, and is poled, or whatever the proper description is of the propelling power exerted by the gondolier, through the canals and lagoons of that picturesque city, past the Piazza of St. Mark, the Doge's Palace, under the Rialto and the Bridge of Sighs, past the wonderful Church of Santa Maria della Salute, past the palace in which Desdemona lived, and out into the open sea leading into the Adriatic.

Although the picturesque and patient gondolier goes through the motions of propelling his craft and the passengers under his care, it is an open secret that his muscular effort is all make-believe, for the stream itself is really the motive power, designed, by a patent device, to run continuously in a certain direction, carrying gondola, gondolier and passengers on their trip at a prearranged and judicious speed.

The building devoted to the feature called "Conquering Through Switzerland" is a huge proscenium arch richly decorated in gold and color, to frame in a picture sixty feet long and thirty feet high, brilliantly illuminated with electric lights. Back of this great picture the show goes on. The mountains of Switzerland are represented with marvelous fidelity, the effect of distance being obtained by a skillful reduction in the size of the houses, streets, and other details.

The usual way to tell a story is to "begin at the beginning." But Dreamland has two separate and distinct sets of beginnings, or entrances, so one is embraced at the start.

There is a sea entrance, where, beginning with Memorial Day, visitors will be brought by Dreamland's own line of steamboats, running regularly and frequently from Harlem, Twenty-third-st, and the Battery to Dreamland's own pier.

Then there are the land entrances, all on Surf-avenue. Perhaps, for the sake of clearness, it would be as well to begin with these.

The main entrance is 150 feet deep, 50 feet wide and 75 feet high. The idea in the design is to treat this on the lines of the proscenium of a theatre, through which may be seen the great show beyond. The huge columns on each side are richly decorated in gold; the whole being crowned by a figure symbolic of "Dreamland."

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

The Incubator Building is designed in the old German farmhouse style, the first story of brick, the upper part half timber, with tiled roof. The gable has a large stork overlooking a nest of cherubs.

On the lower deck are Chinatown, the Bowery, and a host of minor attractions, some already busy and others speeding with feverish haste to get ready at the earliest moment.

Leaving the iron pier, and returning down the right avenue, the first feature is the Midjet Village. Architecturally, this is a reproduction of an old German village of the fifteenth century, with old stone arches, overhanging balconies and other quaint accessories.

and a life saving station, backed by many of the prominent physicians of Brooklyn.

Having disposed in as few words as possible of the principal objects of interest on the flanks, as it were, of Dreamland, the most striking and prominent object within its borders now claims the attention. This is the great tower which rises from the centre of the lagoon, 375 feet toward the sky, and is crowned with a superbly modelled eagle finished in gilt. This tower is 50 feet square at the base. It is illuminated with 100,000 electric lights. It claims to be the highest tower of its kind that has ever been built. It stands as a landmark, not only for Dreamland, but for Coney Island, too, rising far above any building for miles around.

At night, when it is fully illuminated, it will be visible, it is said, for thirty miles at sea. A magnificent view may be had from the top, taking in the ocean and country for miles around. The tower is, architecturally, in the style of the French Renaissance. Ornamenting the four facades are heroic figures, symbolic of light, designed by Hinton Perry. This tower, with its exquisite modelling, its richness of decoration, its dignity and architectural value, dominates the whole scheme around which everything else in Dreamland has been centered. Two commodious elevators carry the visitors to the top of this unrivalled observatory.

After touching lightly upon the imposing features of Dreamland there yet remains a wealth of detail that deserves attention. For, as before remarked, the entire scheme of Dreamland was thought out and planned in its entirety before one hour of construction work was put into it.

A place was designed for everything, and every inch of space was taken into the calculations that aimed at one harmonious whole. The promoters of Dreamland are prepared to handle crowds in hundreds of thousands. One thing that strikes the visitor in making a journey around the park is the avoidance, as far as possible, of the use of steps; all the walks are inclines, and none less than fifty feet in width. The park is so laid out that the possibility of a congestion of the crowd is exceedingly remote. In hundred and fifty thousand people, it is calculated, will have a chance to see everything and more around.

Dreamland promises to make itself famous by the extent and liberality of its free shows. Many of these will be presented in the plaza, near the bandstand, where instrumental music is rendered continuously throughout the day. Here will promenade the great crowds of happy pleasure seekers, along the broad walks prepared for them, by the side of the lagoon, over the bridges that span the lagoon, with a glance out to sea and at the gigantic chute with its great racing boats, carrying twenty people each. Under this board walk, under the bridge and back to the starting point will run the miniature railway trains—six trains in all—starting at each entrance and passing each other en route. This bridge over the lagoon is decorated by superb columns, crowned by glass globes and guarded at each end by massive lions. The beautiful curve of this bridge dignifies and embellishes the lagoon it spans.

The foregoing touches principally upon the architectural attractions of Dreamland. Space will not permit of a description of all the picturesque personalities that lend enchantment. Miss Marie Dressler, for instance, makes her debut into the domain of commercial enterprise, presiding with dignity and success—that will evidently lead to phenomenal prosperity in the near future—over a peanut and popcorn emporium. She adopts the title of "The Peanut Queen," and reports that business is booming. The first bag of peanuts sold for \$25. Her second customer bought a single peanut for \$1, and made her a present of the peanut.

Andrew Mack's fishpond has already been mentioned. Then there are Louis Mann, with his "Seven Temptations of St. Anthony," and Peter Daller, the merry comedian of Weber & Fields's Music Hall, with his Parisian novelty, that has made such a sensation abroad and that he explains in person so impressively.

And Dreamland has come to stay. The permanent nature and the solidity of its structures show that. The buildings evidently are not meant to stand merely for this season or until the next is over, but to form the permanent home of high class entertainment, not too expensive to be beyond the means of the ordinary citizen, but offering good, substantial, clean amusement and relaxation, with no unpleasant after taste.

Dreamland is without doubt destined to be a powerful agent in the new movement to make Coney Island worthy of the esteem of every decent and respectable citizen of the place where he utters his family, sure of finding there abundant means of recreation, with nothing to offend the old order of things as passing away. A city of palaces has arisen upon the ashes that strew the ground only a short time ago.



BOSTOCK'S ANIMAL ARENA.