

In the Court of the Seven Seas rhythm of tremendous scale was obtained by the equal spacing of sixteen sixty-foot pylons along its sides. Crowning these pylons were perched prows of galleons, each graced with a winged figure representing the Spirit of Adventure, the work of P. O. Tognelli. "Creation," a group by Haig Patigian, was in the center of this court.

High up on the walls, between these major motifs, were spaced a trilogy of sculptural panels by Tognelli depicting "Exploration," "Trade" and "Commerce." Other bas-relief work by Tognelli in this court included "Discovery," "Flying Cloud" at the side entrances, and "Treasure of the Seven Seas." Edstrom's "Florence Nightingale" stood before the Hall of Science.

At the northern terminus of the Fair's main axis was the Court of Pacifica, designed by Timothy L. Pflueger. An outstanding artistic achievement in this court was a huge bold relief mural, "The Peacemakers," done by Margaret, Helen and Esther Bruton, emphasizing the Fair's underlying motif, Pacific peace and unity.

The great panel was 144 feet long and 57 feet in height, and was done in 270 separate panels, each four by eight feet. The entire mural covered a space of more than 8,000 square feet.

The mural was an artistic hybrid—a cross between sculpture and painting. Color was used, but only in large, simple areas. The Brutons used bold relief technique because it gave a strong light and dark pattern without destroying the feeling of the wall.

The central figures of "The Peacemakers" were a great Buddha—calm, pacific—and an Occidental woman, kneeling, swathed in a white cowled robe. Friezes of mov-



Sunlit pool in upper reaches of beautiful Lagoon of Nations

ing figures on either side represented the Orient and the Occident, respectively.

A shimmering, scintillating "prayer curtain" of metal hung as a back-drop behind Ralph Stackpole's "Pacifica." Approximately 100 feet high and 48 feet wide, the curtain, like the metallic curtains in Oriental temples, gave off melodious sounds as it fluttered gently in the breeze.

One of the loveliest fountains of the Exposition was located in this Court, to the east of the Western Gateway (Architect, Ernest E. Weihe), the entrance opposite the main ferry terminal with its elephants and howdahs designed by Donald Macky.

Surrounding the sunken basin of this fountain, on the fountain itself, were pieces of sculpture fashioned by well known artists. Here, expressing the broad Pacific theme of the Exposition, were Jacques Schnier's male and female figures, "The Orient," symbolizing the quiet, inward-looking spirit of India; Brents Carleton's Polynesian group; Adaline Kent's group symbolic of the islands of the South Pacific, young girls in the sun listening to a young man improvising music; Sargent Johnson's happy Inca Indians playing the Pipes of Pan; Carl George's American Indian and Modern Women; a North American group by Ruth Cravath Wakefield—Alaskan Boy Spearing a Fish, American Woman, and Mexican Boy; a South American group by Cecilia Graham of a Primitive Woman Making Farina, A South American Fisherman, and a Young Native Riding an Alligator; and a group of Chinese Musicians by Helen Phillips.

Movement and life predominated here. From the base of the towering figure of Pacifica a cascade of water flowed into the fountain. Colored



*Splendor of Tower
of the Sun as seen
from East-West axis*

From the collection of the

o Prelinger
Library

San Francisco, California
2006

850
BELMONT ABBEY COLLEGE LIBRARY
BELMONT, NORTH CAROLINA





TREASURE ISLAND

"The Magic City"

1939 - 1940

Digitized by the Internet Archive
in 2006 with funding from
Microsoft Corporation

TREASURE ISLAND

"The Magic City"

1939-1940

THE STORY OF THE
GOLDEN GATE INTERNATIONAL EXPOSITION

By JACK JAMES *and* EARLE WELLER



PISANI PRINTING AND PUBLISHING COMPANY
SAN FRANCISCO, CALIFORNIA

COPYRIGHT 1941

by

PISANI PRINTING AND PUBLISHING CO.
SAN FRANCISCO, CALIFORNIA

DEDICATION

TO THE FORGOTTEN MAN OR WOMAN (we tried to remember all)
... to the overlooked event or day (there were so very many) ...
to the few who conceived, the scores who planned, the hundreds
who administered, the thousands who executed, the millions who
made the Magic City on Treasure Island ... to memories of light
and laughter ... beauty transcending imagination ... singing
strings and flowers nodding in the sunshine ... the editors
humbly dedicate this book.

*A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness:*

JOHN KEATS (1795-1821)

FOREWORD

THE INSPIRATION of this book is obvious. It springs from memories of breath-taking beauty that can never die.

The reason for its preparation is equally clear. It was only fitting and proper that a permanent record of a dream that burgeoned into glorious fruition should have been created.

The task of research and preparation was delegated to two men in whom the management of the Golden Gate International Exposition of 1939 and 1940 had implicit confidence—Jack James, Director of Publicity and Promotion for 1940, and Earle Weller, Manager of the Magazine Division the same year. These two men knew the picture and appreciated it. They had the facts in hand, could secure full check on details. They have done their work, and done it well.

Mr. G. Pisani, head of the Pisani Printing and Publishing Company of San Francisco, had close contact with the 1940 Fair through his interest in one of its outstanding attractions, the Salici Puppets. Mr. Pisani offered to underwrite publication costs of this volume, when the Exposition Company was unable to undertake that responsibility. The caliber of his contribution is apparent. The book speaks for itself.

When it was finally determined to sponsor the publication of this permanent record of Treasure Island, 1939 and 1940, a supervisory committee was chosen, which included, among others, Leland W. Cutler, President of the 1939 Fair; Marshall Dill, President in 1940 and George Creel, United States Commissioner for both years. This committee has checked and passed upon all factual data.

The theme of this history of the birth and growth of an idea might be well summarized in the following extracts from the closing addresses of the two Presidents of the Exposition, one on October 29, 1939, and the other on September 29, 1940—

“The Golden Gate International Exposition was the dream of many—states and cities and counties, and boys and girls and men and women. Lights are made by men in beauty and last for just a little while. Memories come from God and live forever. So will our memories of this beauty live until Time’s End!”

LELAND W. CUTLER,

*President of the 1939 Exposition, in
his closing address, October 29, 1939.*



“Yesterday’s bright version of Treasure Island today becomes an enduring memory. To have added another chapter to San Francisco’s prismatic history is something in which we can all take pride. ‘A thing of beauty is a joy forever: Its loveliness increases; it will never Pass into nothingness:’ . . . ‘The feast is over and the lamps expire!’ ”

MARSHALL DILL,

*President of the 1940 Exposition, in
his closing address, September 29, 1940.*

A C K N O W L E D G M E N T

THE EDITORS desire to express their appreciation for the cooperation of the various official agencies in the preparation of this volume; to the General Electric Company and E. T. "Buck" Harris, of KGEI, for the use of the color plates of the night lighting made up from photographs by Moulin Studios; to Ted Huggins, of Standard Oil Co., Chairman of the Promotion Committee for factual material; and to Mrs. Alfred McLaughlin and Mrs. Frank Panter for information on the women's events at the Fair; to Leland Cutler, Marshall Dill and George Creel for advice and encouragement.

Authorities consulted for factual material, apart from guide books, catalogues of the Thorne Miniature Rooms and the Art Exhibits of '39 and '40, were as follows:

Robert B. Hoover — Business Aspects of the Preparations for the Golden Gate International Exposition. Master's Thesis. Stanford, 1939.

Eugen Neuhaus — The Art of Treasure Island. University of California Press, 1939.

Stanley Armstrong Hunter, — Temple of Religion and Tower of Peace. San Francisco, 1939, 1940.

University of California — Science in the Service of Man. University of California Press, 1940.

California Commission — Report to Governor Olson, 1941.

U. S. Commission — Your America. The Story of the United States Government Exhibit at the Golden Gate International Exposition, 1939.

International Business Machines Corp. — Contemporary Art of the United States, 1940.

Most of the illustrations included here are from photographs by George Grau, of San Francisco. Others are by Moulin, Bates Creel, Elmer Eckhardt and members of the Exposition photographic staff directed by Carl Wallen.

C O N T E N T S

| CHAPTER | PAGE |
|---|------|
| Foreword | vii |
| I. How It Began | 3 |
| II. An Island is Built | 17 |
| III. The Magic City | 25 |
| IV. Beauty and Color | 41 |
| V. Let There Be Light! | 55 |
| VI. Government on Parade | 69 |
| VII. California Presents | 81 |
| VIII. Show Window of the States | 93 |
| IX. Friends from Abroad | 99 |
| X. The Market Place | 121 |
| XI. Old Masters and Art in Action | 133 |
| XII. Science and Service to Man | 143 |
| XIII. The Women's Role | 159 |
| XIV. Pageantry and Song | 179 |
| XV. Street of the Barkers | 209 |
| XVI. Gala Days of '39 | 215 |
| XVII. The Months Between | 245 |
| XVIII. The Golden Forties | 259 |
| XIX. And the World Came | 279 |
| XX. The Curtain Falls | 287 |
| Appendix | 311 |

Illustrations in Color

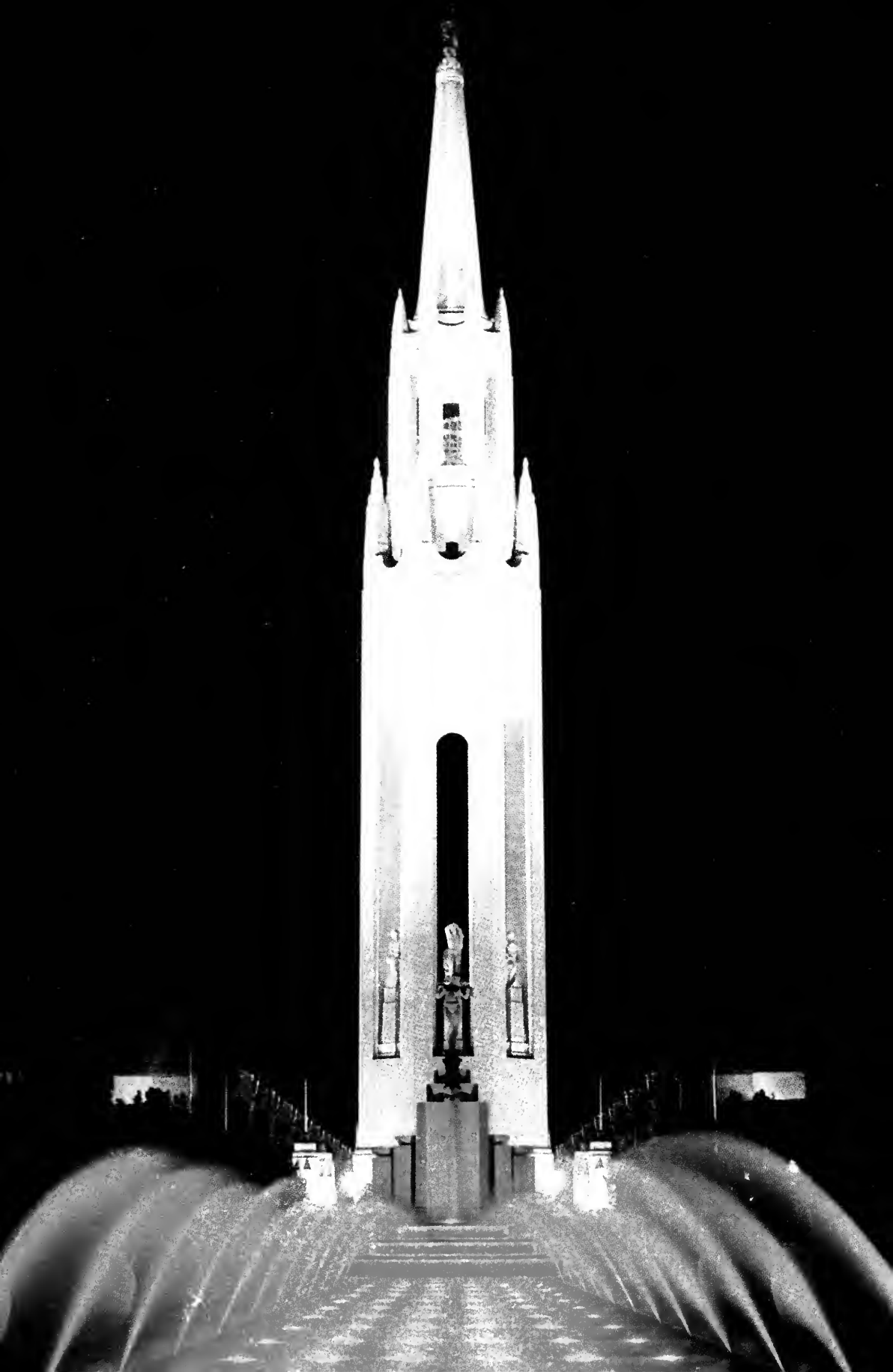


| | |
|--|-----|
| ELEPHANT TOWERS AT NIGHT ON WESTERN WALLS OF EXPOSITION | 187 |
| CADORIN'S "EVENING STAR" IN COURT OF THE MOON, NIGHT SCENE | 153 |
| FLUORESCENT ILLUMINATION OF THE TOWER OF THE SUN | 51 |
| SOUTH TOWER, ENTRANCE TO HOMES AND GARDENS BUILDING, UNDER FLOOD LIGHTS | 255 |
| STACKPOLE'S "PACIFICA" AND HER COURT, AT NIGHT | 221 |
| ARCH OF TRIUMPH AND THE COURT OF REFLECTIONS | 119 |
| NIGHT SCENE, GOLDEN GATE INTERNATIONAL EXPOSITION | 85 |
| GIRL AND RAINBOW FOUNTAIN, IN THE COURT OF FLOWERS | 289 |

Illustrations in Black and White



| | |
|---|-----|
| OAKLAND-SAN FRANCISCO BAY BRIDGE AND THE SKYLINE OF SAN FRANCISCO..... | 9 |
| LOOKING DOWN FROM THE TOWER OF THE SUN ON THE COURT OF THE MOON AND TREASURE GARDEN..... | 27 |
| THE COURT OF PACIFICA, WITH THE "FOUNTAIN OF WESTERN WATERS" IN THE FOREGROUND..... | 37 |
| THE COURT OF THE MOON AND STARS, DESIGNED BY THE LATE GEORGE W. KELHAM..... | 43 |
| THE CALIFORNIA AUDITORIUM, HOME OF THE FOLIES BERGERE, ON THE LAKE OF NATIONS..... | 48 |
| GIRL AND RAINBOW FOUNTAIN IN THE COURT OF FLOWERS..... | 57 |
| FEDERAL BUILDING FROM THE TEMPLE COMPOUND ACROSS THE LAKE OF NATIONS..... | 71 |
| PACIFIC HOUSE, THE THEME BUILDING OF THE EXPOSITION..... | 109 |
| THE TOWER OF THE SUN, DESIGNED BY ARTHUR BROWN, JR..... | 138 |
| THE YERBA BUENA CLUB, WOMEN'S HEADQUARTERS ON TREASURE ISLAND..... | 159 |
| SCENES FROM A. L. VOLLMAN'S "CAVALCADE," EXPOSITION THEME SHOW..... | 184 |
| ASCAP STARS ON COLISEUM STAGE AT 1940 FAIR(<i>Moulin Photo</i>)..... | 196 |
| CANDID CAMERA SHOTS ON THE GAYWAY(<i>George Grau Photos</i>)..... | 212 |
| JO JO, THE CLOWN, AND ONE OF HIS JUVENILE PERFORMERS(<i>George Grau Photo</i>)..... | 275 |





CHAPTER I

How It Began

IN THE BEGINNING there was an idea, an idea to celebrate in some fitting manner the completion of the two San Francisco Bay Bridges, one—the longest single suspension span in the world, and the other—the largest structure of its kind in the history of man. The idea took form in the proposal for an Exposition, a World's Fair in keeping with the magnitude of the projects it was to celebrate.

In February, 1933, the "Pulse of the Public" column of the *San Francisco News* carried a letter signed by Joseph Dixon, who suggested that a World's Fair be held to commemorate the completion of the two bay spans. A few days later the *News* published an editorial cartoon on the subject.

For a time the suggestions were forgotten in the days of financial crisis, but the idea would not die. On May 3, 1933, the newspapers carried a story that the Chamber of Commerce was investigating the feasibility of holding a World's Fair and on May 18, John Shea, of the San Francisco Convention and Tourist Bureau, announced that his organization would confer with

Mayor Rossi to ask the appointment of a citizens' committee to launch a campaign for an Exposition. Even then, Yerba Buena Shoals was mentioned as a possible site. On the following day the Chamber of Commerce began a survey of the proposed plan.

In June, Harmon S. Butler walked into the offices of the Junior Chamber of Commerce and carefully deposited a large bundle on the counter.

"Here it is," he exclaimed, "an Exposition site where San Francisco can tell the world of her progress."

It was a miniature relief map upon which Butler had traced a circular "man-made" island in San Francisco Bay.

"Just another 'crackpot' idea," muttered the skeptical, little dreaming that less than six years later this little map would present a true picture of the area, with the shores of Treasure Island, like a shimmering mirage, rising majestically from the sea.

The Board of Supervisors of San Francisco passed a resolution on July 31, 1933, calling on Mayor Rossi to appoint a group of citizens to investigate the proposal for a Fair. A Bridge Celebration Founding Committee was appointed which held its first meeting on October 10, 1933. An Executive Board of twenty-five members and an Advisory Planning Committee of thirty-three were named, the latter to sound out public sentiment, determine the scope of the contemplated celebration, discuss the location and the vitally important phase of underwriting the preliminary costs.

The first consideration was the selection of a site. To architects W. P. Day and George W. Kelham was assigned the task of weighing all the advantages and disadvantages of the various locations suggested, which included Golden Gate Park, the Presidio, Lake Merced and many other sites.

Golden Gate Park provided a beautiful setting for an Exposition, but the physical changes required, the planting and landscaping which would be damaged and, in many cases, destroyed, eliminated it from serious consideration. China Basin offered possibilities from the standpoint of a vacant expanse of land, but

the surroundings did not lend themselves to adequate development. Similar objections were raised against Candle Stick Point. This location was readily accessible by rail and automobile, but the approaches were through industrial areas and its possibilities, insofar as beauty and charm were concerned, gave rise to grave doubts.

Lake Merced presented an atmosphere of natural beauty and was given a thorough investigation by the engineers. It was easily accessible by automobile and offered an opportunity for excellent transportation service through additional car lines. The expense of grading and filling necessary for buildings was a drawback and another objection raised was the summer fog which might dampen the spirits of daytime visitors and interfere with the effect of the night lighting. Furthermore, it would not be a constant visible attraction from the city centers and bore no relation whatever to the bay and the bridges. Nevertheless, the engineers thought it should be given full consideration and prepared a definite architectural plan showing its possibilities together with a detailed report regarding physical conditions.

The site which stirred the imaginations of Kelham and Day lay in San Francisco bay itself, under the surface of the water on the northwest side of Yerba Buena (Goat) Island, an area known as Yerba Buena Shoals. The shoals extended over approximately 735 acres and were separated from the island by a 900 foot channel. Yerba Buena itself stands in the center of San Francisco bay, midway on the bay bridge, one and three quarters miles from the Ferry building and three quarters of a mile from the end of the Key System mole which juts out from the east side of the bay. The island comprises 150 acres, rising 325 feet above sea level, and has been used as a naval receiving station for many years.

The engineers, in their investigations of the shoals, sought specific information on the character of underlying materials and test borings were made to be sure that foundations might be laid for permanent buildings without danger of disintegration through action of the elements.

A barge, suitably equipped with an outfit for core borings, was rented and several determinations of the depth of water and the bay bed were made on the site. Holes were driven to 50 feet below the mean low water line and the engineers found, in general, approximately 25 feet of a fine black sand over a dark gray clay. They concluded that it would provide satisfactory foundation for a sand fill and that buildings of considerable height could be built without the use of piles.

In the preliminary report of the engineers, construction of a sea wall and the use of dredges and pumps to fill in the basin with sand was suggested. Then the man-made island was to be joined to Yerba Buena and the bridges by means of a viaduct which would be of permanent value as it would provide access to the airport to be created on the island when the Exposition closed.

The shoals offered the possibility of an unusual setting; climatic conditions were favorable; accessibility by bus, train, ferry and automobile was an important element. But the outstanding argument was the creation of an airport near the metropolitan center. In determining the size and shape of the reclaimed area, therefore, foremost consideration was given to airport requirements and the Public Utilities Commission of the City of San Francisco and qualified aviation experts were consulted.

"It is possible," the report read, "to design the Exposition in such a way as to make some of the structures of permanent character and available for airport usage in the future. There also will be available the permanent bridge, road and causeway, water supply to the site, a water distribution system, a storm sewer system, and at least a portion



*F.D.R. Smiles up at
Mayor McCracken,
Geo. Creel at right*

of a roadway system. The cost of the permanent improvements for airport purposes would approximate almost three and one-half million dollars, and in addition there would be available on the site ample materials as salvage at a comparatively low price, to be used for additional requirements of the airport.

“The site under consideration offers a unique opportunity from the standpoint of beauty of setting. This point is well exemplified in a recent bird’s-eye of the bay area and contiguous counties. In addition, aeroplane views of the site, with the San Francisco-Oakland Bay Bridge and the proposed Exposition set in their proper locations, have been made, and are indicative of the great possibilities. From an advertising standpoint, the intangible charm of the surroundings is conclusive. The site will be in the direct view of all outgoing and incoming ships, of all visitors to San Francisco from the East and, in fact, of all traffic on the bay. From the hills of San Francisco, a panorama of the Exposition will be visible. . .

“In view of the foregoing, we unequivocally recommend the Yerba Buena Shoals as the location offering the greatest probability of financial success, consistent with the achievement of the objects of the Exposition.”

The suggestion for the reclamation of the Yerba Buena Shoals and their use as an aviation field had been first made in 1931 when the Aeronautics Committee of the San Francisco Chamber of Commerce was in search of a site for a terminal airport which would serve the growing traffic of the San Francisco Bay area.

Following the recommendation of the shoals as a site for an airport, San Francisco had taken steps to acquire title. A bill was introduced in



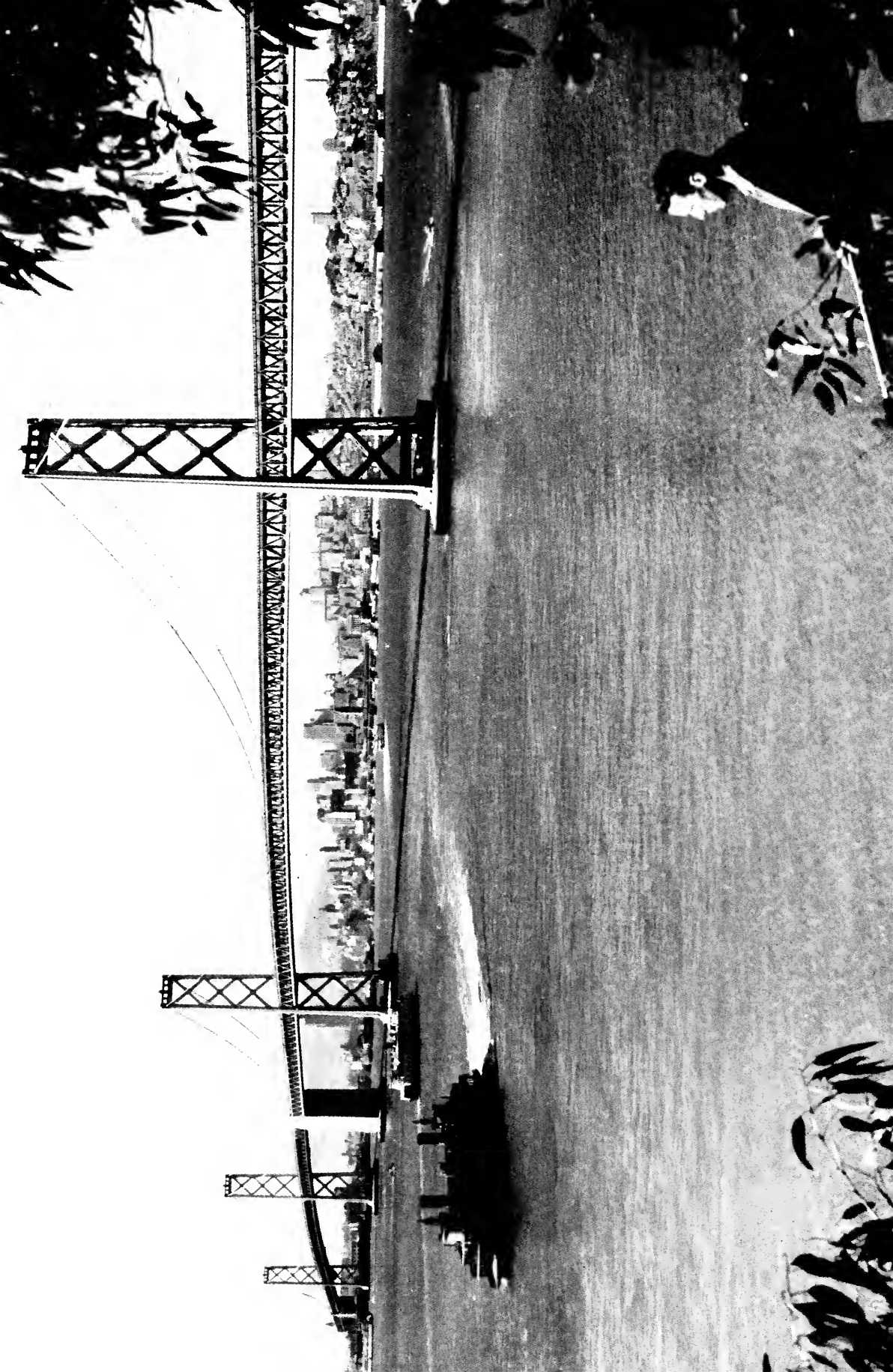
*Press Pass No. 1 for
First Lady of Land
From Jack James*

the State Legislature and signed by the Governor on June 12, 1933, which transferred the tidelands and submerged shallows to the city.

The Day-Kelham report was submitted to the general committee on July 5, 1934. It was not until February 28, 1935, however, after much argument, that the committee reached a decision and announced its approval of the shoals as a site for the Fair. But more opposition developed and, finally, the question was put to a vote of the people of San Francisco and the decision of the committee was confirmed.

The city-wide organization, which had been named in the earlier stages of discussion, had selected an executive board, and out of this group emerged the San Francisco Bay Exposition Company, headed by Leland W. Cutler, who had served as President of the Chamber of Commerce and as chairman of the Celebration Committee.

On July 24, 1934, the functions of the San Francisco Bay Exposition commenced as a corporation. A Board of Directors, consisting of the outstanding business and professional leaders in the bay area, was created. With Atholl McBean as chairman of the Board, and Leland W. Cutler, President, immediate steps were taken for expansion to accommodate such a vast project. Subsequently, a group of nine, elected by the Board of Directors among its members, was designated as the Executive Committee of the Board, with full power and authority, and later still, the Executive Committee created a Board of Management of four members to which certain duties and responsibilities were delegated. The Executive Committee had as its members: Messrs. Atholl McBean, Alfred J. Cleary, R. B. Hale, R. F. Allen, Colbert Coldwell, J. W. Mailliard, Jr., Allen L. Chickering, John F. Forbes and B. B. Meek, with President Leland W. Cutler as ex-officio member. The Board of Management, which was created early in 1937, consisted of Messrs. James B. Black, Colbert Coldwell, K. R. Kingsbury and J. W. Mailliard, Jr. In the beginning, the officers of the corporation were: Messrs. Atholl McBean, Chairman of the Board; Leland W. Cutler, President; B. B.



Meek, Vice President; Kenneth R. Kingsbury, Vice President; George D. Smith, Vice President; John F. Forbes, Treasurer; Allen G. Wright, Secretary and General Counsel; H. C. Bottorff, Executive Secretary and Assistant Treasurer.

Between the formation of the Bay Exposition Company and the start of reclamation work on the shoals, the officers and executive committee of the organization were busily occupied. Financing the huge project was the first problem and, in a depression period, this was no easy matter. Among the first actions of the Executive Committee was that of requesting the preparation of a master budget and a program of financing. This mammoth task was delegated to John F. Forbes, Treasurer of the corporation, with H. C. Bottorff, Executive Secretary and Assistant Treasurer, assisting.

In May, 1935, W. P. Day was appointed Director of Works with an authorization to prepare plans and specifications for reclaiming the underwater site. This preliminary work was essential if funds were to be secured from Federal agencies for the airport possibilities of the enterprise. Eight applications were submitted covering the reclamation and sea wall, the water supply, roadways and bridges, horticulture, pavements, ferry slips and architectural and engineering design.

Almost simultaneously with the appointment of Mr. Day as Director of Works, George W. Kelham was appointed Chief of Architecture and it was Mr. Kelham's task to create an architectural theme and design of a Magic City upon the magic isle, one which would be an everlasting symbol of beauty in the eyes and memories of its visitors.

Mr. Cutler and George Creel proceeded to Washington where they enlisted the enthusiastic support of the President and, in 1935 and 1936, grants of \$5,517,830 were made by the Works Progress Administration. These had to be met by a contribution from the sponsoring agency, the San Francisco Bay Exposition, in the sum of \$1,103,566. In addition to the Works Progress Administration grant, the Public Works Administration allocated \$1,894,324 against a contribution of the Exposition Com-

pany of approximately \$2,315,280. The plans for construction and development of the site, such as horticulture, exterior decorating, electrical equipment, etc. required over and above the grants of the Federal Government and the funds provided by the Exposition Company to match the Federal grants, the sum of \$8,106,000, making a total budget for construction of approximately \$18,937,000.

In addition to the funds necessary for the development of the site, there were funds needed for administration promotion, publicity, the selling of exhibit space, concessions, collection of exhibits, art treasures and foreign government participation, representing a budget estimate of \$3,250,000.

To meet the budget requirements for construction and overhead in the pre-period, it was necessary to seek sources of revenue. It was estimated that receipts accruing from the sale of exhibit space, concession contracts, advance sale of tickets, license fees, utility service, etc., would produce approximately \$3,700,000 in the pre-period. Underwriting by public subscription in the total sum of \$7,500,000 was then undertaken by the Finance Committee under the able leadership of Kenneth Kingsbury. His first move in this direction was to call together representatives of sixty of San Francisco's leading financial, industrial and commercial firms. They were asked to donate \$15,000 each as a temporary subscription pending the results of a public drive. These subscriptions were either to be repaid from the permanent fund, or deducted from later subscriptions of the individual concerns. The appeal was successful and the funds secured through these preliminary subscriptions helped clear the way for actual construction to begin.

The public subscriptions took the form of non-interest bearing certificates carrying a promise to the effect the Exposition Company pledged itself to do its utmost to redeem the certificates at par or as near par as the net surplus of the Exposition would permit. The Finance Committee set out to raise the \$7,500,000 through pledges of commercial interests in the bay area. A campaign budget was prepared, potential subscriptions

being based on four items, the proportion of the total subscription made by the individual concern to the 1915 Fair, the proportion of the total subscription to the Chamber of Commerce, the Community Chest and Californians, Inc.

To augment the estimated receipts accruing in the pre-period from public subscriptions, advance sales, etc., in order to meet the actual cash requirements for sponsorship of Federal grants, overhead and Exposition construction costs, the Executive Committee arranged to borrow from two large corporations and six major banks in San Francisco, the sum of \$2,750,000, with the understanding this loan would be repaid from operating revenues.

One of the most important committees, one which operated "behind the scenes" and received no public acclaim, was the Insurance Committee. Without insurance there could have been no Exposition. Priceless works of art, valuable books and fabrics, expensive machines . . . all these had to be "covered" with adequate policies.

Lives of the workmen, guards, cashiers and all who toiled to build and operate the Fair required protection. It was no simple task to estimate the hazards and determine the premiums on the multiplex activities of the Exposition. Realizing the importance of this task, early in 1936 the Executive Committee appointed an Insurance Committee to consider and recommend to the Board the designation of certain insurance brokers who would act in an advisory capacity to the management, representing the casualty and surety groups and the fire groups. The report of the Insurance Committee recommended the appointment of John B. Levison (chairman), Harry W. Spencer, Charles Nichols, George Levison and N. G. Birkholm for the casualty and surety group, and James M. Ryan (chairman), Henry Doble and Lloyd Rowley for the fire group. The recommendation of the Committee was approved and the appointments were made official on April 14, 1936.

In an Exposition, one of the major insurable hazards involves the protection and supervision of all personal injuries, both those

involving members of the public and involving employees. In insurance terminology this is known as workmen's compensation insurance and this form of coverage was immediately procured to protect the responsibility of the Exposition Company to its employees for all injuries arising out of and occurring during the course of employment. By direction of the Exposition management, negotiations for placement of casualty insurance and surety bonds were carried on primarily with B. G. Wills, Vice President of the Fireman's Fund Indemnity Company of San Francisco. The result of negotiations with the Fireman's Fund Indemnity Company was a specially designed policy, which blanketed all personal injury and property damage liability to which the Exposition Company would be exposed. In the writing of this policy, as in all others, provision was made so as to cover the entire construction period, operating period and demolition period. In view of this, when it was determined that the Exposition would operate again in 1940, all that was necessary was an extension of the original expiration date.

Special forms of surety bonds were required to meet the peculiar circumstances arising out of the inter-relation of responsibilities among the Exposition Company, the City and County of San Francisco, and the State of California Toll Bridge Authority. These dealt for the most part with the island approaches from the San Francisco-Oakland Bay Bridge.

Automobile coverage and many other miscellaneous forms of protection had to be provided long before the Fair became an actuality.

One of the vital factors in the entire insurance program was exhibitors' and concessionaires' insurance. The Exposition Company had to make certain that all participants carried at least adequate public liability and workmen's compensation policies. To accomplish this, the Exposition Insurance Associates devised a master policy under which certificates would be available to any participant, thereby providing him with the proper public liability insurance. A similar procedure was followed in handling participants' workmen's compensation insurance. Each par-

ticipant was contacted, insurance requirements thoroughly discussed, and adequate evidence of necessary coverage had to be furnished by the participants prior to the opening of the Exposition in compliance with the rules and regulations of the Exposition Company.

Under the terms of the master liability policy placed with the Fireman's Fund Indemnity Company, provision was made for the furnishing, equipping, and operating of a complete emergency hospital, located in the Administration Building. Supervised by the Exposition Company, the emergency hospital operated successfully during the early construction period and both operating periods of the Exposition. Ambulance service established in conjunction with the hospital assured prompt medical attention being given to all suffering injuries or illness while on the Island.

With the increased tempo of construction, negotiations for importations of fine arts and other loan exhibits, purchase and rental of equipment, and manifold "hazards" incident to the growing Magic City, the grave responsibility of the Exposition Company for protection grew. Ample coverage in fire, marine and all-risk insurance was provided. A comprehensive plan of fire protection was laid out, including a separate high pressure system of mains, hydrants, water supply, fire alarm system, both manual and automatic inside the buildings, and a complete "street system." Special attention was given the permanent hangar building which housed the irreplaceable and valuable art treasures.

An intricate network of "coverage" harboured exhibits and equipment in transit. All-risk insurance was carried on plans, specifications, drawings, models, and designs. Chartered craft plying the bay waters between the Island and the mainland were protected pending accessibility by automobile. Miscellaneous forms of all-risk policies protected property loaned to or owned by the Exposition Company. Contractors' and workmen's equipment and materials were covered.

The losses on fire and supplemental coverages, from the start of construction to the termination of insurance protection were

very low. The California Building, destroyed by fire, was the property of the State of California and insurance on this structure was handled by the California Commission.

The total amount of insurance coverage for the Exposition, including Casualty, Fire and All-Risk reached the staggering sum of \$21,000,000. Due to the proper organization and plan of procedure laid well in advance, the cost to the Exposition Company in premium was comparatively small in relation to the total coverage. The total fire losses covered by insurance aggregated only \$5,920.

Meanwhile, out of the shallow sands was rising a man-made island, gigantic dredges were drawing material from the ocean bed to deposit it within a great stone-rimmed cup that loomed like a yawning crater on the north side of Yerba Buena Island, a fleet of barges was plying back and forth bringing tons of earth, rich loam and full-grown trees, and architects and engineers were busy with blue prints and specifications, calculating, sketching and planning the Magic City which was to rise like the palace of Aladdin from the shimmering waters of San Francisco Bay.

*View from the air
of early building on
The Isle of Magic*





CHAPTER II

An Island Is Built

DON JUAN MANUEL DE AYALA, the first white man to pass through the Golden Gate, discovered Yerba Buena Shoals in 1775. For more than a century it appeared on the charts as a menace to navigation. But in 1936 giant dredges, twice as many as were employed in the construction of the Panama Canal, began to pump black sand from the bottom of the bay and raise the shoals to the dignity of an island.

In February of 1936, when Exposition-airport plans had advanced to the construction point, the Corps of Engineers of the United States Army put to work the first of its fleet of dredges; more and more were added until there were nine of them working at one time. All told, eleven dredges were used, raising

Treasure Island from its age-old depth of 2 to 26 feet below sea level to an elevation of 13 feet above mean low water. It was to be 5,520 feet long, and 3,400 feet wide, comprising 400 acres.

For eighteen and one half months the pumps of these dredges throbbled in San Francisco Bay, pumping the sand from the bottom through discharge pipes a mile in length at the peak rate of 3,000,000 cubic yards a month.

More than black sand spurted from the island ends of these discharge pipes, for the dredge cutters were disturbing quiet depths that had rested inviolate through geological ages. Teeth and tusks of extinct and fearsome mammoths, more than 250,000 and perhaps a million years lost in antiquity, came through. Fossilized vegetable remains, peat . . . fish and shell-fish by the million gushed into the fill; the seagulls made short work of the edibles.

Construction strategy began the fill on the shallower southern portions of Yerba Buena Shoals, which lies just north of the island of the same name — midpoint of the San Francisco-Oakland Bay Bridge. As black sand poured in, its weight pushed softer materials constantly ahead and out of the area to be filled in.

Thus the towers and palaces of the 1939 World's Fair, and the airport runways that were to succeed them, were to have a firm foundation. As the fill advanced a seawall followed it . . . a wall more than three miles long, containing 287,000 tons of quarried rock and rising two feet above the established level of the sand fill. Actual volume of the sand retained within this seawall was 20,000,000 cubic feet; the intentional loss through sluicing softer mud ahead of the firm sand required the dredges to handle 25,000,000 cubic feet in completing the fill.

As areas near the seawall were dredged down to final depth, hopper dredges were brought into action. These sailed the bay to "borrow areas" several miles distant and nearer the Golden Gate Bridge that spans the harbor entrance. There they dredged their material and sailed back to Treasure Island, dumping in stock-piles where pipeline dredges were anchored to give the material its final boost across the rock rampart and into place.

Leveling was accomplished largely by hydraulic action as the water drained back into the bay; finishing touches for construction purposes, including the Exposition's \$17,500,000 building program and the parking lot for 12,000 cars, were accomplished by bulldozers and carriers.

Lt. Col. J. A. Dorst, district engineer, was ranking officer on the reclamation project for the Army Engineers. Exposition participation was handled under direction of W. P. Day, vice president and Director of Works, who was in general charge of all phases of construction of the Pageant of the Pacific.

The Army Engineers estimated that it would take them eighteen and a half months to dredge Treasure Island out of San Francisco Bay, and that it would cost \$3,803,900. They used eleven dredges; they pulled the last one off the job exactly eighteen months and 15 days after the first one went on, and the job cost \$4,100 less than the estimate.

A causeway, 900 feet long and 110 feet wide, was constructed to link with nearby Yerba Buena. On this craggy island the Bay Bridge becomes a tunnel, and at both ends of this bore are the highway laterals that bring Treasure Island within 10 minutes of San Francisco or Oakland. Without a single left turn or grade crossing, traffic was added to and subtracted from the streams crossing the bridge—contributing to the millions of visitors who came to the World's Fair.

Involving 7,600 feet of highway construction, the network of roads between the bridge and Treasure Island was built with two objects in view: six lanes of travel during the Exposition traffic peak, and three lanes as a permanent connection between bridge and airport. Consequently three lanes were of permanent construction; the other three were temporary, constructed partially upon timber trestles to reduce excavation quantities, which came to 155,000 cubic yards.

The highways cost \$600,000, and because of the permanent airport value of the three-lane link there were Public Works Administration funds in this phase of construction.

Along the western edge of the 400-acre Island was a broad

automobile highway, diving through an underpass at one point to permit pedestrians — passengers discharged by ferry boats that supplemented the highways in serving the Exposition — to cross in safety without interrupting traffic flow.

One of the difficult problems which confronted the engineers was the elimination of salt so that trees and flowers could grow.

Two hundred wells were drilled 25 feet into the soil and vacuum pumps drained millions of gallons of brine into the bay. Rains helped to clear the salt away and the pumps were halted when the water level had fallen to eight feet below the surface. Rich loam was brought from the Sacramento river delta and tons of commercial fertilizer were added until tests revealed that the island was ready for its horticultural adornment.

The problem of irrigation was handled, for the most part, by installed sprinkler-heads. Water brought from San Francisco through an ingenious flexing pipeline between the decks of the \$77,000,000 San Francisco-Oakland Bay Bridge, was pumped into a 3,000,000-gallon reservoir on Yerba Buena Island where it flowed by gravity across the 900-foot causeway connecting the

*Gov. Merriam in
Ground-Breaking
Ceremony of 1936*



two islands, and was delivered to every corner of Treasure Island through a distribution system containing more than 26 miles of pipe.

The theme of the Exposition was "A Pageant of the Pacific" so that plantings indigenous to nearly all the Pacific climates and nations were selected.

Some 800,000 annuals were grown from seed at the Balboa Park nursery of the Exposition, in San Francisco. Perennials numbered more than 400,000, bulbs were planted in their plotted locations, in September of 1938, 250,000 tulips, 20,000 iris, 20,000 tuberous begonias, 10,000 hyacinths, and thousands of other varieties.

A daily crew, averaging 350 men in 1937, and 1200 men in 1938, was directed by the Bureau of Horticulture. Under the tutelage of skilled engineers and landscape men, these workmen carried out the transplanting and propagating. Headquarters for more than a year was the 28-acre Balboa Park nursery, equipped with two hot-houses, a cold-house, two lath-houses, and other service buildings which, with the 20-acre propagation area, offered every facility necessary for growing of the whole range of World's Fair varieties.

The propagation program included vines and many smaller shrubs, as well as annuals and perennials. The process began with seeds or cuttings in the hot-house. After an appropriate period they were removed—some to the cold-house, some to the lath-houses, and finally into the open air for final seasoning before transplanting to the island.

A novel facility was a large "electric hot-bed" in the main propagating house, thermostatically controlled to maintain the soil at a constant temperature of 60 degrees and nearly doubling the rate of growth. Propagating beds heated by highly resistant electrical cables were laid among the roots. Clean river sand was used and the plantings were fed chemically without mulching of any kind—thus kept free of pests.

Many strategies were employed to get maximum "performance" out of plantings. Some specimens were kept trimmed of

blossoms so that strength would go into structural growth; thus vines frequently were transplanted with spreads of 25 to 40 feet, ready to burst into bloom. Other specimens, too large or not sufficiently well-furnished to accord with plans, were "topped" and induced to put new roots high on their stems, so that they would fit a prescribed purpose.

A spectacular phase of the program during the summer of 1938 was the transplanting of the 4,000 trees, with the attendant transportation, boxing and anchoring of specimens towering from 60 to 70 feet above their boxes. Hundreds of these weighed up to 40 tons each, and they were brought from widely scattered points in California, held for their "rest period" in Balboa Park, and finally transplanted to Treasure Island. More than 10 acres of trees once stood boxed in Balboa Park, and many others were held boxed in place at various points in the Bay district, to be shipped direct to Treasure Island from their original sites when the time came. These trees were donated by owners.

Plant material, when offered, was inspected by the Bureau's Division of Procurement, and the best method of transplanting each specimen was determined. The size of the box in which the tree was placed depended upon the size and root structure of the specimen. Superfluous roots were carefully cut, the box was built around the cube of earth, and if the tree was to be moved immediately, the bottom was added.

Power winches, heavy jacks and booms raised it to ground level and it was placed on low-bed trucks or underslung trailers. In Balboa Park the tree rested, putting out new roots, fed with a solution of one ounce of ammonium sulphate for each square foot of box and sprayed periodically. Trailers of special design were used by the Exposition Company for the larger specimens, and trucks, railway flat cars, barges, tugs and tractors helped to keep a steady stream of trees and plants moving across the Bay and into locations already spotted on blueprints throughout the summer and fall of 1938.

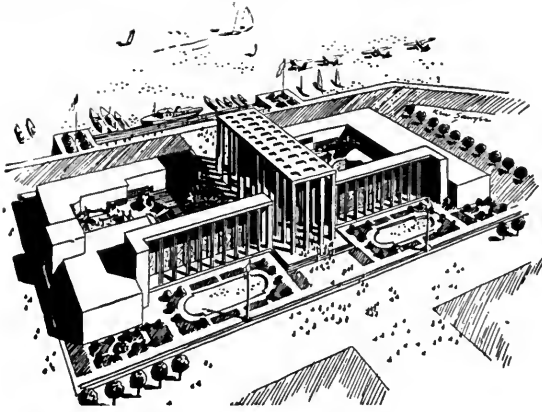
Large-scale transplanting began in May, as soon as the "unsalting" of the fill was completed. Five constructing com-

panies of the Bay area plunged into the task of moving 35,000 tons of big trees, under a "management contract" involving about \$315,000. At the rate of 40 to 50 daily, the trees moved from a 40-mile radius to Treasure Island. Loaded on barges at San Francisco, Redwood City and the Berkeley waterfront, they moved across the Bay like small floating sections of forest. Unloaded at the World's Fair site, they were hauled to final position by caterpillar tractors, and placed in their holes. After the huge trees came the smaller ones, as well as the shrubs and flowering plants.

Plantings of ground cover, shrubs, vines and trees at the Exposition were governed by two considerations: color, and exposure. Separate courts of the elaborate architectural plan were given separate color schemes, carried out by the bloom and the foliage of all forms of growth. Seasonal blooms were changed three or four times during the 40 weeks of the Fair.

From the start of operations on the Exposition until its close, Organized Labor cooperated to the fullest extent in every phase of the gigantic undertaking. W. P. Day, recognizing the importance of harmonious relations between contractors and employees, invited representatives of the San Francisco Labor Council and the San Francisco Building Trades Council to a conference early in 1937 and out of this came an agreement satisfactory to all parties. As a result, the Golden Gate International Exposition passed into history as the greatest Union-made job on record from the first scoop of mud to the final lick of paint and installation.

Day by day, and month by month, the island rose from the sea and vines and trees came full-grown into their places as by enchantment to form a background of beauty and color for the palaces which were to rise on what had been a long reach of water disturbed only by the restless tides. It was "Treasure Island," indeed, a new engineering triumph to stir the imagination, set in the silver sea, ready for the architects and builders to fashion turrets and towers and columns into a Magic City for the pleasure of the world.



CHAPTER III

The Magic City

BLENDING MAYAN, Incan, Malayan and Cambodian architecture, the walls of the Magic City arose on the newly created Treasure Island.

To the architectural commission, composed of Geo. W. Kelham, Arthur Brown, Jr., Lewis P. Hobart, Wm. G. Merchant, Timothy L. Pflueger and Ernest E. Weihe, had been submitted the problem of determining the style of architecture and a building group plan, controlled only by the assumptions necessarily made by the Director of Works in the application for Federal government funds. Perhaps for the first time in the history of expositions, architects were given a site whose shape and size were made to order for their purpose.

This commission, in search of new sources of inspiration, studied the Panama-Pacific International Exposition of 1915, with its rather strict adherence to established architectural styles, and the Chicago Exposition, which attempted something decidedly modern. Architects who had worked on both of these previous events served on the Commission for San Francisco's 1939 Exposition.

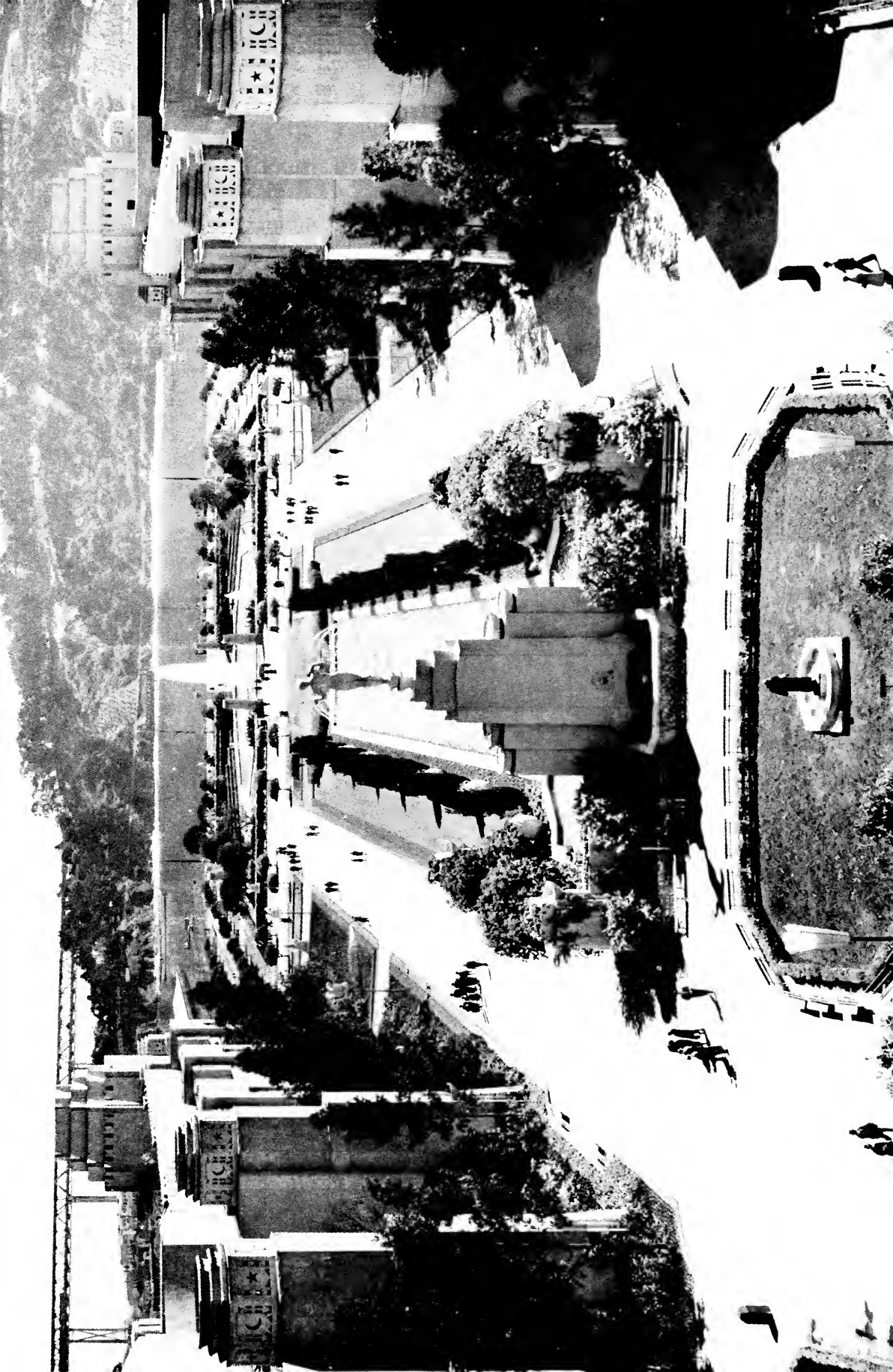
As to the selection of an architectural theme, a member of the Exposition staff outlined it as follows: "Since the Exposition was to be a Pageant of the Pacific, it was natural that the architects should select a structural style set by a race that ran a course and died, leaving remains of a forgotten people whose noble temples suggest a high civilization. The Maya civilization and architecture of old Mexico has been little known in the United States, but more attention to archeology and particularly the activities of the Carnegie Institute have of late focused widespread interest upon it."

Although Maya architecture quite frequently had been embodied in the design of modern structures, compositions and general concepts usually followed recognized classics. In the Exposition structures the treatment was adjusted to a modern trend with a mingling of Oriental, Cambodian and Mayan styles. A major objective was the creation of a practical and at the same time dramatic presentation wholly unlike any heretofore attempted.

In the layout of the grounds there was no single focal point

*The Magic Island
from Yerba Buena,
framed by Eucalypti*





to confuse traffic; the effort, rather, was to achieve an even distribution. This applied primarily to structures erected with Exposition company funds, but even for the structures to be designed and built by participants the area was laid out with wide treelined avenues and streets and the area was subdivided into blocks just as a city of ideal, advance planning.

One of the chief charms of Treasure Island lay in the opportunity it provided to the visitor to achieve a perspective and enjoy beauty and color apart from the throngs of patterned ways.

Since wind came from only one direction so much of the time, it was decided to provide wind protection by locating continuous buildings of considerable height along the western boundary of the grounds. Under such an arrangement shelter would be provided for the entire area except the space devoted to automobile parking. Again, this plan made the southerly end of the fill a particularly secluded area partly by reason of the building arrangement and partly because of nearby Yerba Buena Island. This area, therefore, lent itself well to aquatic sports and other uses of the lagoon to be formed between the site and

Yerba Buena Island. Fortunately, nothing in the original assumptions upon which all the preliminary steps in the construction had been based, conflicted with this general scheme of arrangement.

Although design and construction of the participants' buildings was under the control of the Department of Works, wide latitude was permitted in architectural design. The result was the creation of a group plan of unusual architectural unity. It was almost impossible to segregate the twelve principal exhibit palaces into individual units. Unbroken walls and parapets ex-



*Yacht Harbor seen
from crest of Yerba
Buena (Goat) Island*

tended in two directions, rising to tremendous gateways and curving around courts and gardens in an area more than half a mile long by a third of a mile wide.

The first rough plans were developed into a scale model with which it was determined by experiment that walls about 80 feet high would divert wind to best advantage and give a comparatively sheltered area on the lee side. Manifestly a wall this high could not be justified, economically, unless it also served another purpose, i.e., was part of a building. It was this consideration which led to the great height of the buildings with their setback walls and their great unobstructed interior spans.

More than a million square feet of floor area had to be housed by the Exposition company in structures that would be in use less than a year. There were permanent structures too, of course, such as the hangars and the air terminal building, totalling 350,000 square feet of floor space. The latter were built of reinforced concrete and structural steel but for the temporary structures numerous advantages favored timber. Some of these were lower first cost, speed of erection, ease in removal after the Exposition and salvage value. There was also the consideration that lumber was a local product obtainable from nearby mills.

Timber was used almost exclusively in twelve exhibit palaces, the 400-foot Tower of the Sun (a steel frame clothed in timber) and necessary adjuncts such as warehouses, police and fire stations, ferry terminal buildings, gateways, pools, grandstands, flag standards, subways, bridges and Pacific basin buildings. Altogether, in the buildings, other than those put up by individual exhibitors, about 27,000,000 square feet of timber (exclusive of wharves)

*Arch of Triumph
from the corner of
Court of Flowers*



was required. A large part of this was Douglas fir, although for certain uses redwood and hemlock were employed.

In addition to the normal vertical loading, all structures were designed for a wind load of 15 pounds per square foot for the first 60 feet of height, and 20 pounds per square foot above that height. In all timber structures adequate resistance to lateral forces was afforded by a structural design worked out for wind loads only. For figuring a combination of vertical and seismic loads, the usual working stresses were increased from one-third to one-half, depending upon the particular use and type of the structure.

To provide wind load resistance, extensive use was made of diagonal sheathing as diaphragms. Practically all of the exhibit palaces were designed for a live load of 100 pounds per square foot.

The exhibit palaces were supported on wooden piles about 65 feet long. Under the central tower, 90-foot piles were used. The roof arches, together with the exterior walls and architectural ornamentation, were supported on concrete and timber foundations resting on the piles, but the floor construction was supported by timber resting directly on the ground.

The typical exhibit palaces were 200 feet wide and 887 feet long. A series of three-hinged timber arches was used, spanning the full width of 200 feet and spaced 41 feet center to center; in the center of the building the clear distance from the floor to the bottom of the arch was 68 feet.

The walls of the palace buildings varied from 65 to 85 feet in height, with a series of setbacks for architectural effect and for concealing floodlight units. It was the setback wall as much as the desire to create large and unobstructed spaces adaptable to varying needs of participants that made the arch type of roof a particularly pleasing and economical solution.

Consideration was given in the structural design to the probability of prefabrication of the various units on the ground, with subsequent erection in large units. This possibility was recognized by the contractors, and resulted in safer and more eco-

nomical methods of construction. The construction plan was to fabricate studs and sheathing on the ground in large panels which were then lifted bodily into place.

Similar methods were employed for placing rafters and other structural elements. The timber arches of 200-foot span were fabricated on the ground and raised bodily to final position, the entire setting operation for each arch requiring only about 30 minutes. Even the exterior sheathing and studding of the 400-foot central tower was prefabricated in panel units which were lifted bodily into final position. These prefabrication and erection schemes reduced hazard, and also resulted in a saving of time and expense.

The principal structures erected by the company itself were two large hangars, an airport terminal building, a series of connected exhibit palaces covering more than 1,000,000 square feet, a central tower, a Pacific basin area (composed of a central unit and surrounded by buildings representative of countries on the Pacific Ocean), a Western States building, a Fine Arts palace, ferry slips, warehouses, police and fire houses, roads, bridges, etc.; together with lagoons, fountains, and pools.

The general design was partly controlled by the necessity for the erection of hangars and an airport terminal building for a permanent airport for the city of San Francisco. The two hangars were duplicates in design and each had outside dimensions of $287\frac{1}{2} \times 335$ feet. The total cost of these two structures of reinforced concrete and structural steel, exclusive of outside and inside finish and doors, was \$725,000. Their location was at the southerly end of the fill, convenient to the nearby lagoon used by seaplanes. Hangar construction was started as soon as the fill at the southerly end was completed, not from choice, but because of the necessity of continuous construction to comply with government requirements.

The airport terminal building, designed after careful investigation of principal terminals of the United States, was of reinforced concrete on a pile foundation. It was semi-circular and its floor plan contained 160,000 square feet. Its total cost

was about \$850,000. This building and the hangar buildings were finished with a dash coat of cement plaster to match as closely as possible the exterior finish of the temporary exhibition structures.

Crowning the lofty spire of the Tower of the Sun (Architect, Arthur Brown, Jr.) was a golden phoenix, symbolizing the rise of San Francisco after the disastrous fire of 1906. Modeled by O. C. Malmquist, this great mythical bird was 22 feet high, fabricated of wrought iron. Next below the spire were Lion Head reliefs by Malmquist, and at the tops of the tall, slender arches the same sculptor had four relief plaques, repeated in duplicate for the octagonal tower, representing "Gentle Wind," "Cold Wind," "Trade Wind" and "Storm."

For the arches in the tower William G. Huff did four free-standing figures, representing "Industry," "Agriculture," "Science" and "The Arts." These also were repeated to fill the octagon, as were two more of Malmquist's signs of the zodiac—representing the apparent path of the sun through the constellations—near the base of the Tower of the Sun, just above the low portals.

Within the Tower of the Sun was a carillon of 44 bells, a gift of Dr. Nathaniel T. Coulson to Grace Cathedral, San Francisco, loaned to Treasure Island for the period of the Exposition.

The largest, or Bourdon bell, was low G and six tons in weight, the largest bell in the West. It was played by a great electro-pneumatic hammer striking it from the outside, actuated either from a paper roll, from a special keyboard, or by the swinging of an electric motor actuated by a switch.

In addition to the 6-ton Bourdon bell, there were 43 bells weighing from 13 pounds up to 5,126 pounds. Arranged in five tiers, these were fitted into a massive steel frame which stood on top of the frame of the Bourdon bell. They represented three and one-half chromatic octaves from low C, and, with their frames, weighed 34 tons.

The carillon was played from a regular keyboard. This was located at the base of the Tower of the Sun and operated by

electro-pneumatic power. Compressed air at low pressure acting on pistons was used to give the actual blow, and low-voltage direct current provided the connections between the keyboard and the air-valves of the pistons. There was also an automatic player which operated like an electric piano. In order to operate this machine, a paper band was inserted, which had been perforated to play the tune desired; then a switch was turned which cut off the keyboard, and started the automatic player.

Several times during a certain week during the 1939 operations period, and again during the spring of '40, the Island population was startled out of the daily routine by a jangling crash of roulades, cadenzas and whatnot emanating from the carillon. Some not naturally moved by concord of sweet sounds were inclined to wonder if perhaps the famous tower might not have acquired a sudden case of "bats in the belfry."

They need not have worried. It was only Alec Templeton, the blind piano virtuoso, playing Bach's Fugues!

Alec was always more than willing to discuss terms for a Treasure Island concert. Every visit meant opportunity to try out some new arrangements of a classic theme on the carillon.

Around the Tower of the Sun boldly arcaded pavilions led into the main exhibit structures. In each of these four pavilions was a single piece of statuary. Malmquist contributed "Fauna" and Raymond Puccinelli, "Flora." "Land" and "Sea" were modeled by Ettore Cadorin and Carlo Taliabue respectively. Over the two main arches leading into the Court of Honor were two applied figures by Adeline Kent, representing Air and Water. In this court, designed by Arthur Brown, Jr., were four small fountains, and Clara Huntington's delightful statue of St. Francis.

Man's conquest of the oceans of the world was expressed by the architecture, sculpture and painting of the Court of the Seven Seas. Designed originally by George W. Kelham, and carried to completion after his death by J. H. Clark, it was the longest and one of the most beautiful courts of the Exposition. Almost a thousand feet long and two hundred feet wide, it extended from the Court of Pacifica to the central Court of Honor.

In the Court of the Seven Seas rhythm of tremendous scale was obtained by the equal spacing of sixteen sixty-foot pylons along its sides. Crowning these pylons were perched prows of galleons, each graced with a winged figure representing the Spirit of Adventure, the work of P. O. Tognelli. "Creation," a group by Haig Patigian, was in the center of this court.

High up on the walls, between these major motifs, were spaced a trilogy of sculptural panels by Tognelli depicting "Exploration," "Trade" and "Commerce." Other bas-relief work by Tognelli in this court included "Discovery," "Flying Cloud" at the side entrances, and "Treasure of the Seven Seas." Edstrom's "Florence Nightingale" stood before the Hall of Science.

At the northern terminus of the Fair's main axis was the Court of Pacifica, designed by Timothy L. Pflueger. An outstanding artistic achievement in this court was a huge bold relief mural, "The Peacemakers," done by Margaret, Helen and Esther Bruton, emphasizing the Fair's underlying motif, Pacific peace and unity.

The great panel was 144 feet long and 57 feet in height, and was done in 270 separate panels, each four by eight feet. The entire mural covered a space of more than 8,000 square feet.

The mural was an artistic hybrid—a cross between sculpture and painting. Color was used, but only in large, simple areas. The Brutons used bold relief technique because it gave a strong light and dark pattern without destroying the feeling of the wall.

The central figures of "The Peacemakers" were a great Buddha—calm, pacific—and an Occidental woman, kneeling, swathed in a white cowled robe. Friezes of mov-



Sunlit pool in upper reaches of beautiful Lagoon of Nations

ing figures on either side represented the Orient and the Occident, respectively.

A shimmering, scintillating "prayer curtain" of metal hung as a back-drop behind Ralph Stackpole's "Pacifica." Approximately 100 feet high and 48 feet wide, the curtain, like the metallic curtains in Oriental temples, gave off melodious sounds as it fluttered gently in the breeze.

One of the loveliest fountains of the Exposition was located in this Court, to the east of the Western Gateway (Architect, Ernest E. Weihe), the entrance opposite the main ferry terminal with its elephants and howdahs designed by Donald Macky.

Surrounding the sunken basin of this fountain, on the fountain itself, were pieces of sculpture fashioned by well known artists. Here, expressing the broad Pacific theme of the Exposition, were Jacques Schnier's male and female figures, "The Orient," symbolizing the quiet, inward-looking spirit of India; Brents Carleton's Polynesian group; Adaline Kent's group symbolic of the islands of the South Pacific, young girls in the sun listening to a young man improvising music; Sargent Johnson's happy Inca Indians playing the Pipes of Pan; Carl George's American Indian and Modern Women; a North American group by Ruth Cravath Wakefield—Alaskan Boy Spearing a Fish, American Woman, and Mexican Boy; a South American group by Cecilia Graham of a Primitive Woman Making Farina, A South American Fisherman, and a Young Native Riding an Alligator; and a group of Chinese Musicians by Helen Phillips.

Movement and life predominated here. From the base of the towering figure of Pacifica a cascade of water flowed into the fountain. Colored



*Splendor of Tower
of the Sun as seen
from East-West axis*

lights, concealed beneath the cascading waters, gave them an ever-changing rainbow of colors. Murals by John T. Stoll and Armin Hansen adorned the Hall of Science and Vacationland.

Southward from the Court of Honor, the Court of the Moon (Architect, Geo. W. Kelham), opened out to disclose a series of gardens and pools. At night the resources of artificial "moonlight" enhanced the charm of this court and its beautiful landscaping. Here a lovely fountain, rectangular in shape, was sufficiently large to accommodate twenty-four arches of water. Ettore Cadorin fashioned two works of sculpture—"The Moon and the Dawn" and "The Evening Star," for the ends of this court. On each corner of the fountain stood a great madrone tree, and along the sides, Irish yews with masses of blue hydrangeas.

Incised in relief on two ornamental pylons, between niches, and over building entrances leading off this court, were numerous works of Tognelli. These included such fanciful subjects as St. George, Centaur, the Wonderful Lamp, Fairy Queen, Genie of the Gardens, Moon Princess, King Oz and the Polar Bear, Prince Igor and Jack and the Beanstalk.

To the south of the Court of the Moon was Treasure Garden and a great pool and fountain with a capacity of 406,000 gallons of water. Around the fountain were grouped the works of Haig Patigian called "The Earth Dormant," "Sunshine," "Rain" and "Harvest."

Striving for a new and spectacular effect, engineers, in planning the fountain for Treasure Garden, succeeded in shooting what are called "long drops" from the fountain jets. These created the illusion of the drops of water falling and rising simultaneously and proved a beautiful vista when flooded by colored lights.

On the walls of the two South Towers flanking the gardens were several fine murals. In the easterly tower Helen Forbes had two panels painted on canvas 7 feet wide by 16 feet high, while Dorothy Puccinelli decorated two walls of the tower in the same manner.

In the westerly tower, the entrance to the Mining Palace, Franz W. Bergmann displayed two murals. One of them, "Gold,"



represented three miners digging, with a symbolic figure in the center. The other, "Fortuna," represented a miner and a lady of the Gay '90's with the symbolic figure of Fortune in the center. Two other oils with a mining theme were done for this structure by Nelson Poole.

Directly east from the main court lay the Court of Reflections (Architect, Lewis P. Hobart). Here the spirit of peace and tranquility prevailed. Central in this court were two long rectangular pools reflecting the soft coral walls with trailing vines hanging from the parapets. At the west end of the pools was a statue, "Girl and the Penquins," by the late Edgar Walter. Unlike the other courts, no fountain disturbed the placid waters which mirrored the surroundings of the Court of Reflections.

Over the entrances leading into this court were two bas relief figures by David Slivka, "Abundance," and "Fertility." Four relief panels by Michael von Meyer representing "Beauty," "Knowledge," "Music" and "Labor" graced the walls.

Leading from this court into the Court of Flowers was the magnificent Arch of Triumph. Designed by Lewis P. Hobart, this structure stood 105 feet in height with an arch opening of more than 90 feet. For the west face of this arch Jacques Schnier designed two stylized eagles representing the United States. Two mural panels by Hugo Ballin, each 10 feet wide and 44 feet high, beautified the inside face of the arch. Two decorative figures on the buttress of the east side of the arch were done by William Gordon Huff.

One of the most colorful areas on Treasure Island was the Court of Flowers (Architect, Lewis P. Hobart). There was a feminine quality about this court, the gently curving lines of its arcades, the graceful nymphs which adorned the pools, and the warm, smooth color scheme.

Centered in the square court, surrounded by a broad circular promenade, was the Fountain of Life and in each of the four corners there were secondary fountains with many small but important works of sculpture. The largest of the fountains arose from a circular basin. The dominating piece of sculpture for

this fountain was fashioned by O. C. Malmquist, as were the lesser figures around the base. Topping this 50-foot fountain was the 12-foot figure of a feminine nude plucking a rainbow out of the western sky. Figures of mermaids, seals, and other denizens of the sea were placed around the base. Floodlighted at night, with water cascading down from the basins of the fountain, causing an effervescent mist to rise, "The Rainbow," bathed in the aurora of light and spray, was a spectacle of unusual beauty.

Choosing oil for his medium, Millard Sheets did six panels for the north and south walls of the palaces abutting the Court of Flowers. Each panel, 20 feet wide and 35 feet high, was framed by one of the graceful colonnades extending around the court. The first panel depicted the Spanish period of California history. Another turbulent period of the state's history was shown in the second panel, which portrayed the days of '49. The third panel was dedicated to "California—Land of the Sun."

Among the important figures adjoining the East Towers at the end of this court were the five-foot statues of "Light" and "Darkness" by Beniamino Buffano.

A cosmopolitan atmosphere was evident in the Pacific Basin, eastward of the main east-west axis. Here were concentrated the buildings of foreign governments around broad lagoons, spanned by bridges to symbolize unity. Structural shapes of these small governmental buildings and groups reproduced native forms. The entrance into the Court of Flowers was marked by temple-towers standing upon ghats and flanked by mural panels (Architect, Wm. G. Merchant). Jacques Schnier decorated the north wall with a bas relief representing the "Dance of Life." On the south wall adjoining the towers Lulu Hawkins Braghetta did a similar panel called "Path of Darkness."

For Pacific House (Architect, Wm. G. Merchant), the theme building of the Exposition, situated on an island in the center of the lagoon, Miguel Covarrubias painted eight great maps of the Pacific Basin area. Four of these pictorial mural maps measured 15 by 24 feet and four others measured 9 by 13 feet.

A horizontal terra cotta relief map was made for the same building by Antonio Sotomayor. This pictorial map, 30 feet wide and 47 feet long, was built in 361 sections, on the scale of 4,000 feet to the inch.

Adjoining the Pacific Area was the Court of the Nations, and beyond it the four-acre Federal Building (Architect, Timothy L. Pflueger). On its main facade were two gigantic murals, each 360 feet long by 60 feet high, spectacular examples of Works Progress Administration art. Sketches by Herman Volz, San Francisco artist, were transferred to the walls by WPA artists. The north mural was entitled "The Conquering of the West by Water," and at the south (or right) of the great Colonnade of States was "The Conquering of the West by Land."

Two other murals, in the Hall of National Defense, were done in Washington by Frank Imirie, government artist. These were 250 feet long by 14 feet high, and depicted the evolution of the United States Army from Revolutionary times down to the present.

On the California building nearby (Architect, Timothy L. Pflueger), Robert B. Howard showed in relief the "Amenities of Western Life" and the "Economic Development of the West." For the entrance to the Aviation Palace, Carlo Taliabue symbolized the "Spirit of Aerial Transportation." On the wall near the South Tower Jacques Schnier portrayed the spirit of goodwill between the East and the West.

Sculptor, architect and painter had accomplished their task. The Magic City had become a reality. But while the massive walls and palaces were taking form and the symbolic statuary was being put in place there were other artists at work, lending life and spirit to the scene. Flower beds were being planted, floodlights were being installed that this dream world should live and breathe, a masterpiece of beauty and color.



CHAPTER IV

Beauty and Color

BEAUTIFUL BY DAY, the night spectacle of the Golden Gate International Exposition was a scene long to be remembered.

Casting its sheen of gay and lambent light upon the placid waters of San Francisco Bay, the brilliant aureole of Treasure Island pierced the sky with scintillating fingers and cast a myriad of radiant paths across the reaches of land and sea.

Black light, mysterious element made visible against the backdrop of sky, and the new fluorescent lights blended to give constantly changing color to the picture of nocturnal enchantment.

A battery of 10,000 flood-lights, new in design and rivaling the rays of the sun, bathed the magic isle in brilliant beams. Cylindrical lanterns, eighty-six feet high, cast a soft, exotic glow along the pathways and through the courts.

The hues of the rainbow — luminous greens, pinks, blues and amber — played upon the walls and towers and fountains and turrets, a glorious symphony of color.

Mixing lights as an artist mixes paints, a modern electrical genius was at the beck and call of the Exposition's electrical division, and aided in the creation of a color poem in light that was one of the outstanding illumination achievements of all time.

The wizard of light was A. F. Dickerson, of the General Electric Company, who worked with Jesse E. Stanton, the Color Architect, in carrying out the night effects in keeping with the official "palette of color." This comprised nineteen hues, all drawn from the coloring of Pacific shores. They were: Exposition ivory, Sun of the Dawn yellow, Pagoda yellow, California ecru, Old Mission fawn, Santa Barbara taupe, Polynesian brown, Santa Clara apricot, Pebble Beach coral, Imperial Dragon red, Death Valley mauve, Evening Star blue, Pacific blue, Southern Cross blue, Del Monte blue, China Clipper blue, Hawaiian emerald green, Ming jade green (light and dark), and Treasure Island gold. The "palette of color" also governed the choice of flowers and shrubs in the various courts.

From the hills of San Francisco, the night scene accentuated first of all the glowing, shimmering Tower of the Sun rising

Jesse Stanton, Color Architect, & helper at work on a model





above the west walls. The walls themselves were flooded in white light, radiated by projectors concealed in troughs.

Bathed in rose red by distant spotlights, the massive Elephant Towers, flanking the Tower of the Sun, marked the portals to Treasure Island in vivid and colorful fashion.

Each court and esplanade received individual lighting treatment. The gardens and lagoons were lighted placidly, to enhance the charm of water-reflected towers and stately vistas. The 40-acre Gayway, on the contrary, was lighted in exhilarating hues, designed to stimulate visitors to the joy of living.

Nowhere, except on the Gayway, was a light bulb exposed to the eye. Throughout the island, a concealed, indirect lighting system was installed, with beams in fantastic array shooting from mysterious places.

Under the spell of gaily tinted lights, the fountains appeared to be liquid gold. Man-made moonlight, blue-green, softened the walls. Shades of red and orange merged to make the courts a fanciful fairyland of color.

Giant spotlights played upon the colossal statue of Pacifica, and gave her court a regal splendor. Shimmering beams gleamed upon the magnificent Persian prayer curtain which formed a tinkling background for the towering Goddess.

Peach tones against a base of luminous yellow lit the Court of the Seven Seas; warm amber shades cast a mellow glow over the Court of Honor; pink and coral were blended to give a placid tone to the Court of Reflections.

With the re-opening of the World's Fair in 1940, Color Architect Jesse Stanton decided to completely transform the picture by day and night. The color was set at a



Massive urns form border of beauty for "Evening Star"

higher key, more vivid and stimulating. Palace walls were sprayed with bright colors and new flood-lights of every conceivable hue were added. The result was startling but entirely in keeping with the quickened pace of the second year.

Pacifica, the 80-foot statue which stood as a symbol of the Exposition, was robed in pure white against a curtain of vivid orange and blue. The contrast brought the great figure to life, as if it were about to walk down the esplanade into the Court of the Seven Seas.

The Tower of the Sun was encased in glittering ivory, the surface encrusted with metallic substances that caught every gleam of sunlight and the fluorescent floods at night. The Elephant Towers were resplendent in apricot and orange red, lemon green, silver and gold.

In the Court of Reflections the pools were decorated in midnight blue. Colors in the Court of the Seven Seas were yellow and bright blue green, while pink was the central motif of the Court of Flowers.

Walls of the exhibit palaces were painted a light lemon yellow or Spanish white and every statue and mural was highlighted with color so that it stood out against its background of building or shrubbery.

Pleas were received to preserve the general pattern of hues in the Court of the Moon. "This was sheer perfection," wrote one admirer. "Please keep it just as it was." So the color architect stayed his hand.

The Gay way received a new and special treatment to provide a canopy of lights of many hues instead of the direct white lighting of 1939. One of the main entrances into the fun zone from the parking area



Stackpole's statue of "Pacifica" with its colorful court

opened through a new, giant gateway, decorated in glowing neon and fluorescent lights.

Careful planning and coordination of effort brought about a most pleasing harmony between the day and night color of the buildings and the massed flowers, trees and shrubbery through the entire island. The Department of Horticulture began its labors even before the island had been completed, for it, too, dealt with blue-prints and long distance planning which would bring flowers to their peak of bloom for the opening of the Exposition and then maintain an ever-changing schedule throughout the season.

North of the causeway connecting Treasure Island with Yerba Buena Island and the San Francisco-Oakland Bay Bridge was an Avenue of Palms, with *Phoenix canariensis* in numbers flanking the six-lane motor highway.

At the two main entrances and at intervals along the west facade were stately *Washingtonia robusta* palms, up to 70 feet in height, with hardy shrubs and tropical grasses in borders to form a transition between the lofty walls and entrance towers, and the striking ground cover planned for this area. There were more than a million separate cuttings planted for this spectacular feature alone—a varicolored “Persian Prayer Rug” or Magic Carpet of *mesembryanthemum*, 25 acres in extent.

As the Exposition itself was laid out as an ancient walled city, courts and gardens within offered opportunity for tender subtropical plantings to thrive with complete protection from the rigors of wind and chill.

The Department of Horticulture assisted also in coordinating the landscaping plans of the State in expending the \$5,000,000 appropriation for buildings and exhibits: the Federal government with its \$1,500,000, and the individual exhibitors and concessionaires who erected their own buildings and landscaped their own plots contributed to the general landscaping plan. Avenues approaching these buildings, outside the central court group, were lined with *acacia melanoxylon*, *acacia latifolia*, *platanus orientalis* and olives. The long walls of the East Facade, fronting

the Pacific Basin area, were relieved by planting including eucalyptus, cypress, pentstemon, heather, leonotis, and Shasta daisies.

Along the shores of the lagoons in the Pacific Basin were willows overhanging plants along the marginal walks, with water plants and a variety of smaller specimens.

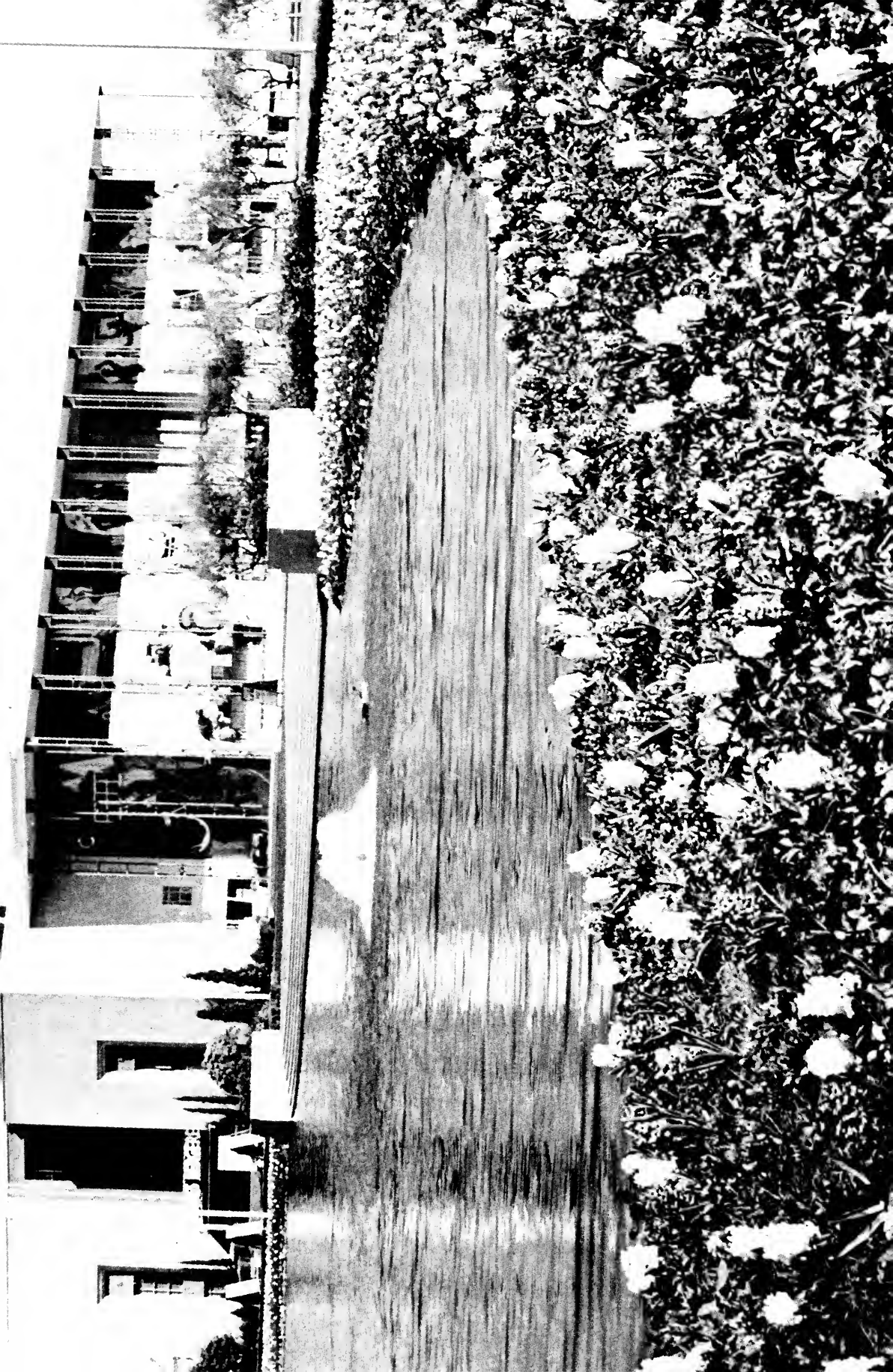
Central feature of the Court of Flowers was a circular pool with fountain. Around this pool were pyramidal Grecian laurels spaced with *aralia sieboldii*, a large-leafed tropical plant. Beneath these were more than 150 *strelitzia regina* (Bird of Paradise), with four changes in a border of seasonal flowers to maintain a constant color note of gold.

The central pool was framed in an angular border accentuated by *eucalyptus viminalis*, 35 to 40 feet high, spaced with boxed red-flowering peach about 12 feet high. In the corners of the court were smaller pools backed by *eucalyptus polyanthemus*, *alsophia Australis* (Tree Fern) with *aralia paparyfera*, *caladium esculanteum* (elephants' ears), rhododendrons, and *acanthus mollis* ranged along the walls. At accent points were planted *eugenia myrtifolia* 16 to 18 feet high, and *eucalyptus ficifolis* (red-flowering) at the entrances.

Plans called for 46 different varieties in this court, with more than 45,000 individual specimens. The Court of Flowers opened the season with calendulas, golden violas, bronze pansies, orange and yellow tulips, blue lobelia and sweet alyssum. These were followed with double pink larkspur, white and yellow dianthus, blue agapanthus, multicolor lantana and *celoisa cristata* in mixture, followed in the fall by dwarf chrysanthemums and white begonias.

Adjoining the Court of Flowers was the long Court of Reflections, with *bougainvillea* supplementing the vine plantings at the entrance, and tall poplars beside the Arch of Triumph at the eastern end. The color theme here was red, and a spectacular feature was the living border of red passion vines 20 to 25 feet long, with spreads of 15 to 18 feet, cascading into the court from niches high in the walls.

Central in this court were two long rectangular pools flanked



by Japanese privet trees 20 to 30 feet high, and eight-foot cotton-
easter franchetti standards, covered with red berries. In this court
were more than 93,000 separate plantings. From February to
May it was a mass of red ranunculus and red tulips, with a ground
cover and borders of ruby violas and tango red pansies.

The background for these flowers was a mass of red flowering
rhododendrons accentuated at various points by plantings of
red geraniums. In May and June red verbenas were at their
height and were followed by red salvia. From the first of July
until the early fall hybrid amarayllis, red tuberous begonias, red
phlox, red salvia and echium bourgaeum were the main attraction.
From early fall until the 1939 closing chrysanthemums,
fuchsias and poinsettias were at their height. The background
for these flowers in the red court was carried out as nearly as
possible in trees and shrubs which produced red flowers or had
a red cast to their foliage; such as red leafed plum (*prunus pis-*
sardi), eugenia myrtifolia, red flowering eucalyptus, escallonia
rubra, hydrangeas and red bougainvillea.

Gold and bronze were the color notes struck in the central
Court of Honor, around the 400-foot Tower of the Sun. The
theme tree was *Magnolia grandiflora*, with its golden-brown
leaves, and the court was spaced off by boxwood hedge borders
and two circles of Valencia oranges. The "plant census" in this
court exceeded 83,000 specimens. It was in full bloom from Feb-
ruary until May consecutively with blue hyacinths, yellow and
white tulips, radio violas, Lord Beaconsfield pansies. This plant-
ing was followed in the early summer and fall by tuberous be-
gonias, golden bronze dahlias, otaheite dwarf oranges, colorful
pepper plants and dahlia imerialis, Japanese privet trees, 40 to
50 feet high, California madrones, California wild lilac, and
stately Irish yews around the central pool served to dignify the
Court of the Moon, with its color theme of blue and white. There
were more than 148,000 plantings here, including violas, Peru-
vian blue scilla, pure white phlox and candytuft, heavenly blue
pansies, forget-me-nots, iris, delphiniums and ageratum.

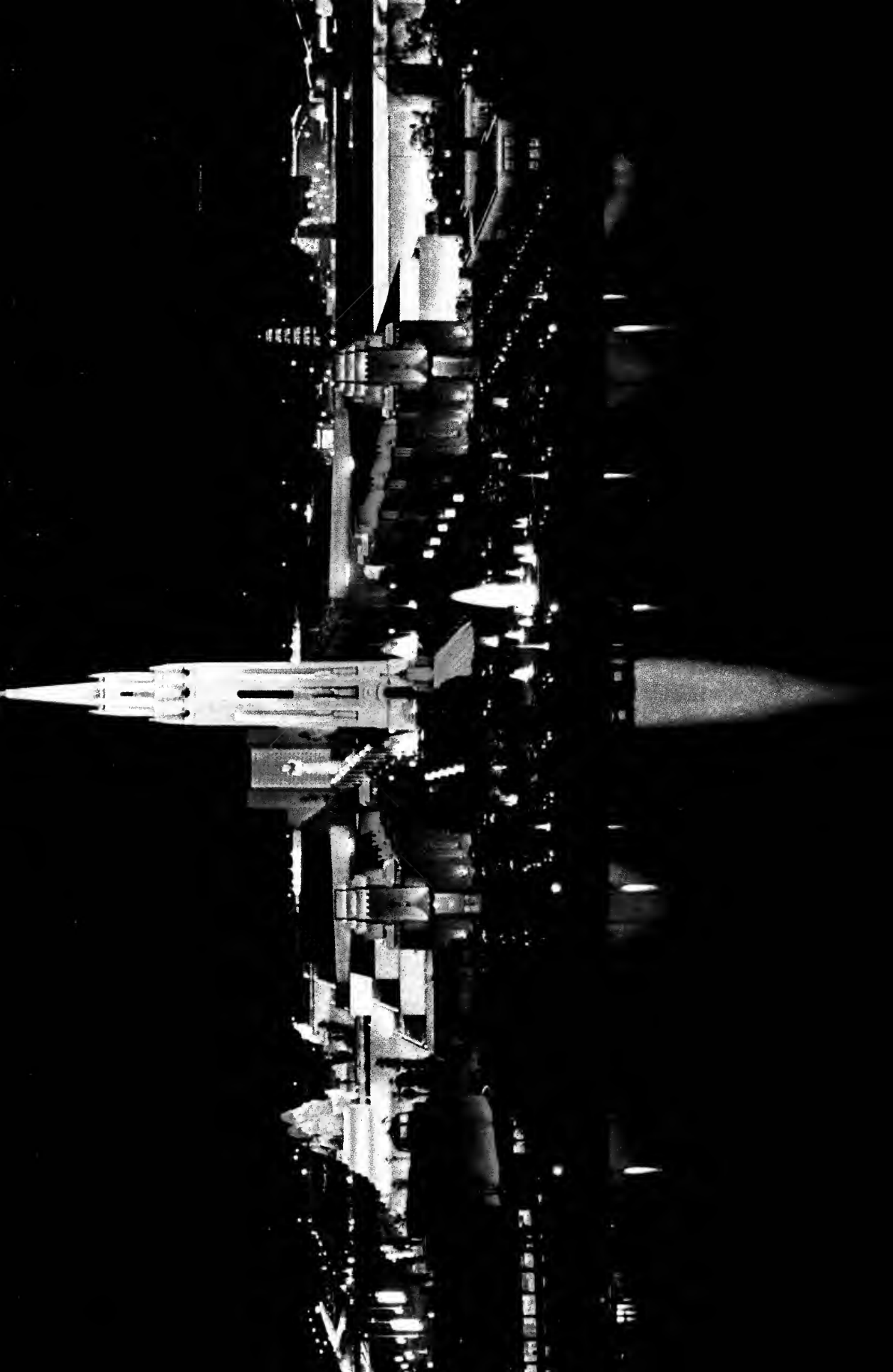
Live oaks (*querous agrifolia*) lent distinction to the South

Gardens just beyond, which boasted more than 346,000 plantings. Pink tulips flanked the four corners of the sunken garden area; the pool being massed with quantities of blue hyacinths. This planting was followed by colorful annuals of all descriptions to carry through the summer and fall months. Almond stocks and marguerites formed a background in the remainder of the South Garden, accentuated with brilliant plantings of seasonals.

The Exposition's main north-south avenue, known as the Court of the Seven Seas, had a row of acacia melanoxydon standards along each side of the center line, with strips of seasonal plantings beneath them, and a wide lawn between trees and walls. Flowering trees, including 70-foot eucalypti, and English laurels were spaced along the walls. The color scheme of this court was worked out almost entirely in yellows and whites. Amurensis lemon yellow poppies with a ground cover of apricot violas opened the Exposition, together with borders of white English daisies, white violas and yellow and white tulips. These flowers were accentuated with background of white flowering spiraea and *Philadelphus coronarius* together with double white flowering peach and yellow forsythia. This color scheme changed in the early summer with the planting of thousands of soft, violet phlox. There were more than 215,000 plantings here.

The Court of Pacifica, northerly terminus of the Seven Seas, had a grouping of standard acacia trees around the central fountain. Blue and gold — California's state colors — prevailed, carried out in ageratum, calendulas, marigolds, chrysanthemums, marguerites, zinnias, yellow allyssum, centaurea cyaneous, anemones, Shasta daisies and iris.

The Court of Nations, between the Federal Building on the eastern shore of Treasure Island and the Pacific Basin, opened with a planting of yellow calendulas, and white anemones combined with a ground cover of yellow allyssum and blue ageratum. When the calendulas passed their peak, the ageratum carried the blooming season through the summer and fall months with a consecutive blooming of quantities of dwarf lemon marigolds, yellow marguerites, giant marigolds, *tithonia speciosa* (Mexican



zinnias). The color in this court during the fall months was accentuated with the early dwarf bedding chrysanthemums followed by taller growing chrysanthemums in shades of yellow and bronze.

Fragrance, as well as color and artistic arrangement, was carefully considered by the Bureau of Horticulture. In every court and garden were plantings, with penetrating fragrance, so that each unit had its characteristic fragrance as well as color. For this purpose the planners made considerable use of *viburnum carlesi*, hyacinths *cestrum nocturnum*, spicy rhododendrons, *carissa grandiflora*, Hildebrand's honeysuckle, star jasmine and many others.

Julius L. Girod, responsible as Chief of the Bureau of Horticulture for the accomplishment of this gigantic two-year task of transformation was a protege of John McLaren, famed creator of Golden Gate Park in San Francisco. McLaren himself acted in an advisory capacity in this, his second World's Fair, for he was Chief of Division in the horticultural program of the Panama-Pacific International Exposition in 1915.

Elmer C. Gould, assistant Director of Horticulture in 1939, was appointed Chief of the Division for the Fair in Forty and designed a planting schedule to conform with the more vivid color scheme developed by Color Architect Stanton.

One of the most spectacular floral sights of the second year was the "Border of the Magic Carpet" — red Flanders poppies, four feet high, rimming the entire front walls of the Exposition. The Magic Carpet, 25 acres of mesembryanthemums, was again brought into full bloom for the opening. More than 1,500,000 plants bloomed within the walls.

Nearly a million new annuals were planted in the flower beds, half of which were timed to blossom during the early weeks of the Exposition and the remainder from July to September. Each individual court, as in the previous year, had its particular color scheme and gardeners set to work as soon as the re-opening was decided on. Old plants were removed and beds re-cultivated to insure the glorious bloom which had been so important a part of the picture in 1939.

Treasure Garden was more beautiful than ever with three levels of blue Chinese forget-me-nots, gold pansies and yellow calendulas making up California's colors of blue and gold.

Blooming white stocks gave a celestial touch to the blue-white Court of the Moon. Mixed cineraria accentuated the Court of Honor. California poppies added a vivid orange note to the Court of Reflections and red stocks provided a vivid contrast.

Tuberous begonias bloomed early on Treasure Island and were seen in all their beautiful pink, red and yellow in the Court of Flowers.

Mixed orange calliopsis and salmon and orange godetias gave a golden hue to the Court of the Seven Seas. In the Court of Pacifica, orange calendulas were in full bloom, and around the Fountain of Western Waters in the same court, red, yellow and purple ranunculus and anemones of the same warm colors lent their fragrance to the air. Massed pelargoniums supplied the color tempo around the Lake of Nations.

Seven acres of lawn . . . 4,000 trees fully grown . . . 40,000 shrubs . . . eight miles of shade trees . . . flowers of every shape and hue . . . the perfumed gardens of Treasure Island will always be a happy memory to the millions who found in the Magic City "a thing of beauty and a joy forever."





CHAPTER V

Let There Be Light

THE CITY-THAT-WAS-TO-BE was pre-viewed and found good by a most distinguished and appreciative guest just seven months before its formal opening. That guest was President Franklin Delano Roosevelt.

Speaking before a luncheon gathering in the Administration Building—some 1,000 civic, business, labor, political and industrial figures were present by eagerly sought invitation—the President commented that what he had seen had so impressed him that he was inclined to believe “your Exposition will set a new standard of beauty.” This on July 15, 1938, when construction and beautification was hardly more than at the half-way mark!

“I think you people out here on the Pacific Coast, when you start to do something, do it better than anyone else in the United States,” he declared. “All I can tell you is I await the passage of months before I can come back here to see your Exposition in its completed beauty.”

Choosing his words carefully, definitely sounding policies which were to become even more firmly established in the years to come, the President spoke briefly on world peace. A significant paragraph:

“The year 1939 would go down in history not only as the year of the two great American Fairs, but would be a year of world wide rejoicing if it could also mark definite steps toward permanent world peace. That is the hope and prayer of an overwhelming number of men and women and children in the world today.”

The President saw in the elaborate plans of commerce and industry for displays at the New York Fair and the Golden Gate International Exposition “an expression of confidence that the United States and all the Western Hemisphere will be at peace next year.”

This luncheon on Treasure Island was a significant occasion in the political and social history of San Francisco. The lion and the lamb lay down together for the nonce; righteousness and peace had met each other.

*Huge crowd gathers
for Fair program in
Temple Compound*





A Republican Governor of California (Frank F. Merriam) sat next a Democratic United States Senator (the late William Gibbs McAdoo) at the head table with a Democratic President. Harry Bridges, the waterfront labor leader, sat cheek-by-jowl with men high in the waterfront Employers' Association. A. F. of L. and C. I. O. shelved differences for the day. So completely obliterated were political and economic lines that United States Commissioner George Creel, acting as master of ceremonies, dared to "wise-crack" about situations which actually were no laughing matter. All of which delighted the guest of honor no end.

Introducing Governor Merriam, Creel said he was "not only Governor of California, but also one of the few survivors of a once-great tribe which still practices the curious rites of its peculiar political sect." The Governor took this introduction in the best of spirits, declared that "the coming elections undoubtedly would leave some things to be decided by the people in the future."

San Francisco's Republican Mayor Rossi, even then involved with the Department of the Interior over Hetch Hetchy problems, was presented by the impish Creel as "one suffering from the seven-year Ickes!"

When Rossi and President Cutler of the Exposition strove to express their gratitude to President Roosevelt for Federal aid already granted the Exposition, Creel defined gratitude as "a lively anticipation of favors to come."

Despite his eagerly expressed desire to return to Treasure Island for a more extended visit, President Roosevelt was never to find the time. Advance preparations were made for his reception in the summer of 1939, but pressure of more important duties forced cancellation of plans. Even so, the Exposition had no more active and valued friend than Franklin D. Roosevelt.

Came at last the fateful day — February 18, 1939 — when the Magic City was to fling wide its gates.

Years of discussing and planning — months of construction on a project so ambitious as to stagger the imagination — final weeks

of frenzied furbishing, of last-minute checking and re-checking details —

All this was over and done with now, and the idea that men had dreamed five years before had been given solid form, clothed in beauty far beyond the concept of the original dreamers. The Magic City stood ready, brave and awe-inspiring in the California winter sunlight.

Still a cold and lifeless city, however, for all the broad vision of its designers and the tried skill of its builders. A city that had yet to find itself. Apprehensive more than serene, and anything but indifferent to fate, it sat opposite (rather than by) the Golden Gate, awaiting the coming of a happy people to fill its echoing courts with laughter and music, to breathe into its high-vaulted corridors that soul which was to give it true being.

Meantime, another and larger city of magic across the bay was re-discovering its soul. And a merry, carefree — bawdy, even — process it proved to be!

Picture the day — February 14, 1939. In the wee hours of that morning, Mr. John Tourist pulled into San Francisco. Ordinarily, Mr. Tourist would have sought sleep, but in San Francisco that day there was neither sleep nor quiet nor sanity nor awareness of time — for it was FIESTA!

Dawn came, but dawn was merely a pause for hot coffee, a lull for reloading six-guns, for taking a hitch in silver belts, for straightening bandanas and ten-gallon hats, for greeting thousands of other modern cowboys, cowgirls, miners and “Thirty-niners” with a “Yippi-Yi-Yo.” Mr. John Tourist fell in step.

San Francisco not merely transformed herself for the 1939 Exposition-opening Fiesta — she reverted to type, forsaking folding money and all its modern trappings for the rush and dust of the good old days.

No man was safe, that Fiesta Week, who did not sport at least one garment or decoration blending into the thoroughly Western atmosphere of all San Francisco. Leading more than a half-million San Franciscans in the art of going Western was Fiesta's President, Parker S. Maddux, President of the San Francisco

Bank. In very un-banker-like fashion, Mr. Maddux worked behind his desk bedecked in a manner to cause envy in the hearts of the Old West's sheriffs and ranchers. But rare was the executive in any local industry who worked that week in San Francisco's traditionally conservative dress.

City administration went Western to keep pace with the taxpayer's festive mood. Retaining only his white carnation, the Honorable Angelo J. Rossi, mayor, conducted city affairs beneath a black sombrero trimmed with silver, packed two six-guns to back his proclamation that Fun was King during Fiesta Week.

Focal point of this gaily mad week was a small office in downtown San Francisco. From Fiesta headquarters, a deluge of publicity roared out across the nation. In national magazines, in the press, over the radio, 48 states listened to the greatest round of business-building ever staged by any city. (Twenty-two per cent jump in retail sales during the week!) Pulling the levers releasing this avalanche of favorable publicity for San Francisco, working with the famous communities which give the city its famous color, was Fiesta's Managing Director, Don V. Nicholson. In that office men met and created Polk Gulch, the Haight-Cole Frontier, The Marina Coast, Old Mission Trail, Rancho del Sol, Covered Wagon Days and scores of stunts and opportunities for Fiesta fun.

Parades and kangaroo courts, bunting and mounted posses, firecrackers and whistles and horns, costume balls and dragon dances, fun from dawn to dawn—this was the order of those 120 brilliant hours that climaxed on Treasure Island, February 18th, 1939. San Francisco was tired AND happy with her Fair.

Came 1940 and another perfect excuse for San Francisco and her neighbors to go Fiesta again. Since 1939, forward-looking Parker Maddux, supported by the press and civic leaders generally, had answered the growing demand for an annual festival by permanently organizing The San Francisco Festival Association, Inc., to be sparked and directed by Don V. Nicholson and Harold J. Boyd as treasurer. The Association promptly set about to prove wrong all those who said the 1939 Fiesta could never

again be equalled. It was equalled, but on a different plane, for Fiesta had grown up. During the Golden Forties Fiesta, whiskers and cowboys appeared aplenty, from May 21 through May 25, but the new order placed greater emphasis upon re-creating San Francisco's golden days; the bright reds and golds and silvers of Old Spain and Mexico, the music of the range and the lands south of the border. Again the city's colorful districts burst forth with false store fronts, donned their ancestral dress; flags of all nations welcomed the tourist and strolling minstrels erased any worries found among the local citizenry. And on the night of May 22, 1940, this city of many races whose blood-kin in Europe were skidding over the brink of war, staged a parade whose three-hour magnificence paid tribute to San Francisco's tolerance, her civic pride and her love of a good celebration.

The public schools dramatized the career of the West in a production, "Span of Gold"; fireworks turned night to day along the Bay; ten thousand danced in costume at the Civic Auditorium. Hundreds of thousands again sought the spirit of Fiesta and turned their full attention to a grand opening of the "Fair in Forty."

Among the many heritages which the Magic City left the Bay Area was the well-tested belief that San Francisco and the Bay Area deserve, and desire, an annual festival. Thus, the chapter on "Fiesta" can never be closed; rather, it will be the yearly chronicle of The City That Knows How.

Magic of the Night cast its enchanted spell upon potential devotees some hours in advance of the formal opening on February 18. That all things might be in readiness, and duly tested in advance, the full lighting system of Treasure Island was turned on the evening of February 17. From 10:30 until midnight residents of San Francisco and the East-bay cities drank in the glowing beauty of that iridescent jewel in the middle of San Francisco Bay. It was a dress-rehearsal of unusual promotional value, whetting public interest as nothing else could have.

Optimism was tinged with apprehension when the management had completed its final pre-opening survey. Transporta-

tion and travel agencies, hotels, housing committees and other sources reported "the greatest influx of visitors the San Francisco Bay area has ever known." Fearful lest the Exposition's untried facilities for handling crowds might break down under the strain, the management sounded a note of warning, rather than broadcasting a welcoming "come one, come all!"

Conservative estimates indicated an opening-day attendance of 200,000, it had been reported some days in advance. In light of this influx, it was suggested that San Franciscans come to the Island by ferry, rather than risk heavy traffic on the bridge. Lest the 100-odd cafes and eating-places of Treasure Island, admittedly "more than adequate for any ordinary banner-day," be over-taxed, it was further suggested that visitors bring their own lunch and "make a picnic out of it."

Anticipation and realization frequently fail to coincide in all details, however. So it was in this instance. Quoting from the *San Francisco Examiner's* unbiased report of the news of the day—"That 'horrible traffic situation' that was predicted just didn't materialize. At no time did the bridge traffic jam up. At no time, up to mid-afternoon, were either the parking facilities, the roadway facilities or the crowd-handling facilities on the Island or any of its approaches even taxed."

What the food-dispensing and parking-lot concessionaires had to say on the general theme was not quoted. Possibly it was not quotable.

Truth to tell, the first day's attendance of 128,697 was probably a mite disappointing to some of those in authority over Exposition affairs. They had builded their hopes high. But then, as was pointed out quite cheerfully a few days subsequently, comparative attendance figures for the first two days of the San Francisco Fair and corresponding days of the Chicago Century of Progress gave the edge to the West by something over 50,000. The executors and sentiment-accelerators took heart.

Influx of trade was expected to start early in the morning on opening day. All Exposition employes were at their posts at 7 a.m., prepared for any and all eventualities. Most of them stayed

up all night, just to be sure. Others actually worked all night—those connected with the Department of Works and the Department of Operations in particular. These loyal folk achieved a modern miracle in getting the grounds and buildings cleared for opening. The night before no one could have imagined that the exhibit palaces could possibly be made ready, so great was the confusion of last-minute set-ups. Next morning, at 10 o'clock promptly, all was swept and garnished to receive company.

The California Commission staff lays claim to the record achievement in this connection. Friday night they all but lost a truck in the deep mud of what was to be the court in back of the California Building. Saturday morning they were mowing a new lawn on that very spot!

“Fair today and Sunday, gentle northeast wind” was the weather prediction for the auspicious occasion—and the promise was lived up to in full detail. Storms had been threatening earlier in the week, but switched providentially to strike Los Angeles instead. (Loyal San Franciscans pointed out that that was what came of living right!)

San Francisco's colorful and carefree Fiesta culminated the night before Opening Day. The celebration lasted till the dawn's early light, and then some.

Perhaps that is why the first ferry to leave San Francisco at 8 a.m. for Treasure Island was not crowded anywhere near the limit set by Federal regulations, why traffic flowed unimpeded at 50 miles per hour across the Bay bridge. The celebrants just had to catch up on some sleep before challenging further amusement over in the Magic City. Some 7,000 persons were registered through the turnstiles during the first hour—something of a disappointment. However, as the morning hours passed, the traffic of trade increased, and before noon the clients were arriving in gratifying number.

First scheduled official event of the day was to be Governor Culbert L. Olson's appearance beneath the Arch of Triumph connecting the Court of Reflections and the Court of Flowers. There His Excellency was to open a gate, built in the image of

the Golden Gate bridge, with a large and ornate jeweled key specially made for the occasion. This event was billed for 10:30 in the morning.

Governor Olson had been quite ill — his political opponents were showing inclination to make capital out of his alleged “state of collapse” — so it was suggested by President Leland W. Cutler of the Exposition that the gate-opening ceremony be postponed an hour in order that the Governor might rest, and go immediately to the formal dedicatory exercises in Federal Plaza. The Governor rather resented such “coddling” but finally agreed. As he left his private suite in the California Building for his first appearance of the day, he was heard to remark, sotto voce but grimly withal, in passing a group of reporters: “Does *this* look like ‘a state of collapse?’” Thus proving that even Chief Executives have their moments of human frailty.

By noon the vast Court of Nations (later to become more familiarly known as Federal Plaza) was jammed with humanity, the crowd spilling over into Temple Compound across the lagoon. A large platform had been erected in front of the Federal Building facing toward the main axis of the courts and exhibit palaces.

Promptly on the stroke of the hour, bursting bombs, followed by pealing bells from the Tower of the Sun carillon signaled that the ceremonies were under way. President Cutler stepped to the microphone. His voice was carried over all the major broadcasting networks and was brought to every corner of the Island by the public address system. Obviously this was a moment in his life which he would remember always.

More than any one man or group of men Leland W. Cutler was re-



An airplane soars over the gigantic figure of “Pacifica”

sponsible for the creation of the Magic City now opening its gates to the world. He looked on the culmination of years of labor and saw it was good. He spoke slowly, and with marked feeling:

“I have waited four years for this moment—waited as a mother waits for her child’s first step—waited as a man who builds an ocean-going ship and, with bated breath watches it slide down into the water. Today our Exposition which we have been building becomes *your* Exposition. Treasure Island is offered today upon the altar of greater peace and greater good will among all the nations, among all the races.”

A roar of applause indicated that his hearers were only too willing to accept the transfer of ownership.

The Most Reverend John J. Mitty, Archbishop of San Francisco, raised his hand to pronounce the invocation. The serried thousands before him bowed their heads reverently. His Grace prayed for divine guidance toward the paths of peace, concluding his eloquent plea with: “In these days of universal need, hold us close to Thee in love and service, and to one another in brotherhood, and direct our erring feet into the ways of peace.”

Led by the Exposition Band, a massed chorus of 500 sang the National Anthem, as the Stars and Stripes rose to full staff, the California Grays, Governor Olson’s guard of honor, stiffly at attention.

Atholl McBean, chairman of the Exposition’s board of directors, spoke briefly. Rabbi Irving E. Reichert of Congregation Emanu-El characterized America’s spirit of freedom and religious tolerance, exemplified on the Island by the non-sectarian Temple of Religion, as “an eloquent symbol of our faith in the Fatherhood of God and the Brotherhood of Man.”



*Tower of the Sun,
an angle shot by
artist George Grau*

Representing the chief executives of all cities in the Bay area, Mayor Angelo J. Rossi of San Francisco gave a warm greeting to Exposition visitors. He said, in part:

“To us is given the honor and responsibility of staging the Golden Gate International Exposition and acting as host city in welcoming the world to participate in a celebration dedicated to the future of the Pacific empire.

“In the spirit of western hospitality we invite the world to share the beauty and grandeur of Treasure Island in 1939.

“As chief executive of the host city, it affords me genuine pleasure to assure visitors that a heartfelt welcome awaits their coming to the Exposition. Speaking for the citizenry of San Francisco, we look forward to upholding western tradition of cordiality and friendship. We know that the journey will be worth while, that the visit will be replete with interest and entertainment, and that memories will be stored with treasures of the Golden Gate International Exposition and the attractions of California and the west’s vacationlands.”

Speaking for the Governors of the eleven western states, Governor Olson dedicated 1939 as the “Fiesta Year of the West.” His message follows:

“Living in a land endowed by nature with scenic grandeur, natural wonders and resources, we of the western states feel that this is a most favored part of the world. Our grandfathers settled here and conquered a wilderness. Our parents tamed that wilderness and created for us a great empire, productive enough to enable all of us, if we will, to live and enjoy a life worth while. They bequeathed to us a tradition of true western hospitality characteristic of the pioneers of our land.

“Upholding this tradition, the whole west—from the north to the deep south, from the Rockies to the Pacific—is holding open house, the premiere fiesta of all times—the Golden Gate International Exposition on Treasure Island in San Francisco Bay. This year will be marked by a second mighty westward migration with all roads leading to Treasure Island. The eleven western states will be the hosts.

“Now therefore be it proclaimed by us, the Governors of these eleven western states, that in the year 1939 we hereby individually and severally invite the people of the whole world to be the guests of the west and the Golden Gate International Exposition on Treasure Island throughout the year.”

Senor Fernando Berckemeyer, Peruvian Consul General and dean of the San Francisco consular corps, brought greetings and congratulations from Latin America.

George Creel, United States Commissioner to the Exposition, pointed out that the Federal government was actually “discharging an obligation, rather than conferring a favor,” by participating in this Pageant of the Pacific. Mr. Creel introduced Secretary of Commerce Daniel C. Roper as President Roosevelt’s personal representative for the occasion. Secretary Roper declared that “these great international expositions both measure and pictorialize the panorama of human progress.”

Then Mr. Creel presided over the radio controls to present his Chief, whose voice came over the ether-waves, to be rebroadcast over the public address system, from the tip of far-off Florida. President Roosevelt’s message, received with sincere enthusiasm follows:

“As the boundaries of human intercourse are widened by giant strides of trade and travel, it is of vital import that the bonds of human understanding be maintained, enlarged and strengthened rapidly. Unity of the Pacific nations is America’s concern and responsibility; their onward progress deserves now a recognition that will be a stimulus as well.

“Washington is remote from the Pacific. San Francisco stands at the doorway to the sea that roars upon the shores of all these nations, and so to the Golden Gate International Exposition I gladly entrust a solemn duty. May this, America’s World’s Fair on the Pacific in 1939, truly serve all nations in symbolizing their destinies, one with every other, through the ages to come.”

The Right Reverend Edward Lambe Parsons, bishop of the Episcopal diocese of California, pronounced a brief benediction. The Exposition band and the massed chorus led the huge throng

in the singing of "America." The formal opening ceremonies were concluded. The Magic City began to take on new life.

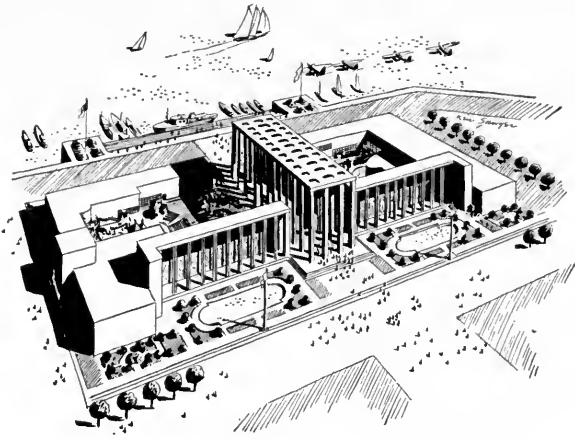
A gay, carefree life it was, with the carnival spirit predominating. The Gayway received a heavy play. The exhibit palaces drew their thousands. That night there was free dancing in Festival Hall and in the Administration Building, and the California Ballroom was dedicated to a rich and full life (due to be tragically terminated by fire a year and a half later) with a Grand Ball.

Far into the night the merrymakers held sway. The Magic City on Treasure Island had found its soul.

And the following Monday painters and carpenters hastened to finish some few chores perforce left undone, due to the exigencies of Opening Day. Pacific House opened for public inspection. The French Pavilion was ready for customers. The Gayway was better prepared for a rush of trade.

The show settled down for its long scheduled run.





CHAPTER VI

Government On Parade

GOVERNMENT IS NO longer remote but, under the compulsion of vast changes in our social and economic structure, now touches intimately the life of every citizen from the cradle to the grave, from pre-natal care to old age security. The fight against infant mortality, the right of every child to health and education, the humanization of industry, the right to work and old age security, all these are no longer problems of the individual, but governmental obligations that must be discharged if our democracy is to endure.

The purpose of Federal participation in the Golden Gate International Exposition, as conceived by Commissioner George Creel, was to show to citizens, in as dramatic and as interesting a manner as possible, the meaning of government today; what it is doing and why. Under his direction, exhibits were functional in character and *not* departmental. Such Federal activities as bore relation to each other, or joined effort to attain a common end, were grouped in order that the whole picture might be seen, not merely a part. Moreover, all exhibits were dynamic, rather than

static, so that what people were shown was really "government in action."

The Federal building, designed by Timothy L. Pflueger, occupied a site of approximately seven acres, with a frontage of 675 feet and a depth of 435 feet. Located on the Oakland side of Treasure Island, it stood at the end of the East-West axis of the Exposition. The building was in the form of a hollow rectangle pierced through the center of the long side by the great Colonnade of States. One hundred feet high and 265 feet long, the slender columns of the Colonnade were capped by a canopy perforated in star-shaped patterns. Each of its 48 columns represented a commonwealth, decorated with the state's seal, while the three aisles symbolized the Executive, Legislative and Judicial branches of government. The design, dramatic and unique, was in keeping with the exhibits within.

The west, or principal frontage, faced the great Federal Plaza where all outdoor events—pageants, military drills, concerts and ceremonies—were held. Flanking the Colonnade were two porticos, each 60 feet high and 190 feet long, the walls of which were

*Edgar Bergen and
Charlie McCarthy
meet Indian Chief*





decorated with two murals in brilliant colors, one dealing with the Conquest of the West by land and the other by sea. These colossal murals, the largest in the world, were designed by Herman Volz and executed under his direction by a selected crew of WPA artists.

The portions of the building containing the exhibits rose to various heights, approximately 35 feet, and the two courts—North and South—were each 160 feet by 200 feet. The exhibits themselves, dynamic throughout, were no less impressive than the structure itself.

The functional treatment was strikingly exemplified in the "Span of Life," a broad title given the exhibit in the southwest wing at the right of the entrance to the Colonnade. Starting with pre-natal care and continuing in perfect sequence to old age insurance, the work was shown of all those Federal agencies that have to do with infant mortality, child health, education, employment, disemployment and larger security for the aged. The complete story made an amazing picture.

Many difficulties attended the creation of an exhibit that

would make plain the myriad activities of the Works Projects Administration, that mighty Federal agency designed to provide public employment for the unemployed. Out of long study came the brilliant conception of a model community placarded in such manner as to show WPA contributions to our national life. When completed, the model was only 15 feet high by 10, and yet complete with buildings, water mains, tennis and golf courses, threaded by roads and rivers, and landscaped with minute shrubs and plants.

On the doll-size house, a placard



*Candid camera shot
of real Americans in
U. S. Indian Exhibit*

stated that WPA workmen have constructed 3,985 *life-size* school buildings in the United States. Across the street, actually only five inches in this midget town, a tiny recreation center carried a sign informing visitors that 6,435 such buildings have been erected. Looking down on this Lilliputian community, Americans were made to realize that the model, multiplied thousands of times, was a facsimile of the United States.

Surrounding the model community were a score of booths, appropriately staffed, showing such WPA projects as termite research, sewing, ceramics, handicraft, toymaking domestic science, together with the output of the Writers' Project and Art Project.

The Terrarium located in the "L" at the end of the southwest wing, was devoted to the Federal Government's campaign for conservation of our natural resources, and over the doorway hung this warning, "Plan or Perish."

Fifty feet in diameter, and rising to a domed roof forty feet high, the Terrarium had at its center a miniature dust bowl, sunk to a depth of eight feet. Devastated farms, deserted communities, choked water courses, all were depicted realistically, while around the lower wall were exquisitely executed dioramas of landscapes showing the various phases of land abuse and soil conservation.

The first diorama showed America as the white man found it with nature in perfect balance; the second diorama the ravages of erosion by wind and water; the third presented the progress of the campaign of the Soil Conservation Service of the Department of Agriculture, showing every detail of the fight to restore land to productive activity; the fourth gave a comprehensive picture of TVA work and accomplishments; the fifth demonstrated



Impressive group of statuary found in Court of Seven Seas

the Bureau of Biological Survey's fight against stream pollution, permitting the return of fish and wild fowl; the sixth dramatized the work of the Bureau of Reclamation and its fight against the desert.

The south wing carried this over-all title, "The Helping Hand of Uncle Sam," and gave a vivid picture of the Reconstruction Finance Corporation, the Federal Deposit Insurance Corporation, housing agencies, Federal aid to road building and all forms of transportation, the Post Office Department, reciprocal trade treaties, the Veterans' Administration, Rural Electrification, etc., etc.

The functional treatment was carried to its ultimate in the Housing exhibit, where a 100 foot stretch of models and dioramas explained the activities of each agency making home ownership easier, the testing of materials, the checking of costs, and plans for slum clearance both in the cities and the rural areas.

On the outer wall of the building, above the entrance to the exhibit, murals gave more colorful interest to the story of housing. Side by side with a painting of a city slum, was shown one of the new model communities made possible through Federal aid. Another mural, showing a drab suburban area, carried these captions: "Beauty and Originality Cost No More than Ugly Uniformity" and "Today's Jerry Building, Tomorrow's Slums."

The extreme southern portion of the South Court also contained a life-size 4-story tenement, brought out from an eastern city, and a sharecropper's shack, transported intact from a southern county. Photographs showed the two generations that were born and lived in the tumbledown cabin, while directly adjacent were photographs of the new homes that were provided by the Rural Resettlement Administration.

Of particular interest was the Bureau of Public Roads exhibit. Entitled "Highways of History," it began with the landing of the first horses in America, and worked on down through Boone's Wilderness Road and the Natchez Trace to the modern highway and its uses.

These scenes were depicted in 35 dioramas, which by means

of a mechanical device and mirrors, were brought successively into view, and described by a synchronized recorded narration.

A popular exhibit was that of the United States Secret Service of the Treasury Department, showing the fight against counterfeiters of coin and currency. Along with it, the Customs Bureau displayed the one hundred and one methods used in narcotics smuggling.

The southeast wing was given over in its entirety to those contributions that have been made to science and invention by public servants working in Federal laboratories and experimental stations. No section of the building was more popular, or more educational for that matter, due to the fact that few citizens were cognizant of the important part that government scientists and inventors have played in America's forward march.

Various ingenious machines showed how the Bureau of Standards studies, develops and lists in order to improve the products of American factories; a "Forest Horn of Plenty" displayed the innumerable by-products that have been developed by government scientists, and striking displays made clear the manner in which the Department of Agriculture has improved wheat and corn, poultry and livestock.

A whole room was allotted to the United States Weather Bureau, and for the first time thousands of Americans were made to understand the incredible amount of work that lies behind each daily weather report. The exhibit displayed all of the complex assortment of meteorological instruments and techniques used in measurements of pressure, temperature, relative humidity, sunshine and evaporation.

The exhibit of the National Advisory Committee for Aeronautics threw light on the experimental and research work in aviation that has resulted in improved aeronautical design and increased aircraft safety and efficiency.

The Coast and Geodetic Survey gave a complete picture of the way in which America's sea coasts are surveyed and charted, likewise studies made in connection with earthquakes.

At the south end of the Science wing, the Civil Aeronautics

Authority occupied 3,400 feet of floor space and 2,900 feet of wall space. The main floor portion of the exhibit was devoted to the demonstration of the activities of a regular Airway Traffic Control Center. An effective feature was a huge mural map, 20 feet high and 32 feet long, titled "The Airman's America" and made up of sectional navigation charts issued by the Civil Aeronautics Authority to pilots for cross-country flights.

The whole long stretch of the northwest wing, including the "L," was given over to national defense activities, Army, Navy, and Marine Corps sharing the space. Brilliantly designed and executed, every detail had life, motion and drama, and public interest stood attested by the thousands of visitors that packed the wing each day from opening to close.

The Army exhibit opened dramatically with a Link Trainer in action. Next came a huge animated diorama, portraying the attack of a brigade of mechanized cavalry. After that, in swift succession, were other dioramas, case exhibits, murals, etc., that showed every Army activity both in peace and war.

The Navy Exhibit in the large "L" at the north end of the National Defense Wing, was designed to show the growth and development of the Navy and naval ships from the time of the Revolutionary War up to the present. On the waves of a diorama ocean, 112 feet long, 20 feet deep and 20 feet high, floated models of battleships, cruisers, aircraft carriers, destroyers and submarines while circling above were six miniature patrol bombing planes of the flying boat type, and six miniature bombing planes, flying in formations of three. Another feature of the exhibit were models of the "Bon Homme Richard," the "Constitution," the "Monitor," the "Merrimac," and the "Olympia," Admiral Dewey's flagship.

The Marine Corps exhibit consisted of six niches containing two dummies each in uniforms worn by members of the United States Marine Corps since 1798. Each niche also contained a painting, depicting battle scenes in various wars.

The National Defense exhibit, however, was not confined to the building, for a Flying Fortress—Type B-17 Army bomber

— was installed at the east end of the Colonnade of States, and two Air Corps enlisted men were always on duty. Visitors entered through the main door by a series of steps and a platform, passed through the gunner's department, radio room, and exited by a flight of steps through the bomb bay. Machine guns, radios and dummy bombs were in place and all points of interest were labeled by aluminum cards.

The Exposition Company of the 30th Infantry was another Army highlight. The entire unit, consisting of nine officers, one warrant officer and 208 enlisted men encamped on the waterfront just north of the Federal Building throughout the two seasons of the World's Fair.

Throughout 1939 and 1940, the Exposition Company provided Guards of Honor and Escorts of Honor for distinguished visitors officially visiting Treasure Island. The most impressive ceremony of all, and one witnessed regularly by thousands, was the daily Retreat Ceremony. Each afternoon at four-twenty-five, the Regimental Band gave a concert in front of the Federal Building, after which the company executed a few movements of the Manual of Arms, and stood at Parade Rest while the Color Guard lowered the two great flags.

Two pavilions on the waterfront housed exhibits showing the activities of the United States Coast Guard, and also served as headquarters for a detail of two officers and thirty enlisted men. Daily drills were given, illustrating the use of boats and beach apparatus, and on special days, these were followed by a capsizing drill. From time to time, destroyers, lighthouse ships and other craft were moored off shore, all open to visitors.

The Indian exhibit, located in the north wing of the Federal Building, was the largest and most comprehensive ever installed at any exposition, covering an area of 50,000 square feet. Beginning with an introductory gallery of Indian history, eight main galleries were devoted to the great areas of Indian cultures — the Eskimo Hunters of the Arctic, the Fishermen of the Northwest Coast, the Seed Gatherers of the Far West, the Buffalo Hunters of the Plains, the Woodsmen of the Eastern Forests,

the Cornplanters of the Pueblos, the Navajo Shepherds and the Desert Dwellers of the Southwest.

In addition to the stationary displays of Indian arts and crafts, there was a program of activities throughout the exhibit which included talk tours by national authorities, demonstrations by outstanding Indian craftsmen of weaving, pottery making, silversmithing, wood-carving, sand painting and other arts. In the market place, Indian workers were given opportunity to display for sale their finest crafts.

A striking feature was the Sandpainting Room, specially constructed in the form of a Navajo *hogan* where specially qualified medicine men performed this esoteric ceremonial rite, never witnessed before except in the Navajo country itself. Although the room was small, accommodating only 200, in one afternoon 9,866 persons streamed through the doors.

All the principal features of the 1939 Indian exhibit were retained for 1940, and to them were added a special Maya exhibit, and an Andean room dealing with the Inca and pre-Inca period.

A small, but completely equipped theatre occupied the entire south end of the northeast wing and was designed both for the Federal Theatre Project and the showing of Government motion pictures. Prior to the discontinuance of the Federal Theatre Project on June 30, 1939, "Run Little Chillun" and "The Swing Mikado" had played to 16,817 paid admissions at 75 performances, a remarkable record considering that the theatre had a seating capacity of only 473. After June 30, the theatre was devoted entirely to the presentation of documentary films covering every activity of the



*Color guard parades
before the massive
Federal Building*

Federal Government, and the same program was carried during the 1940 season.

Adjoining the main theatre was a small auditorium where children were admitted without charge to WPA marionette shows. Specially equipped with a revolving stage permitting seven complete changes of scenery without re-setting, every performance was played to standing room only. In 1939, some 40,000 children saw 448 performances of "Snow White," and in 1940, performances of "Pinocchio" and "The Treasure Island Varieties" were witnessed by more than 90,000, although the seating capacity of the theatre was 100.

The great South Court, shadowed by magnolia trees and bright with flowers, was given over entirely to the varied activities of the WPA recreation program. Orchestras from the Music Project played throughout each day, and ping-pong tables, badminton courts, shuffle boards and other games furnished entertainment to thousands.

The highlight of the Court was a working model of the pre-school play centers, established by hundreds throughout the country. An information house of modern glass brick gave full information about the WPA recreation program, and in twenty booths scattered about the Court, trained leaders gave instruction, along with displays of finished work. At a miniature lake instruction in fly casting was given by a WPA expert.

The North Court was turned over in its entirety to the National Park Service in order to let this agency show what it had done to make Americans an outdoor people. Various trees, plants and flowers were brought down from the Yosemite National Park, waterfalls created,



*Artist George Grau
snaps an unusual
Tower stairway shot*

trails made, and wayside shelters built, complete in every detail. In the center of the court huge redwood logs were laid in amphitheatre fashion around a campfire circle, and here Forest Rangers and Park officials gave lectures from time to time. This Sylvan Theatre was also used for concerts and chorals, and became one of the most popular places on the Island.

Not the least interesting feature of the court was a replica of the General Sherman Tree in Sequoia National Park, the "oldest living thing in the world." The cross-section of the trunk was so skillfully arranged that it seemed to be one piece, and the annular rings were captioned in such manner as to connect the growth of the giant Sequoia with historical events.

Shelters built out from the side wall of the court were used by the Forest Service to exhibit fire fighting apparatus, and blown-up photographs illustrated methods of forest protection.

A sun deck off the Commissioner's office in the southeast wing was used throughout 1939 and 1940 for buffet luncheons in honor of distinguished guests.





CHAPTER VII

California Presents

THE STATE OF CALIFORNIA had a \$5,350,000 interest in the Golden Gate International Exposition, represented in 18 buildings and more than a score of important exhibits.

The property investment was administered for the people of California by the California Commission, a representative body of 25 men and women who served without remuneration.

Chief among the buildings and one of Treasure Island's most beautiful structures was the California State Building, the popularity of which brought 3,500,000 visitors within its doors in 1939.

The California State Building adjoined the Federal Plaza and overlooked the Court of the Great Seal and the Lake of the Nations. Against the walls were chairs and lounges in a tempered, modern French design upholstered in damask of formal

design, with fuchsia-colored foliage on a cream-colored background.

Opening off the promenade was the Women's Lounge, a long, high ceilinged, rectangular room designed primarily as a combined dining-room and lounge for women's activities, but also used for social gatherings. The massive furniture was of pickle oak, a light-grained wood filled in with white lead and waxed to a soft finish. French doors, opening on the terrace, were draped with straight hangings of blue velvet and, in the evening, soft illumination was diffused through diamond shaped openings of glass set flush with the ceiling in a novel pattern.

Opposite the Women's Lounge were three rooms reserved for an exhibit of California painters, etchers and photographers. The central room, Graphic Hall, was octagonal in shape with galleries on either side containing selected exhibits of camera studies, lithographs and paintings by California artists.

The main foyer, or rotunda, was a large circular hall occupying the center and reaching the full height of the building. Since it was used as a lounge and an audience chamber for visiting orchestras, fashion shows and other entertainment, two sides were arranged so as to accommodate rows of large wicker chairs, comfortably upholstered in the basic tones of deep aquamarine blue and Chinese red, which formed a keynote of the decorative scheme.

Decorating the upper portion of the semi-circular walls on each side of the Rotunda were pictorial maps, one representing the highway system of California and the other the Pacific trade routes. Casements extending to the ceiling over the entrance doors and over the French doors opposite, which opened onto the terrace and the State Gardens, gave a maximum of light. On the walls to the right and left of the entrance were hand carved wooden plaques bearing the individual seals of all the California Counties. A circular recessed dome in the ceiling, rose-tinted, was surrounded by light diamonds.

A room designed especially for Jo Mora's "Portola's Expedition in 1769" was located just off the Rotunda. It was in cres-

cent form, 100 feet in length and 10 feet in depth, and on it was placed a caravan of 64 human and animal figures made of plaster of paris, each in different posture. A changing combination of colored lights against the diorama, showing the pale light of dawn, the hot sun of mid-day, and finally a glowing panorama of the setting sun fading into the cold blue of moonlight, providing a pleasant retreat for visitors, who rested in comfortable lounge chairs and were at the same time entertained with an interesting sound narration describing the scene.

In the other end of the building was a reception room which extended along the inner side of the State Gardens and opened full-length into the ballroom. Perhaps the most unusual feature of this room was the curved interlacing ceiling fixture, which furnished the illumination. The predominating color tone of the walls and hangings was a soft salmon. Couches and chairs lined the room. The light standards were of copper and ebony. An interesting part of the illumination was a group of light globes hung on a slender shaft, which depended from the ceiling at the end of the room, where curving stairs led to the balcony.

The ballroom was an immense, rectangular room, with balconies extending around three sides. The east wall was devoted to a large, recessed stage, framed by scenes portraying the Spanish Fiesta days of early California.

There were three methods of illumination in the ballroom, which could be used separately or together to achieve various effects. The most striking, perhaps, was the suspended translucent ceiling of "celo-glass" of a structural herringbone design, affording indirect lighting by means of concealed light "spots." Large balloon lanterns of rose-colored silk



*Gov. Olson greets
Sierraville Stage at
The City of Magic*

dropped from the ceiling on straight metal shafts above the balconies. And not the least effective were the louvers or open niches of light housed inside the full height of each of the main structural columns supporting the balconies and the ceiling. The chairs lining the walls under the balconies were upholstered in blue and rose.

The Executive Offices of the California Commission were located on the second floor. Private offices of Governor Culbert L. Olson were entered through a reception room at the head of the stairs. On the left of the inner corridor was the Administration dining room, and at the end of the corridor was the conference room used by the California Commission and other committees in official gatherings at the Exposition.

Under the sponsorship and management of the California Commission and located on the southeastern side of Treasure Island were the nine county group buildings. In appearance, each county building took its cue from the sponsoring region.

The county buildings included: the Redwood Empire, Alameda-Contra Costa, San Francisco, Mission Trails, Shasta-Cascade, Alta California, San Joaquin, Sacramento-Tahoe, and Southern Counties. Each of these housed a

number of arresting exhibits and dioramas portraying the commercial, agricultural, recreational and educational advantages of the respective areas represented.

The Shasta-Cascade building contained exhibits and decorations typifying the outdoor wonderland of Northern California with a large rustic outdoor campfire circle where numerous picnics and outdoor luncheons were held.

The Redwood Empire building was constructed in the form of a



Fire rages in State's beautiful building on Treasure Island



hunting lodge in the heart of the redwoods, with brooks, ponds and gardens planted in native wild flowers indigenous to the northern coastal counties.

The Sacramento Valley-Tahoe Region building gave an intimate picture of the agricultural, mining and recreational resources of that region. More than \$100,000 in nuggets, gold dust, wire gold, rich quartz and other specimens were shown there.

The San Joaquin Valley building specialized in the agricultural riches of that territory. On many occasions, such as city and county "days," samples of fresh or dried fruits were given away to visitors.

The Alta California building had individual dioramas and displays of each county represented within its group, in addition to a large model of typical agricultural areas of that section, animated by model trains. Attracting the attention of visitors were numerous fluorescent ores displayed under "black light" in a replica of a mine tunnel.

The Mission Trails building utilized the best architectural features of seven of California's famous old Franciscan missions. A feature of this building was an imported Spanish tile fountain which graced the center of the interior.

The Alameda-Contra Costa building displayed the industrial resources of those two counties. In addition, the garden court of this building was one of the floricultural masterpieces of the entire Exposition.

Largest exhibit building in the State-Counties group was the Southern Counties building, which, during 1939, housed the exhibits of Los Angeles and San Diego Counties, and in 1940, Los Angeles County alone. A huge array of fresh fruit and vegetables, dioramas, murals and other media were used to display the varied resources of this region. One of the outstanding exhibits was the Cecil B. DeMille collection which told the amazing story of the development of the motion picture industry.

The San Francisco building was the host City building at the Exposition. Connected with the host State building by the Court of the Great Seal, the San Francisco building was one of

the important centers on Treasure Island. It depicted the early history of San Francisco, its present development and a model of a streamlined San Francisco of 1999. Attractions in the building included the Franciscan Order's exhibit of historical mission relics and the Wells Fargo exhibit of the days beginning with the Gold Rush of '49.

In addition to the exhibits in the California and County buildings, the State constructed and maintained a number of other displays picturing the varied resources of the great Pacific Commonwealth.

California's greatest industry is Agriculture and it was only fitting that this great natural resource should have an outstanding place. Practically every farm cooperative and organization in the State joined with the California Commission in building and maintaining this exhibit. The history of agriculture in California from the days of the padres down to the present was dramatically portrayed in a series of dioramas. Central theme of the exhibit was a large globe illustrating how California distributes agricultural commodities by sea transportation to the concentrated centers of population throughout the world.

One of the most interesting and instructive exhibits of the entire Exposition was that of the University of California. It traced the course of human, animal and plant life from the pleistocene period to modern times. It showed the seven races of man and their early migrations over the earth. The sciences of geology, anthropology, paleontology, zoology and the study of heredity were illustrated with a truthfulness only science can attain. A large section of the exhibit was devoted to medical science. One of its outstanding features was a replica of the huge atom smasher at the University of California. Space also was given to examples of structural engineering and other accomplishments in the modern endeavors of man.

Every phase of modern schooling in California was shown in the Education exhibit. Nursery school, kindergartens, junior and senior high schools and their objectives were demonstrated. A series of transparencies showed the methods employed in spe-

cial education, such as for the deaf, blind and crippled. Safety education, schoolhouse planning, Indian schools, vocational education and many other phases of this profession were illustrated in the exhibit. The entire effort caused widespread comment among experts in educational fields throughout the country.

Probably the greatest collection of the works of contemporary California artists ever assembled was exhibited during both years of the Fair. Scores of paintings, water colors, etchings, wood cuts, photographs and other forms of art were hung in the corridors of the California building.

For the first time in the history of Expositions, the recreational activities of a great State were shown in detail. In the Recreation building there was a little theatre for dramatics, motion pictures and puppet shows; a music room for vocal and instrumental programs; a junior museum featuring arts, crafts and hobbies. Other popular features were a typical backyard with fireplace and picnic area for luncheon parties, a well equipped playground for children and a sports field.

California is famous for her flowers and it was natural that the California Commission's Hall of Flowers would prove one of the most attended spots on Treasure Island. Here professional, amateur and scientific exhibitors displayed the finest of plants and blooms from North and South America and the islands of the South Pacific. Here garden clubs and other organizations vied with each other in fragrant floral exhibits of riotous color. So popular was this building that the California State Fair obtained it for future use as a permanent building when the 1940 Exposition closed.

Another important aspect of the California area was the colorful outdoor landscaping. Hundreds of varieties of flowers, shrubs and trees made it a garden spot of flowering magnificence. Flower lovers from all over the West made trips through the gardens conducted by competent guides. All of these flowers, shrubs and trees were preserved after the Exposition closed for distribution among various State institutions.

One of the engineering wonders of the modern world is the

Central Valley Project, which, when completed, will harness the flood waters of the Sacramento and San Joaquin rivers to reclaim hundreds of thousands of acres of desert and arid lands and provide cheap electric power for all of Northern California. Throughout the Exposition, the California Commission maintained a novel exhibit of this project in the Hall of Western States. It consisted of a huge screen on which a combination of stereopticon slides and motion pictures, all automatically operated, continuously unraveled the history, aims and scope of the project.

Perhaps the most realistic and elaborate display of the entire Exposition was that of the California Department of Natural Resources and the Highway Department. A typical mountain brook and waterfall so natural in construction they seemed to have been lifted bodily out of the High Sierras, first attracted the eye. Then in successive dioramas were mounted specimens of all of California's principal wild bird and animal life in their natural settings. In the area devoted to the Highway Department, a series of scenes showed the development of the arteries for traffic from the time of the narrow dirt road to the modern super-highway. Many sections of California served by this highway system were portrayed.

Other buildings built by the California Commission were the Coliseum, seating 9,200 people, which was the scene of many livestock shows, symphony concerts, rodeos, and horse shows; the California Auditorium and radio studios which housed the Folies Bergere and from which most of the Treasure Island programs were broadcast; the livestock barns; the United States Coast Guard buildings, and the Press Building. The Press building was one of the most popular gathering places on the island.

On Saturday, August 24, 1940, at 9:20 o'clock in the morning, a staggering blow was dealt the California Commission, the one misadventure to mar the entire administration of the State of California's participation on Treasure Island. Fire broke out in the rear of the ballroom stage of the California State building and the flames spread quickly to the entire structure, completely

destroying it except for a separate wing housing the displays of the Department of Natural Resources. Twenty-seven engine companies, 14 truck companies, 5 water wagons, and 2 fireboats, comprising the personnel of 52 officers and 252 men, were immediately set in action and valiant fire fighting was witnessed. Sixty thousand six hundred lineal feet of hose, 42 ladders of varying length and an 85 foot aerial truck were used. When a check was made of the blaze in the ballroom stage, it was found that the fire had spread to the roof and was beyond control.

Meanwhile the work of removing the contents of the building was started and a detachment of 200 soldiers, stationed at Treasure Island's Camp Hunter Liggett, swung into action, arriving at the scene on the double. The valuable service of this disciplined group, along with the assistance of 160 sailors from the United States Navy mine layers, the "Montgomery" and the "Ramsay," resulted in the saving of practically all of the works of art, many historical objects of intrinsic value and a large amount of equipment. The California State Police, San Francisco City Police, California Highway Patrolmen and Exposition

Fire-fighters vainly try to extinguish the spreading flames



Guards, also gave their services and aided materially in removing official files, furniture and furnishings.

Within three hours after the destruction of the building, the Executive officers had opened new headquarters, re-established telephonic communication and were continuing with business as usual. A luncheon that was scheduled for several hundred guests in the California Building the same day of the fire was given on time in another suitable location.





CHAPTER VIII

Show Window of the States

TEN STATES AND BRITISH COLUMBIA paraded their wares in the Hall of Western States. Located north of the Federal exhibit area, it faced the Concourse of Commonwealths, the main highway on the eastern side of Treasure Island. Represented there were Arizona, California, Colorado, Idaho, Montana, Nevada, Oregon, Washington, Utah, and British Columbia.

The Hall of Western States was constructed around an open court, with individual rooms for each State, and an outdoor area devoted to a large exhibit of Oregon wild-life.

The court contained a relief map of the eleven Western States and British Columbia. This relief map, the largest ever built, was 110 feet square and was composed of 2,048 separate sections. For more than a year, as many as 500 people at one

time were engaged to work on the project. Visitors viewed the map from a bridge crossing from a fountain at the main gate to the entrance of the first of the State exhibits.

Directly fronting the eastern end of the bridge was the Utah exhibit with those of other States flanking it on either side. The Utah room contained six dioramas with scenic backgrounds presenting views of the State. These included the Utah salt beds with Captain Eyston's racing car establishing the world's land speed record of 357.5 miles per hour, Bryce Canyon, the Utah Cooper Company mine, largest copper tonnage producer in the world, Temple Square in Salt Lake City, the Natural Bridge, the Great White Throne in Zion National Park, and a typical agricultural scene.

Next to the north was the Nevada exhibit. This exhibit was composed of an interesting collection of prehistoric fossils, reproductions of Indian ruins dating back 2,000 years, Indian relics, a diorama of Fort Churchill, examples of Indian bead and basket work, mineral specimens, and photographs in color of Nevada scenes.

Idaho displayed a huge diorama, which occupied the entire end of the room, reproducing Arrowhead Dam and waterfall. Huge photographic enlargements against the other walls of the room reached to the ceiling, pictorially relating scenes in Idaho. A mechanical life-sized figure of a guitar-playing Idaho agriculturalist, provided a source of interest by conversing with World's Fair visitors.

Montana, the next exhibit, reproduced the interior of a log construction lodge. This contained in the north section a large diorama expressive of the outdoors, with a stone fireplace and a glowing fire in the center. The walls were lined with big-game exhibits, fossils, mining scenes and specimens, and Indian relics.

The end room in this section of the building, as well as the grounds adjoining, were occupied by exhibits from Oregon. One scene represented the Oregon coast line with the waves of the ocean constantly in motion, breaking on the shore. The exhibits stressed the industrial, agricultural and recreational fea-

tures of the northwest empire. In the outside area, adjacent to the building, was an interesting exhibit of Oregon wild-life, which included water fowl, quail, pheasants, various types of deer and a busy colony of beaver actively at work felling young trees and carrying on construction.

The Colorado exhibit contained a remarkable collection of outdoor scenes. The center of the room was dominated by a portrayal of Pike's Peak, which revolved so that visitors might view the mountain from all angles. Mesa Verde Cliff dwellings, park areas, and other interesting views also were displayed.

The Arizona presentation in the adjoining room, was characteristic in its furnishings. Navajo blankets, Indian relics and crafts, saddles, scenes of mining industry and cases of specimens of native ores were shown.

British Columbia's section featured murals, mounted specimens of fish and game, displays of mineral, industrial and agricultural products. Photographs and illuminated maps supplied a graphic picture of the surrounding territory.

Washington had a diorama of Rainier National Park. Color photographs lined the walls. Display cases and other dioramas sketched the picturesque story of this northern State.

The California section was devoted to a detailed presentation of the Central Valley Water project. This story was traced in historical form from the early days to completion of the project, and was presented through the medium of composite still and motion pictures, automatically controlled and projected on a screen 54 feet wide and 16 feet high.

The Missouri building and exhibits represented an expenditure by that State of \$130,000. Located north of the Hall of Western States and facing the Concourse of Commonwealths, the structure covered 10,000 feet of floor space with an outdoor area of similar size devoted to well-kept gardens.

Within the building exhibits traced early history of Missouri, its development, cities and towns, resources, scenic aspects, products, culture and future aims. In the principal section of the building were replicas of a pioneer cabin and two historic structures.

The pioneer cabin with its mud-chinked log walls and shake roof, was an authentic reproduction of the type of structure which housed the early settlers in Missouri. Its furnishings, the tools and implements that were used, revealed the self sustaining character of the people. Traps, spinning wheel, corn husker, and mill, the covered well with its bucket, the enormous fireplace in which the family cooking was done, the ox yoke, rifle, churn, a four-posted bed and the dinner bell—these and other necessities fashioned by human hands completed a picture of pioneer life.

A grove of trees native to Missouri stood stalwart in a central area within the building, the trunks gracefully towering into a ceiling of branches and blue sky. Other exhibits of Missouri's manufactures, agriculture, transportation, and commerce were spaced about the walls of the building. Occupying one entire end of the room was a vast diorama in which the varied rocks and minerals of the State were set. In the center of this was a moving panorama in color, of native scenes.

On the south wall was a unique agricultural map which, through the ingenious use of three-sided panels that revolved at intervals, presented within the same frame three entirely different maps of Missouri. In this succession of maps, the agricultural products of the State were impressively shown.

The two farther corners of the structure were given over to reproductions of historical buildings of early Missouri days. Another section of the building was devoted to Missouri authors, including Mark Twain and Eugene Field, both native sons of the State. Others presented outdoor scenes, bird life, mining, agriculture and industry.

The Illinois Building was located just north of the Missouri Building. A life-size statue of Abraham Lincoln marked the entrance. Just inside the building was a corridor leading to the exhibit room, lined with paintings portraying the famous scenes of the State's early history. These included New Salem, for some years Lincoln's home community; Kaskaskia, the first capital; President Grant's home at Balena, and the Icarium Mass Hall at Nauvoo. The center of the principal exhibit room was taken up

with a great relief map of Chicago. At one end of the room was another relief map of the entire State, carved in balsa wood. Another map, automatically operated and illuminated, showed the agricultural resources of Illinois. Colored photo transparencies at one side of the map were lighted up in sequence, and simultaneously other areas lighted up to outline the regions from which the illustrated products came.

One of the dioramas was a scene of New Salem as it appeared during the time of its first settlement by John Rutledge and John Cannon in 1828. This was the settlement in which Lincoln worked as a clerk and at other endeavors from 1831 to 1837 while striving to complete his education and study law.

Kaskaskia, in 1818, was the original capital of Illinois, and this was pictured, as well as Starved Rock State Park. Miniatures of the State capital and Lincoln's home in Springfield occupied a section of the building and dioramas and photographs set forth the industrial features of the State.





CHAPTER IX

Friends From Abroad

AN INVITATION to the world to participate in the Golden Gate International Exposition was issued by President Roosevelt following the passage on June 16, 1936, of a Congressional resolution which read in part, as follows:

“WHEREAS, there is to be held at San Francisco, California, during the year 1939 an international exposition which has for its purpose the celebration of the completion of the San Francisco-Oakland bridge and the Golden Gate bridge, and which is designed to depict and exhibit the progress and accomplishments of the Pacific area of the United States in science, industry, business, transportation, and culture, and which, because of its world character will contribute to cordial relations among the nations of the world; and

“WHEREAS, because of its location and purpose, its scope and

aims, said exposition is deserving of the support and encouragement of the government of the United States of America:

“THEREFORE, BE IT RESOLVED by the Senate and House of Representatives of the United States of America in Congress assembled, —

“That the President of the United States be, and he is hereby authorized and respectfully requested by proclamation, or in such manner as he may deem proper, to invite all foreign countries and nations to such proposed exposition with a request that they participate therein.”

In spite of war and rumors of war, the invitation brought many acceptances. On the eve of the Exposition's premiere, the list of foreign lands participating included the Netherlands East Indies, Brazil, Mexico, Argentina, New Zealand, Ecuador, Peru, Chile, French Indo-China, Costa Rica, El Salvador, Australia, France, Italy, Panama, the Philippines, Johore, Norway, Colombia and Japan.

Because of war conditions many of these nations were unable to continue an official exhibit in 1940, but various organizations and groups carried on with representative displays so that the second year of the Fair would not be lacking in its picture of art, industry and culture of our “friends from abroad.”

Most picturesque section of the Magic City, due to the varied types of architecture employed in constructing the buildings for the different participating nations, and their setting of lakes and lagoons, was that which centered about Pacific House, theme building of the “Pageant of the Pacific.” Pacific House was the hospitality center for foreign visitors, and was dedicated to the vast Pacific area, its countries and its peoples.

Pacific House itself was of unique design, cruciform in shape, each of the four walls being identical. Huge windows 50 feet wide and 40 feet high, allowed light to flood into the building. At night an efficient system of indirect lighting accentuated the colorful interior and its exhibits.

Exhibits told the story of culture, commerce, history, social life, arts and sciences, recreation, music, dances and handicraft

of the Pacific peoples. The entire center of the building, covering a space 30 feet wide and 40 feet long, was occupied by a combined fountain and relief map of the Pacific area, designed and executed by Antonio Sotomayor. Striking a note of originality were four whales in the middle of the fountain, spouting water to feed the Pacific Ocean of the elliptical basin with its relief surface.

High on the north wall of the building was a leaded glass map of the trade routes of the Pacific, 15 by 24 feet in size, showing thirty nations in contrasting colors.

The dominant features of the main walls were the series of six pictorially illuminated maps created by Miguel Covarrubias, assisted by Antonio Ruiz. These presented the costumes, physical characteristics, products, industries, handicraft, textiles, architecture, flora and fauna, history and transportation, and other examples of life in the Pacific.

In the west wing of the building two paintings portrayed the economy and the peoples of the Pacific. Other paintings in the east end of the room depicted art forms and other features of the nations in this area.

View of Pavilion of Italy shows portico of marble columns



Small cabinets around the main room contained illuminated miniatures and dioramas. These included explorations, fossils, useful plants, archaeological discoveries, and numerous other interesting displays. One showed the arrival of Amundsen at the South Pole, December 17, 1911. Other historic figures were represented, such as Captain Cook mapping the Pacific, Magellan, who christened the ocean on his globe circling exploration trip, and Balboa's discovery of the Pacific in 1513.

Around the entire room were growing specimens of trees, plants, flowers and shrubs, native to Pacific nations, selected both from the standpoint of decorative beauty and value to civilization. Of special interest to students was the library in which more than 10,000 volumes had been assembled with the cooperation of the American Library Association and numerous publishers. In 1940, reproductions of the Covarrubias maps replaced the library and there was also a constantly changing series of interesting exhibits from the countries of the Pacific Area.

In addition to the presentation of the various exhibits, Pacific House was the scene of a series of meetings and discussions relative to the unification of this far-flung area and its diversified racial types. Open forum discussions by leaders in science, art, business and all subjects pertinent to the Pacific countries were on the daily programs.

In lighter entertainment there was an excellent varied program of movies and of music and dance, each afternoon and evening. The educational program was under the sponsorship of Pacific House and the Institute of Public Relations.

For informal contacts with visiting foreigners and for Exposition hospitality, there was a very large reception room overlooking the main hall, called the Balcony. Under the chairmanship of Mrs. William Denman, the Social Relations Hospitality Committee, with its many sub-committees, established a cordial Center in the Balcony for the informal meetings of the Consular Corps and the Commissioners to the Exposition with the people of the Bay Area, and for the more formal Exposition hospitality to the visiting representatives of other countries and the United States.

Pacific House, which was developed as a part of the Golden Gate International Exposition's original plan and foreign policy in relation to the Pacific Area countries and North American unity, is now a California Corporation under a Board of Directors who are developing its future permanent organization.

The corporation owns the famous Covarrubias maps painted by this artist for the Exposition. These murals have been loaned to the Committee on Art of Mr. Nelson Rockefeller's Committee, for the co-ordination of the commercial and cultural relations between the American Republics under the Council of National Defense. They are on exhibition in New York for one year.

The lure of Hawaii, magnetic with its languorous and exotic atmosphere, was transported to the Hawaiian pavilion on Treasure Island in 1939.

This building, in its attractive tropical setting, faced the Concourse of Commonwealths, and formed the southeastern boundary of the area devoted to exhibits of America's outlying possessions and those of foreign nations. Over the wide main entrance, and embellishing the facade, was a relief presenting a typical scene of Hawaii.

Within the building, at either end of the principal exhibit room and reaching its full height, were immense glass enclosed cases. These contained colorful native costumes, flowers, fruits, utensils, products, and many other attractively grouped displays. Similar cases along the other walls of the room contained a record Marlin swordfish weighing 620 pounds, 12 feet 8 inches in length, and examples of weapons, implements and dress of Hawaii's earlier civilization.

On the western side of the main room were dioramas with moving exhibits traveling slowly across the foreground, showing the scope of Hawaii's outstanding industries, pineapple and sugar, and transportation facilities to the island, the latter stressing the proximity of Hawaii and the United States by air lanes.

Also of interest to visitors was the sound-color film, "Hawaii, U. S. A.," which was presented in the auditorium daily.

Grouped around the spacious Latin American court were

picturesque pavilions embracing the exhibits of Chile, Peru, Guatemala, Panama, El Salvador and Costa Rica. This area comprised one of the most colorful sections of Treasure Island.

The Chile exhibit, in one of the pavilions, was divided into two rooms, the first being devoted to art and culture, as well as travel exhibits of the country. The second room was occupied with commercial presentations for the most part, the basic industry, nitrate production, being stressed. Pottery, weaving, arts, jewelry, silverware, baskets, furniture, saddles, and leather goods, also were displayed there.

Peru offered a colorful exhibit with emphasis on its industrial and economic resources. Sections were devoted to art objects from the ancient Inca civilization, Andean murals and photographs, paintings, and native wares such as jewelry, screens, furniture, blankets, miniatures, textiles and pottery.

Across the court, forming one side of its northwest entrance, stood the Guatemala building. Extensive maps and photographic enlargements of Guatemalan scenes were observed in the main room. The east room offered a series of exhibits of the art, re-

sources and vivid costumes of the country. Coffee, and a variety of agricultural and mineral products were featured, as well as hardwoods.

Under the direction of Benedito Ovalle, the Guatemala Marimba band, which had performed at the 1915 Exposition in San Francisco, presented afternoon programs in the court.

The Panama exhibit was housed in a low structure of Spanish architecture. Many of its pottery displays were five centuries old. Paintings of the San Blas Indians, travel maps, and photographs covered the walls. One particularly interesting canvas



Korean dancer in native costume at Japanese Pavilion

showed the native dress, La Pollera, in all its vivid colorings. Examples of these hand-made dresses manifested the fine, delicate needlework of the women. Motion pictures of Panama were presented in the pavilion daily.

Adjacent to the Panama building was the unique El Salvador exhibit. Within this building was reproduced an entire section of an El Salvador city, with a coffee shop and its gay patio, a band stand, palm-lined court, complete even to blue sky in which stars twinkled through the medium of hidden lights as the moon rose over a mountain background. Around the walls were paintings and murals and a series of illuminated display cases in which the products of the country, its recreational features and its art were presented.

Coffee, rosewood, mahogany, cedar, alabaster, turquoise, gold and silver appeared in the varied displays of Costa Rica. Colorful dioramas and murals together with an impressive series of specimen groups, told the story of the republic's natural resources. Wood carvings, elaborate in design and of artistic excellence, were a center of interest during the Exposition.

The Pavilion of the United States of Brazil, unusual in design, faced the Pacific Promenade in the center of Treasure Island.

Both ends of the principal room were covered with immense murals portraying striking native scenes. In the center of the room was a large scale relief map of South America, showing in detail, the topographical features of the various countries, transportation lines and principal cities. Just beyond this was a glass topped display case which held some exceptionally fine specimens of sapphire, topaz and other stones. Other display cases, paintings, dioramas



Approach to Japan's exhibits as framed by blossoming trees

and specimen cabinets were utilized throughout the room to present Brazilian commerce, industry, scenery, agricultural and mineral resources and production, hardwoods, granite, marble, drugs, tobacco, rubber, nuts, cocoa, maté, minerals, etc.

One entire section was devoted to coffee, in keeping with the importance of this industry in Brazil. The entire process of planting, cultivating, harvesting, drying and shipping was explained by means of photographs, sample cases and displays.

Bringing into focus the scenic aspects of the country, another room contained travel photographs, large maps and other lure.

One of the most attractive features of the Brazilian pavilion was the patio that nestled in a corner formed by the two wings of the structure. Here, in a setting of Brazilian flora, umbrella-shaded tables were grouped and visitors were served maté, the native drink, and coffee. An orchestra offered both American and Brazilian music daily from 4 to 7.

The Pavilion of the Republic of Argentina in 1939 faced the Pacific Promenade near the Lake of the Nations and was, in contour, a vast semicircular glass display of unusual height and depth.

Within this window was an amazingly varied display of products of the Argentine, including ponchos, shawls, textiles, and furs of vicuna, guanaco, and llama.

Murals lining the inner walls of the building portrayed typical scenes in the Argentine, industry, commerce and transportation. Large maps delineated the transportation facilities of the country, its resources and products.

A section devoted to the packing, packaging and shipment of food products, especially meats, showed the huge development that has taken place in this leading industry. Exhibits of the variety of wines produced, native hardwoods and leather, added to the interesting display.

The building also contained an extensive library and reading room with a separate room set aside for art exhibits, where works of the principal painters and sculptors of the Argentine were represented. In the auditorium, color and sound pictures of this South American Republic were shown at regular intervals.

The Argentine Cafe, with its excellent cuisine, was a popular social center throughout the 1939 run.

A real cantina and restaurant of old Mexico, serving native drinks and dishes, was to be found in the Mexican pavilion in the Latin-American court during the 1939 season. Here a floor show entertained visitors while, in the exhibit salon, there were sandal-makers, silversmiths and leather workers, engaged in their crafts.

In 1940, the Mexican exhibit was presented under private auspices. Examples of modern art, textiles, pottery and silver work were offered for sale.

Kangaroos, wallabies, wombats and a collection of strange birds were the center of attraction at the Australian pavilion in 1939. Many exhibits were devoted to vacation advantages and travel. On the north wall of the building was a map outlining the principal travel routes to Australia. Set off by highly polished Australian woods were paintings, photographs, and other displays.

One elaborate scene depicted the brilliant colored fish and coral growths. Mounted specimens of the lyre bird, birds of paradise, and the little-known duck-billed platypus made interesting subjects. A model of the world's largest gold nugget, weighing over 2,284 ounces, which was found in Australia in 1869, also was shown.

An exhibit of wild flower paintings, photographs and specimens of Australian aboriginal weapons, boats and utensils, occupied the second floor of the building.

The New Zealand pavilion was a typical Maori meeting house with strangely carved decorations. It was located on the Concourse of Commonwealths, on the eastern side of the island.

Directly over the entrance were three murals depicting the coming of the Maoris in 1550, landing of the Tasmanian ships, and the arrival of Captain Cook in 1769. Under this was an illuminated map.

Color photos and display cases lined the walls, presenting typical New Zealand scenes, products, recreations, and history.

These included modern New Zealand, the discovery of gold in 1860, clearing the brush, first settlement in 1860 and the famous Fox Glacier. One of the most interesting was a typical Maori village, with its weavers and Poi dancers.

Maori handicraft, native village buildings in miniature, war canoes, weapons, gods, treasure caskets, emblems of rank, flax skirts and allied items were the subjects in another display case.

One of the unusual settings was that representing Rotorua's thermal wonderland with its spouting geysers in action, surrounded by boiling mud pools and silica terraces.

Minerals, agriculture and civic and cultural progress were featured in elaborate presentations.

The Philippine pavilion, designed by Gregorio P. Gutierrez, was a one-story structure of typical Philippine architecture, with two wings running to the south and west from the main rotunda, and enclosing a court of remarkable beauty.

The inside of the building was finished in native woods. The story of the Philippines was presented through actual specimens rather than through the use of dioramas and murals.

Centering in the main rotunda was an exhibit of gold production. In the four corners were life-sized figures of Philippine native girls in the colorful costumes of the islands.

The exhibits were divided between the two main wings, one side devoted to natural resources and recreation, the other to manufactured products of the Philippines.

Native clothing, implements, utensils, basic products, flora and fauna, art and culture, were attractively presented. Tropical fruits and vegetables, bamboo and cane furniture, hemp and rope products were featured.

The art of the islands, living conditions, cultural progress and educational advancement, were the subjects of other displays. Ancient costumes and weapons provided a distinct contrast.

Clothing, art objects, jewelry and cigars, were included in another wing of the building.

The lighting arrangement of this pavilion was unique and effective, with mother of pearl utilized in the fixtures, as well as



in the windows. Partitions and ceiling were of woven split bamboo, trimmed with varieties of hardwood.

In addition to the exhibits housed in the main structure, the island representation also included a band of 110 pieces from the Philippine Constabulary, which presented daily concerts in their own band stand in the lagoon adjoining the Pavilion.

One of the most extensive exhibits of foreign nations was that of Japan. The building represented an ancient Japanese feudal castle and Samurai house. All materials, even the workmen, were brought over from Japan aboard one of the palatial "Maru" liners. The liner dropped anchor in the Port of the Trade Winds at Treasure Island and unloaded its Exposition cargo and workmen, gaining distinction by being the first ship of major tonnage to enter the port of the man-made island.

Employing a unique method of construction, the roof of the Japanese pavilion was fashioned first, then the interior completed, and last, the outer walls were erected. All woodwork was dovetailed, no nails or bolts being used.

In flexible soled sandals, known as zoris, and blue and white kimonos, Japanese workmen climbed nimbly about on a scaffolding held together by rope lashings instead of nails. Their manner of handling and using tools kept a group of curious on-lookers agog as saws cut upwards, planes were pulled toward the workman and plumb lines were weighted with wooden objects resembling a Dutch shoe.

Situated in a garden setting of charm and artistic beauty, the Japanese pavilion was an inviting attraction to visitors.

The process of fabricating silk was one of the outstanding displays, showing the growth of silkworms, drying and boiling of the cocoons, reeling and spinning of the threads, and the preparation of raw silk skeins for shipment.

Dyed silk rugs, fine pottery, delicate porcelains, mosaic screens, painted fans, carved furniture, ornaments, graceful flower arrangements and many other objects brought the essence of the people's artistry into the rooms.

Native craftsmen were busily at work demonstrating the

making and decorating of gaily colored parasols and other forms of native workmanship.

Large, illuminated travel maps covered the walls of a room devoted to travel and recreation information. Notable in the room were four Japanese scenes pictured in hand embroidered silk panels, and a revolving pedestal, set in a fish-pond on which figures represented Japanese, Manchurian and Korean girls in native robes.

A picturesque Japanese tea garden provided a pleasant atmosphere for visitors to rest, sip fragrant tea, and eat cakes made from rice.

A small building, adjoining the main pavilion, was known as the Hall of Festivals. This was used for special events, doll and art exhibits, and other features. Included in the displays were seventeenth century armor and costumes, Japanese toys, miniatures, ornaments, dolls and many other interesting articles.

The Japanese pavilion was the focal point of many social functions both in 1939 and 1940. Host and hostess were the genial Consul-General and his wife.

Stepping through the portals of the French Indo-China pavilion was akin to entering an ancient temple. Bas-reliefs from Angkor, hand carved wooden figures and ceramic panels, combined with the strange Annamite architecture, made the two-story building distinctive and impressive. A grass covered, open court in the center was outlined by rows of hand carved wooden columns, dragon designed, and handsome lacquered panels.

Exhibits were assembled from Laos, Annam, Tonkin, Cambodia, and Cochin, China. The displays included products of the ancient hill tribes, as well as those of the highly developed cultural, industrial and commercial life of the urban centers.

Handicraft included inlaid ivory, silver and jewelry, fans, furniture, dresses, sarongs, scarfs, slippers, statues and statuettes.

Many of the items were from the ancient city of Angkor, dating back to the ninth century. Lacquer work was featured in furniture, screens, chests and art objects.

Unusually striking were the weird stage costumes, properties

and musical instruments with their brilliant colorings and grotesque masks.

Dioramas portrayed the ancient water wheels used for irrigation, native villages, jungle scenes, boats and carts, various tribal customs and dress. On the walls were ancient weapons of the early tribes and the crude agricultural tools they used.

Miniature ship models constructed of tortoise shell, paintings on silk, decorated furniture, pottery, ivory work, silk sarongs, ceramics were only a few of the exhibits which made up one of the most artistic displays at the Fair.

One room was devoted to big game hunting trophies. Here were mounted specimens of the water buffalo, many species of deer, panther, and other animals, ivory tusks, and little known game such as the serow and mutjac.

In addition to setting forth in detail the travel, hunting, and recreation advantages of this area, attention also was drawn to the country's major products, such as rice, rubber, cement, lacquer, pit coal and copra.

Annamite and Cambodian music was presented every day from 2 to 6:30 p.m.

Reproducing a Hindu-Javanese temple the Netherlands East Indies building was prominent for its size, architecture and decorative features. Decorative embellishments included terra cotta reproductions of statues and masks cast from rubber moulds. Many of the statues surrounding the grounds and within the building were actual examples of Balinese hand-carved stone.

This pavilion included exhibits from Sumatra, Bali, Borneo, Java, the Celebes, and the western half of New Guinea.

The rotunda of the main entrance contained many statues, paintings, carvings, tapestries and textiles. Display cases lined the walls filled with a remarkable collection of handicraft, jewelry and art work.

Native arts and crafts were stressed and artists were active in their native occupations of Batik work, silversmithing, wood carving, and the making of parasols.

Illuminated travel maps of the Netherlands East Indies and

the world traced principal transportation routes. Cleverly lighted dioramas portrayed island volcanoes in eruption. One diorama realistically pictured a Javanese village background with a water-buffalo drawn cart in the foreground.

Directly across the court from the Netherlands East Indies pavilion, was the Isle of Bali restaurant where native foods were served by Balinese in their picturesque dress.

On the upper reaches of the Lake of Nations, near Pacific House, was the pavilion of Johore, a replica of a sultan's council house.

Dominating several exhibits was a miniature of a tin-ore dredge in actual mining operation. The rubber industry was presented through a series of photographs and specimens, showing the entire process by which rubber is secured and made ready for marketing, from getting the basic latex from the trees to its final preparation for shipment.

Interesting contrasts were offered in reptiles and animals, whose habitats are in Johore. Some of these were the huge monitor lizard, monkeys, the flying fox, tortoises, tapirs, anteaters, the mouse-deer, honey bears, and others.

Sinister looking blow pipes, their thorn tips covered with poison, were displayed. These weapons are still used by the jungle people, who are known as Jakuns. Other exhibits included miniature fish traps made of bamboo poles and Malayan costumes from the Sultan's collection.

One of the outstanding pavilions on Treasure Island was that of Italy. Names of the leading cities and regions were embossed on a 115 foot tower at the base of which appeared the Fascist emblem, a bronze axe. Marble was used in the construction of the columns and the floor. Designed by Dr. Alfio Susini of the Italian Royal Academy, the tourist lures of Italy were shown in colored motion pictures, murals and dioramas. Native flower girls acted as hostesses. The attractive scenes, which were the center of interest in the main exhibit room, were the works of Prampolini, pupil and friend of Marinetti, pioneer in the field of futuristic art.

Largest in size among the foreign exhibit buildings, were those of France, facing the Pacific Promenade. One of the buildings was devoted to French exhibits and the other to the Cafe Lafayette, a restaurant serving fine French dishes and wine.

Typically Parisian in style, the cafe was situated in an attractive setting. A spacious circular dining room done in blue and cream and surrounded by mirrored walls, occupied the center of the building. Following the curve of the room, were a cocktail bar and two champagne bars, one serving domestic and the other imported vintages. Large and colorful umbrella covered tables with matching chairs were set on a "sidewalk" in front of the building overlooking a shallow pool and formal garden effect. This restaurant was one of the most popular meccas on Treasure Island.

Adjacent to the Cafe Lafayette was the imposing exhibit pavilion, its facade adorned with a painting of French life. The interior was divided into three principal rooms, a number of alcoves, and a motion picture theater.

Facing the visitor as he stepped through the doors of the pa-

Enthusiastic crowds saw Salici's Puppets during Fair in Forty



vilion was Rodin's famous statue of "The Shadow." Within were assembled an extensive collection of the works of well-known French painters and sculptors, and early editions of printing. Included among the artists represented were Marie Laurencin, Utrillo, Dufy, Vlaminck, Derain, Renoir, Marque.

Displays of modern French stylists contrasted with costumes of 1797. Examples of French textiles, velours, mousselines, satins, velvets and other materials were offered, as well as an array of gold, silver and fine glassware.

Travel and tourist exhibits, composed of photographs, murals, dioramas, and wall maps of Paris, Rheims, Carcassone, and other famed places in France, were of interest to the visitor.

Famed as a winter playground it was fitting that Norway should be represented by a ski lodge. Pre-fabricated in the homeland, and complete in every detail, the lodge was shipped to Treasure Island in 1939, accompanied by carpenters to take care of its erection.

The building was constructed of logs, without the use of nails. The roof was covered with salt and growing grass to assure insulation from the cold.

An immense open fireplace in the center of the living room gave an inviting warmth and soft glow for friendly gatherings. Here, Norwegian delicacies were served to visitors. Around the room were skis, sleds, toboggans, and exhibits of Norwegian handicraft, all in keeping with the lodge itself. Flanking the living room were two wings, one containing a great steam bath and the other used as a food storehouse.

In 1940, Norway residents of the bay area took over the former New Zealand pavilion and completely remodeled it for their exhibit purposes. Since war conditions prevented importation of exhibits, materials for display were collected from Norwegian colonies throughout the United States.

The exhibit featured tapestries, knitted articles, carvings, silver filigrees, copper and glassware. Occupying a prominent section of the pavilion was an extensive Norwegian sports display with skiing predominating. This centered on skiing equip-

ment of all sorts, together with Norwegian sportswear and implements for mountain climbing.

The Norway pavilion of 1940 was the center of Norwegian war relief for the duration of the Exposition. The exhibit was sponsored by the Norwegian National League and all Norwegian societies in the San Francisco Bay area.

An International Market, where the arts and handicraft of more than two dozen different nations were displayed, was a new cosmopolitan feature of the 1940 Exposition.

The 1939 Philippine pavilion was completely rehabilitated to house the various exhibits and the combined display contained a variety of imported products from simple ornaments to hand-made Persian rugs.

More than twenty-five exhibitors had display space, including Rumania, Hungary, Alaska, Brazil, French Indo-China, Holland, Java, Bali, Switzerland, Belgium, Italy, the Philippines, Persia, India, Egypt, France, England, South Africa and the West Indies.

Costumed attendants, speaking many foreign languages, were on hand to sell wares and each bazaar was architecturally representative of its own country.

French dolls, dressed in Provincial styles; jungle jewelry, hand-made by Caribbean natives; batiks, lace, pewter, and wood carvings, were among the articles displayed.

An innovation in 1940 was International Court, located between the Avenue of Olives and the Lake of Nations. Here Colombia, Uruguay, Ecuador, Peru, Portugal and Switzerland had pavilions.

The Malay States took over the Johore building for 1940, featuring big game hunting and gold mining.

Colombia presented exhibits from its land of coffee, gold and emeralds. Visitors were served Colombian coffee in a pleasant patio.

Ecuador, rich in silver and noted for its output of "Panama" hats, provided one of the best art exhibits on the island. Ancient pieces of art brought to Ecuador by the Spaniards, as well as

the Inca arts, were displayed, together with an imposing commercial exhibit.

The rising commercial importance of Peru was stressed by means of attractive, electrically lighted maps in the Peruvian pavilion. Noted among other displays in this building were the four murals by Miguel Covarrubias in the foyer, portraying different phases of Inca life.

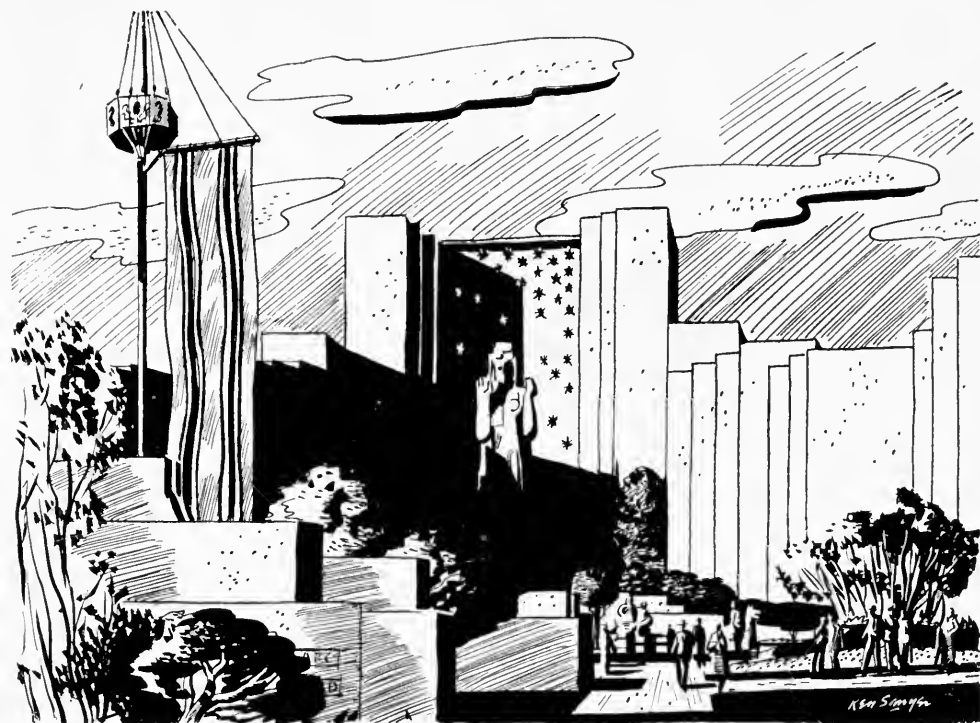
Portugal presented an enlarged exhibit of Portuguese products, including Madeira embroideries, filigree jewelry, crockery, and the famous Portuguese wines. The Portugal display took over the Guatemala building of 1939.

Switzerland took over the '39 Chile-Paraguay pavilion displaying for sale commercial articles included embroidered pieces. Graphics depicted Switzerland's dairy industry.

An international Treasure House in which were exhibited art objects from all over the world, was opened for the 1940 Exposition. An Arabian Nights array of gold and silverware from Egypt, Arabia, Mesopotamia, Transjordan, Nepal, Tibet, Turkey, Greece, the Malay States, China, Japan, and a score of other Far Eastern and Western countries, was installed. One of the objects of particular interest was the "Wishing Rug," which Suzanne of Tiflis wove in 1793 and sold to the Shah of Persia to ransom Prince Jean from the wicked Kurd, Sharaf Ali Ogloo of Arabia.

The Treasure House was set up in the Netherlands East Indies building, taking over the entire area occupied in 1939 by the Dutch protectorate.





CHAPTER X

The Market Place

THE VACATIONLAND BUILDING, east of the Palace of Electricity and the Hall of Science and bordering on the Court of the Seven Seas, summarized the recreational allure of the million square miles that comprise the West, "all outdoors under one roof." Sponsored by transportation lines, motor manufacturers and clubs, travel agencies, regional groups and allied interests, it stressed the urge to go places and see things. There were full scale models of modern Pullman accommodations. Here, ready for occupancy, were shown interiors of an observation car, drawing room compartment, connecting double bedrooms, roomettes, single section with the new type berth and the tourist section.

The travel interest was stirred further by exhibits of Southern Pacific, the Santa Fe, Pennsylvania, Chicago & Northwestern, Union Pacific, Western Pacific, Denver and Rio Grande Railroads, Transcontinental-Western Air and United Airlines, Greyhound, Gray Line and the travel agencies.

The Santa Fe exhibit, in addition to a model of the newest Streamliner locomotive, presented an extensive diorama showing the operations of a railroad through rural territory and communities.

A model railroad system built by Milton Cronkhite, pioneer model builder, was a feature. The miniature railroad had all the equipment of a working carrier—switches, crossovers, yards, water tanks, bridges, block signals and station houses. Ten model locomotives and a hundred cars were employed in the demonstration.

The Southern Pacific Company exhibit included a "Little Theatre of the West" showing western attractions in natural colors and a display of contemporary Mexican rooms in miniature. The miniature furniture, paintings, bric-a-brac and other items for these rooms were collected in Mexico by Miss Joyce Champion of San Francisco, and the designs and arrangements were worked out by Hilaire Hiler, nationally known artist who has his studio in San Francisco. The Southern Pacific Roundhouse revealed a panorama of illustrated photographs portraying the progress of rail transportation.

Miniature models of locomotives, passenger equipment and freight cars were featured in the Pennsylvania Railroad exhibit.

The Western Pacific railroad 1940 exhibit featured scenes-in-action, optical illusions and an animated display showing travelers boarding the "Exposition Flyer." The exhibit also showed the Feather River Canyon with realistic action effects and illuminated murals.

The California-Nevada Railroad Historical Society assembled a comprehensive display, including a diorama presenting railroading as it was carried on in the Sierra region of early days. And it included a reproduction of a small-town railroad station

of the 1870 period, with the station agent's den, the waiting room and the baggage room, complete even to a gold-scale, oil lamps, worn-out broom and the agent's corn-cob pipe.

On the east side of this building was the Father Hubbard Arctic Expedition exhibit. The clothing, equipment, instruments, weapons, boats, sleds, dogs and other items used by Father Hubbard in his frequent explorations of the Far North were displayed with native Alaskan ivory, metal, wood and beadwork.

There were also exhibits of items for vacation use and wear. Levi Strauss & Co. put a group of marionette cowboys through a wild west show; Keyston Brothers had a "Trading Post" with saddles and riding equipment; Mission Sweater Shops had a sweater mill in operation; Evinrude and Johnson displayed a line of outboard motors; while travel information was handed out by the American Express Co., Thos. Cook & Son, and the National Automobile Club.

Other displays in the Vacationland Building included: Royce Industries, Railway Express, Bethlehem Steel, Logan Knitting Mills, the American Bible Society and the Lutheran Church, the Boy Scouts of America, a Candid Camera Shop, the Doane Motor Truck Co., the Goodrich Tire Company, an oyster bed where girls dived for Imperial Pearls, labor-saving devices in a machinery show, gold mining methods by the Merrill Co., a presentation of the work of the Junior Chamber of Commerce, boat models of the Pacific Interclub Yacht Association, Weeks-Howe-Emerson and Peterson Clippers, sheet metal by the Rheem Co., and a Palace Travel Coach which was said to be "the last word in trailers."

Agricultural Hall provided a broad picture of the natural resources and industries of California. Individual exhibitors cooperated with the State Commission in one of the most comprehensive presentations ever assembled.

The Dried Fruit Association, the Prune Growers, Sun-Maid Raisins, the date industry, hops, flax, walnuts, apricots, lima beans, honey, poultry, beet sugar, Calavo avocados, olives and figs were all a part of this great panorama of wealth and progress.

The silk worm industry had a booth as well as the Cotton Cooperative. The Peach Cannery were there along with the Fruit Growers Exchange. The Frosted Foods Institute, The Challenge Cream and Butter Association, and the Hay, Grain and Seed industry were there.

California's Future Farmers revealed the strides made in the development of youth and a number of leading producers combined in a showing of the great wine industry of the State.

The National Livestock and Meat Board, the Peach Cannery, the University of California, the Western Growers Protective Association, brewers, beet and berry growers, the Tri-Valley Packing Association, the Seed Council and the State Department of Agriculture presented educational and colorful stories of the growth and marketing of products of field and farm.

Bank of America's "Bank of Tomorrow" was one of the most beautiful buildings on Treasure Island. It was furnished in modernistic style and soft pastel shades as a color theme. Without windows and with concealed lighting, streamlined fixtures and glass tile counters, it attracted 3,750,000 visitors in 1939, 75,000

in a single day. Night and day the branch's sixty employees were the targets for staring, curious eyes. In order to render a complete service to its customers and the public, the branch operated from ten in the morning to ten at night. More than a thousand checks a day were handled—a total of 260,000 during the 254 days of 1939.

Nearly 400 tons of silver were taken the first year from the branch for use in making change at all the various booths, ticket offices and cash registers. Surplus cash to the amount of \$17,500,000 was shipped to San Francisco for safe-keeping.



*Afternoon tea in
General Electric's
plate glass house*

Visible from all parts of Treasure Island, the giant National Cash Register, high as a six-story building, told the story of daily and accumulated attendance at the Exposition. Figures on the indication panel at the top of the huge register were two feet, four inches in height. Every half hour the numerals changed, bringing the attendance figures up to the minute. At the base of the cash register were window displays of National Cash Register and Accounting Machine products.

Collectors, spare time gatherers of everything from buttons to beer mugs, had an opportunity to display their belongings in the National Hobby Show at the 1940 Fair.

Miniature railroads, pictures, woodcraft, costumes, stage coaches, mosaics, dolls, minerals, puppets, model boats, live snakes, stamps, coins, aquariums and many other out-of-the-ordinary items were included in displays, sponsored by hobby organizations and model clubs.

Jules Charbineau, owner of the world's largest collection of smallest curiosities, presented his miniature museum of 28,500 articles in the Homes and Gardens Building both seasons.

An all-American exhibit of contemporary art, in which the 48 states, as well as Hawaii, Puerto Rico and the Virgin Islands were represented, was one of the features of the exhibit of the International Business Machines Corporation at the 1940 Fair.

The paintings, which occupied a special gallery of science and art, were selected by 53 juries of art authorities and art museum directors.

The Singer Sewing Machine exhibit included a sound motion picture in technicolor, describing in detail the operation of the modern sewing machine and its attachments.

In the Foods and Beverage Palace,

*Sidewalk barbecue
adds savory odors
to the atmosphere*



there was everything that could be desired in the way of liquid and solid refreshment. Here were California Packing Company's Del Monte family attractively displayed, Libby, McNeill & Libby's "Treasure Ship," Heinz's "57," See's Candy, Planter's Peanuts, Hills' Coffee, "the Junket folks," Schilling brands and Sea Island Sugar.

Armour & Company offered an entertaining motion picture in connection with their extensive displays of merchandise; National Biscuit Company demonstrated the baking of crackers and cookies, and there were appetizing offerings by Standard Brands of California, and draughts of sparkling wine from the Wine Temple.

California Walnut growers had a model packing house and the Leslie Salt Co. had a working model of evaporating and refining processes. Then it was quite the thing to finish the round off with one of the latest Santa Fe cigars.

In 1940, you could enjoy even a more varied menu of delectables. There was an attractive lunch room next to the Coca Cola bottling machine and Acme Beer was on tap in a neighboring booth. There were Loma Linda Health Foods, "Rancho" soups right off the fire, and Sun Maid raisins packaged while you waited. Roma Wines, as well as Italian Swiss Colony, were available and Washington apples were there from Liberty Orchards.

If you preferred to stroll about the building, there was an interesting display from Czecho-Slovakia, an Ant Hut and novelty booths on every hand. Kerr Glass demonstrated the proper way to can fruits and vegetables and a Quickcooker utensil prepared meals in a jiffy.

Two live chinchillas, valued at more than \$3,500, were housed in a double 200-pound ice refrigerator as one of the unique features of the Ice Industry exhibit, sponsored by the California Association of Ice Industries.

The Exposition home for the chinchillas was provided for the purpose of demonstrating the air-conditioning properties of an ice refrigerator, which although air-tight, conditions the imprisoned air through ice meltage.

Glass panels were provided in the refrigerator doors so that the little animals might be seen at their housekeeping.

On the east side of the Court of the Moon was the Palace of Homes and Gardens. Here were exhibits of scientific home building, home products and Dupont's "Wonder World of Chemistry." Demonstrators and lecturers told the story of the achievements of research chemists in the transformation of raw materials . . . coal, cotton, vegetable oils, salt, wood, air, water . . . into fabrics, rubber, dyes, perfumes and plastic.

Construction, interior fittings, innovations in the use of glass, steel, chromium and other materials were featured in the home-building division. There were glass tiles, glass partitions, and even glass furniture. Bath fixtures in hues of pastel and shining chromium, glass walls, glass shower rooms, and glistening gadgets galore. China displays were also notable.

Miniature models of low-cost homes, constructed of western woods together with specimens of the various types employed, gas home appliances: radiators, ranges, water-heaters, ironers. These are a few of the varied array in the Palace of Homes and Gardens.

The Blindcraft exhibit was an attraction and a miniature of the Mormon Tabernacle drew much attention.

Outside the building in the plaza to the east, were full-scale model homes, completely furnished. These included the metal home, with double walls for insulation, covered with a pumice and cement combination, and without dust-collecting corners anywhere, all wall intersections being rounded. Then there was the model home of Western pine, with its gleaming white, blue-trimmed construction set off to advantage in a flower-bordered lawn. Just beyond was a nursery exhibit and, adjoining, a steel-frame home, scientifically planned and beautifully furnished.

The American home, from architect to householder, was the theme of the 1940 Constructional Industries exhibit.

Sponsored jointly by the American Institute of Architects, the Associated General Contractors of America and the Associated Homebuilders of San Francisco, the building display was located in the Homes and Gardens Palace.

More than 100 model homes comprising an entire miniature village occupied the center of the exhibit. Each tiny dwelling was constructed to scale and exemplified a type of California home.

Surrounding the miniature village were displays of home products, materials and furnishings, with a central information booth sponsored by the California Redwood Association.

Specializing in home materials were exhibits by Johns-Manville, the Horn Products Company and the Michel Pfeffer Company, with a combination paint and glass display by W. P. Fuller and the Pittsburgh Glass Company. Other firms featuring glass displays were Libby Owens Ford and the San Francisco Glass Association.

Maxwell Hardware Company of Oakland, Hundley Hardware, Crane Company and Gladding McBean featured household essentials, while the San Francisco Bank, in a special exhibit, informed prospective buyers of ways to purchase new homes.

Homebuilding murals and graphic displays of household products were presented by many participants. The Heating and Piping Contractors Association exhibit showed home boilers in operation and the Paraffine Companies offered an extensive display of roofing materials.

Domestic uses of gas were shown in the display of the Pacific Coast Gas Association, lamps and stoves were shown by the Coleman Company, murals in linoleum were featured by the Paraffine Companies. Building materials were exhibited by Masonite, Pioneer Division of Flintkote, the West Coast Lumbermen, and the Douglas Fir Plywood Association. Home equipment included Serta-Sleeper mattresses, Rudolph Wurlitzer and Baldwin pianos, Schlage locks, Owens-Illinois Pacific Coast Co. "Talking Bottles," Utah Woolen Mills blankets, American Radiator and Standard Sanitary Corporation plumbing fixtures, Gladding McBean & Co. Franciscan ware and decorative tiles, and Marchant Valve Corporation leak-proof faucets.

Other exhibits included the Girl Scouts of America, Mrs. G. Sharpe, Key Manufacturing Co., California Cotton Mills, Na-

tional Automotive Association, Woman's Almanac, Daggett & Ramsdell cosmetics, Collier and Son, publishers; the Salvation Army, Gabriel Moulin, photographer; the Independent Order of Foresters, Crane Company, Fuller brushes, Lions International and the Mormon Tabernacle.

In 1940 there were many new exhibitors, Edna Kirby's glass house was an attractive feature, and a Bahai Temple stirred comment. Then, too, there was an aluminum display, a labor exhibit by the Building Trades Council, weatherstrips by Chamberlain, sprinklers by Clifford, saws by Dewalt and enamel by Doss.

The Associated General Contractors were represented as were the Heating Contractors, the Hardwood Association, Kraftile Nu-Way Couplings, Palace Hardware, the Pyrene Company, Salih Enterprises, Vermont Marbles, the Truscon Steel Co., Original Utah Woolen Mills, Standard Sanitary Plumbing Co., the Stamp Club and Stainless Steel.

Outdoor exhibits included the Hindustan Temple and the Little Church in the Wildwood. Throughout the second season of the Fair the National Garden Show, in an extensive, walled plot, across from the Palace of Fine Arts, afforded visitors an opportunity for viewing prize gardens created by expert landscape artists in an ideal setting of floral beauty.

One might "eat in all languages" on Treasure Island, particularly during the first season. Although some concessionaires dropped out the following year, there was still wide gastronomic variety available for visitors.

The Argentine Cafe was the "swank" spot for the general public in '39. The Yerba Buena Club was even more luxurious in its appointments, but was a membership proposition. So was the Treasure Island Men's Club over on the Avenue of Olives in the first months of its operation. Later it became virtually a concession, and, in 1940, frankly such.

Cafe Lafayette's cocktail lounge and cuisine were deservedly popular both years, as was the Continental Cafe.

Chinese dishes were available in Chinese Village. At the Javanese Restaurant, hard by the Dutch East Indies Pavilion, one

might select from an exotic bill of fare up to and including that famous tropical Dutch dish, "rijsttafel" (rice table), sometimes known as "20-boy curry."

There was a Russian restaurant, Holland food at the Dutch Windmill, a Philippine cafe in connection with the Pavilion of that country. Anyone capable of absorbing haggis could obtain it on occasions at the Scotch Village, although gin-and-ginger-beer was a more popular offering. There were Mexican specialties provided by a colorful "cantina" on the Avenue of Olives. Fisherman's Grotto on the Gayway was the Island "branch" of San Francisco's famous Fisherman's Wharf. The Japanese Pavilion had an annex at which it was frequently necessary to hang out a sign "No Tempura Today," so popular was that typical Nipponese food.

The Estonian Cafe on the Gayway specialized in "chicken-in-the-rough," serving a large clientele both years. The "Doughnut Tower" was always crowded, whether during pre-operation, operation or demolition period.

Customers generally had to wait their turn to secure a table

*An "open-faced" car
of modern design in
automobile exhibit*



in the Press Building dining room. Admission was by card only, but distribution of those much-sought credentials was rather widespread.

On the Cavalcade set was an even more exclusive eating spot — “The Nose Bag,” operated for Cavalcade folk, but open to a few friends.

Foods and Beverages Building housed the Acme Beer Garden, the Italian-Swiss Colony Wine Garden and the unique “Sandwich Slide” both seasons. Oakwood Barbecue, Crillo’s Specialty Kitchen and the White Star Tuna Restaurant had buildings of their own both in ’39 and ’40. Cafeterias capable of serving hundreds at a time were located in Homes and Gardens, the Science Building and Vacationland, and there was a smaller cafeteria in the basement of the Administration Building.

The Owl Drug Company’s lunch counter fed hundreds of thousands, and there were scores of smaller concessions scattered throughout the grounds at which one might secure the succulent hamburger, the tasty hot dog, or such innovations as the “crab-burger.” Even the Palace of Fine Arts “went earthy” in 1940, permitting light lunch service on the premises.

Ghirardelli Chocolate Company had a building of its own on the Avenue of Olives, both exhibiting and selling its product. And a right tasty product it was, of a coolish evening.

There was no cause to either hunger or thirst when visiting the Magic City.





CHAPTER XI

Old Masters and Art in Action

ONE OF THE MOST magnificent displays of art treasures ever assembled in the United States was an outstanding feature of the 1939 Exposition. From all over the world, paintings, sculptures, and other art objects were sent to Treasure Island, most of the foreign paintings never before having been exhibited in this country. These were housed in one of the permanent hangar buildings on the Island, familiarly known to Fair goers as the Fine Arts Palace.

Exhibited in the Division of European Art were the finest Italian Old Masters and many other paintings and sculptures of all historic periods, inestimable in value. Among these were Botticelli's "Birth of Venus," Raphael's "Madonna of the Chair," and other masterpieces of Michelangelo, Titian, Tintoretto and Donatello. Eight specially designed galleries were equipped with

a new system of lighting for the showing. Gothic tapestries, Renaissance sculptures, hundreds of contemporary paintings by Europe's modern artists and a collection of great nineteenth century painters' work completed this section. These masterpieces were assembled largely through the efforts of Dr. Walter Heil, Director of the San Francisco Museum of Art.

A broad cross-section of contemporary painting and sculpture by living Americans, Mexicans, and Canadians was displayed in the Division of American Art. California artists were represented by 73 paintings selected by Roland J. McKinney, Director of Contemporary American Art, who also collected 750 canvases from outstanding American artists in every state. Two galleries were designed to depict the historic background of our native art from pre-Revolutionary times to the nineteenth century.

Arts of the Pacific peoples, cultures of the past and present, representing two-thirds of the world's population living on the borders of the Pacific Ocean and resident on its islands, were found in the Division of Pacific Cultures. Here, masterpieces of their kind, the lesser known arts of these peoples were dramatically portrayed in a series of galleries. China, South Asia, Japan, the Pacific Islands, South America, Middle America, and the Northwest Coast afforded treasures in all media: wood, stone, bronze, gold, silver, ivory, and textiles.

Contemporary creations by artist-craftsmen of Europe and America were located in the Division of Decorative Arts, which included sculpture, book-binding, ceramics, glass, textiles, and furniture done by the world's foremost decorators. Rooms were designed in the living spirit of our times, the entire section occupying the center of the Fine Arts Palace, in the form of a wide rectangle. Twelve of these were located on a raised platform approximately two and a half feet above the floor, placed back to back and joined by a corridor. Many of the rooms, 16 by 20 feet in size, were fronted by terraces designed for outdoor living exhibitions.

On a balcony across the back of the main room group were a

number of small vitrinos housing a room done by Gilbert Rhodo; a modern chapel by the Monterey Guild; a velvet exhibit by Helen Coles; selection of modern hand-made furniture by Meis van der Rohe; tapestries from Aubusson, France, by Paul Bry and Jean Lurcat; stone pottery by Saxbo; and an elaborate jewel exhibit. The rest of the balcony was given over to work of California artist-craftsmen, including glass, silver, pottery, ceramics and other decorative arts.

The terraces exemplifying the pleasures of outdoor living were equipped with specially designed furniture.

Material for the Decorative Arts Exhibit came from England, France, Holland, Denmark, Sweden, Norway, Finland, Italy and other countries. Dorothy Wright Liebes was responsible for assembling this interesting display.

From England came textiles by Gordon Russell, Ltd., Marion Dorn, Campbell Fabrics, Edinburgh Weavers, Allan Walton, Hayes-Marshall of Fortnum and Mason, Old Beach, Donald Brothers and weavings by Mrs. Ethel Mariet. Wells Coates decorated a room. Modern glass was displayed by Stevens & Williams, Inc., and James Powell and Sons.

Other contributions from England included ceramics by Wedgwood, and exhibits by Duncan Miller, Oliver Messell, Rex Whistler, Royal Doulton ware, Spode-Copeland China, flowers and modern vases by Constance Spry and decorative panels by Leslie Blanche.

From France there were textiles by Paule Marrot, Bianchini, Colcombet, Sonia Delauney, Mme. Paul Nelson, Lola Prusac, Mme. Pingusson, M. Coudurier-Fructus, Ducharme, Helene Henry, Germaine Montereau, Mme. Alice Chabert-Dupont, and Mme. Cristofanetti, rooms by Le Corbusier, Kohlmann, and Rose Adler.

Other French contributions included: tapestries, rugs, and chairs by Mme. Cuttoli; small set of dishes, blue glass chess set, and new glass by Jean Luce; an exhibit of glass workmanship by Baccarat; screen lacquer by Dunand; screen and porcelain by Raoul Dufy; tapestry and chairs by Lurcat; table lace and needle-

work, Noel; table cloths, Rodier; glass heads, Henri Navarre; a chest, Ramsey; montage, jewels, by Jean Schlumberger; dressing table, by Mme. Misia Sort; small decorative piece "Adam et Eve," by Gabriel Sebastian; "House in Space," by M. Paul Nelson; wrought iron and crystal grill, Raymond Subes; rugs by Maurice Lauer; iron chair, straw mannequins, Mme. Zervudaki; table glass, Lalique; mirrors, plaster, Tita Terisse; books, modern folios, Vollard; leather, tapestry, Herrick; rugs by da Silva Bruns; sculpture, Giacometti; leather furniture, Michel-Frank; glass by Marinot; rope gallery by Daruix; small figures by Matisse; silver by Puiforcat; and glass by Decorchement.

From Holland came glass by Leerdam, textiles and furniture by Metz and Company, rug by Konenklijke Cereenidgo Tapejtfabrikken, and chairs by Oud.

Denmark, long distinguished for its outstanding contributions to decorative arts, sent exhibits of stone-ware pottery by Saxbo and Natalie Krebs, silver by the famed George Jensen; collections of Royal Copenhagen porcelain, and textiles by Troba-Stoffer, Ditz-Sweitzer, and Dessau-Bo.

Progressive Sweden was represented at the 1939 Exposition through the works of internationally known artists. Exhibits included: glass by Orrefors; textiles by Elsa Gullberg, Maita Fjeterstrom, and Astrid Sample-Hultberg; ceramics by Lizbeth Jobs & Sister; Sandberg lace by Greta Sjunnesson; rug by Gulli Lundguster; silver by Baron Fleming; exhibit units by Estrid Erikson, Professor Frank, Captain Berg and Archibald Olaf Ostborg. Carl Malmston sent furniture and sconces; Nordiska Company a selection of glass and pottery; Eric Grato examples of wrought iron, and Licium, a church piece.

Among the representative decorative arts from Norway were textiles, tapestries and embroidery from Der Norskø Husflidsforøning; three rugs and a selection of pottery by Bruskunst; ceramics and a wooden horse by Kinstnerforvundet Kjeld; pewter pieces, wood, and wrought iron by Prydkunst, and a hand-woven curtain from Husflidsforøning.

The famous Aalto and Mrs. Aalto of Finland contributed

furniture, glass and weaving; Eliel Saarinen sent silver; Mrs. Eliel Saarinen a rug; and Hemflet, a collection of rugs. Weaving by Martta Taipale and textiles from Finland House completed Finland's offering. Italy was represented with a varied selection of arts and crafts.

Craftsmen demonstrating the various techniques of their work, were an integral part of the Decorative Arts section. The craft idea was presented in two very definite efforts, the first by working demonstrations done in practical workshops where the visitor could see textiles woven, ceramics made, bookbinding, enamel work on metal, and a number of other handicrafts. Two of the ateliers were arranged so that the work might be observed from various positions from the level of the floor, as well as from platforms. Progress from the designer's idea and working diagram to the finished product was shown.

The second phase displayed examples of executed work. These examples were assembled into coordinated arrangements, chosen for their suitability to one another in design, and for their practical use. For instance, dining room furniture, together with glassware, china, silverware, and decorative objects, were associated in a general dining room layout.

There were other rooms entirely the work of decorators and creators of furniture in the United States.

A handsome jewelry display also attracted wide attention. Against an exotic background of rich velvet hangings, an immense jewel case contained modern costume ornaments and precious gems mounted in settings of beautiful and intricate design.

Occupying a special section were miniature rooms valued at half million dollars, which portrayed development of home design and decoration in many countries and periods. These were the creation of Mrs. James Ward Thorne of Chicago, internationally famed for the artistry and beauty of her architectural models.

The model rooms, each about one and a half by three feet and two feet in height, were created to scale with sculpture, textiles, paintings and furniture perfectly produced in miniature.



In rooms such as the French Louis XIV and Louis XV periods, for instance, elaborate and skillfully carved woodwork was exquisitely and beautifully done.

Textiles used on upholstered pieces were in many cases actual bits of original material produced in the periods represented, and accessories, such as tableware, glassware and objects of art were reproductions in miniature, contemporary with the original.

The thirty-two miniature rooms, in English and American period designs, shown in the Thorne collection, made an interesting contrast with contemporary rooms of the full-sized central group.

In 1940 Mrs. Thorne exhibited twenty-nine rooms. Of special interest were Japanese and Chinese interiors. The other units consisted of six American, eight French, three Spanish, a Venetian salon, an early Italian and eight English rooms.

Art in Action—a continuing four-month show revealing the back-stage side of art in both major and minor projects—was the 1940 theme for the Palace of Fine Arts proposed by Timothy L. Pflueger. There were Old Masters too, and examples of the best work by European and American artists.

The California artist, Helen Bruton, acted as chief of the Art in Action Division, assisted by Beatrice Judd Ryan. The project of Art in Action was completely unprecedented in the history of art and art display. It was an invitation to the public to see the arts backstage. With the central section of the Fine Arts Building entirely turned over to the artists, the public was able to see sculptors cut their stone, painters mix their oils on the palette, print makers pull proofs from zinc and copper plates.

The artists worked right in the midst of the public. Many visitors to whom a painting or a piece of sculpture as a complete thing was something remote and mysterious, discovered an entirely new outlook on art, while visually taking part in the process of artistic creation.

On a high wall was a huge mosaic, 40 by 42 feet, depicting great figures of science from Darwin to Ernest Lawrence, Nobel prize winner of atom-smasher fame. A staff of artists worked on

scaffolds and the public could watch them putting together the polished marble and granite bits of the huge mosaic designed by the Swiss-American artist, Hermann Volz of the Federal Arts Project. At the other end of the Active Arts Plaza, Diego Rivera toiled on a great fresco. Early in 1940, under the sponsorship of the Board of Education of the City and County of San Francisco, this outstanding artist was employed by the Exposition Company to paint a fresco of approximately 900 square feet in the Art in Action section. The subject of the work was the Art of the Americas as expressed by the mechanism of the North fused with the traditions rooted in the soil of the South. This fresco was to be donated by the City School Department for installation in the new San Francisco Junior College.

Three large exhibitions of oil paintings, water colors and prints by California artists, were held during the 1940 season. Two groups, one of conservatives, and the other of modern taste, acted as jurors. Prizes totaling \$1,500 were awarded.

A festive, active spirit dominated the Arts plaza. To create an atmosphere of leisure and comfort, there was a lounge in the center where people might sit and rest. There was also a restaurant where light foods were served.

Helen Forbes of San Francisco demonstrated tempera, Maxine Albro of Carmel painted in oil. Glen Lukens, one of the foremost American artists in his field, produced ceramics. Dudley Carter did spectacular wood sculpture—working with an axe. Mickael Chepourkoff offered humorous animal sculpture in metal. Antonio Sotomayor, Bolivian-born San Franciscan, created swift and informal caricatures. Marion Simpson of Berkeley returned from Mexico to paint in oil. There were weaving demonstrations by Maga Albee and her group, including Jean Fay and Adaline Emerson.

As a bridge from the Art in Action division of living California art to the great section of European and American Painting and sculpture, there was a special showing of California artists of the past. Considerable space was devoted to the historical figures of California painting, William Keith, Thomas Hill,

Jules Tavernier, Nahl and others which dealt with people and scenes of the early days in California.

From the Middle Ages to the present, every major trend and period in the history of European and American Art was represented in the Painting and Sculpture Division. Walter Heil, Director of San Francisco's De Young Museum, was head of this division, assisted by John D. Forbes.

Among some of the most famous works shown in the Old Master section were Breughel's "Wedding Dance" from the Detroit Art Institute, two magnificent El Grecos, several Van Dycks, Rembrandts, Murillos and Franz Hals and a group of early Italians. There was also a superb Madonna in terra cotta by Mino da Fiosole; two works by the Italian fifteenth century sculptor, Amadeo; several fine pieces of early Greek statuary; also a considerable number of other fine Dutch seventeenth century paintings, and English and French oils of the eighteenth century.

The French schools of the nineteenth century were amply represented with distinguished works by Delacroix, Courbet, Corot, Manet, Renoir and Monet. Works by Utrillo, Matisse, Laurencin and Dufy were included in the group of contemporary French artists. Another section of this show was devoted to Old Master drawings collected by Dr. Annamarie Henle from the Schaeffer Galleries.

A special section was devoted to art works from Central and South American countries. Dr. Grace L. McCann Morley, Director of the San Francisco Museum of Art, on an all-plane trip through Western South America, collected contemporary art from that continent, while Thomas Carr Howe, Jr., Director of the California Palace of the Legion of Honor, secured works from Mexico.

A unique, comprehensive show of photography was held in the east section of the Fine Arts Building. This exhibition was directed by Ansel Adams of San Francisco and T. J. Maloney, Editor of the United States Camera Magazine.

Object of the exhibit was to present photography from the

earliest day to the present, both in still and motion picture fields. The exhibit comprised presentations of historic, documentary and experimental films, a show of color photography, a section of technological, scientific and news photography, contemporary American photography and a special section devoted to works by living California artists. The foyer to the Exhibition was decorated with large photo murals.

Daily gallery tours by art experts and regular lectures, as well as a series of special displays, were scheduled.

As an additional feature of the exhibit, an unusual show of fine printing was collected, including a copy of the famous Gutenberg Bible. Commemorating the 500th anniversary of printing with movable type, 500 books of the finest presses in the world were on display. This exhibit was arranged by the San Francisco Roxburghe Club.

Examples from celebrated presses from the time of William Morris, who recreated the arts in England in the middle of the nineteenth century, to the moderns were shown. There was also an historical section with examples of the most famous historical presses.

Plans for the architectural exhibition were worked out in the East by a group of distinguished architects, headed by Howard Meyers, Editor of the Architectural Forum.

Richard L. Tobin served as Chairman of the Fine Arts Committee with Timothy L. Pflueger as Executive Vice Chairman. Kenneth E. Slaughter was Director of the Fine Arts Building.



CHAPTER XII

Science and Service to Man

THE FIELD OF SCIENCE provided some of the most interesting exhibits on Treasure Island. The wonders of chemistry, physics, biology, the ceaseless battle of mankind against the forces of disease, the amazing feats of surgery and medicine . . . these were only a few of the subjects which were presented in graphic fashion, with charts and moving figures, dioramas and changing color.

The feature of the University of California's \$300,000 exhibit was the miniature cyclotron which enabled visitors to do their atom smashing on a small scale. An exact model of the 225-ton Berkeley engine was built especially for display at the Exposition.

Visitors saw the active principle of atom smashing in operation when they pressed a button. The electrical impulse liberated by the button set in motion a number of small spheres in the circular imitation vacuum chamber in the model. These spheres emerged at a point corresponding to the point where the high-speed atomic particles emerged in the real cyclotron, to liberate a shower of other atomic particles from an elemental target such as sodium or phosphorus.

The target was lacking but the manner of bombardment was clearly shown. What happened during the atom-smashing process and after was explained by appropriate legends and demonstrators.

In the model, a gravity "pull" whirled the spheres around after they had been set in motion, and showed how the magnetic "pull" operated in the real cyclotron to develop sufficient speed in the whirling atomic particles to smash the atoms in the target.

Hardly less mystifying was the mechanics exhibits in which the bullet from a gun met a ball dropped from the top of the exhibit booth. Bullet and ball always met, regardless of the muzzle velocity of the gun. The velocity was changed from time to time. The exhibit demonstrated a number of principles of mechanics, particularly Newton's laws, but it had a direct bearing on both the differences and the relationships of vertical or gravitational motion and horizontal motion.

Mathematics showed in another display how curved surfaces might be generated by a system of straight lines. A number of models of ruled surfaces were used in working out this principle. In the same display an instrument known as the brachistochrone was used to describe the "curve of quickest descent," another mathematical poser which required long explanation even in its simplest form, but which the brachistochrone visualized with startling simplicity.

The University displays showed how commodities of all sorts flowed between San Francisco and Los Angeles. A dioramic model of both cities, with the intervening country, was shown, and on this was to be seen the movement of train and ship, the manner in which they were fitted into exact schedules and how their movements were plotted and controlled.

A large map of California explained University activities. One animated exhibit revealed tiny and very eager young men and women going into Haviland Hall on the campus, the quarters of the Education department, and emerging therefrom to go through the University entrance at Sather Gate as full-fledged graduates.

The music display was not only seen, but heard. In the midst of a group of sepia pictures, showing various developments in music instruction on the campus, was placed a recording device which rendered orchestral selections.

Remember the visual-mechanical demonstration of the Mendelian law of heredity in the Hall of Science? It was a sort of puppet show arrangement. Visitors pressed buttons to match blue-eyed and/or brown-eyed parents for scientific exploitation. Two little dolls—male and female—appeared in an upper compartment. Then the contrivance started humming and rumbling, and eventually possible offspring of such a union appeared below, duly paired off into dominant blonds and recessive brunettes, or whatever. Carrying on with scientific persistence, the machine further showed descendants even unto the third and fourth generation, blue-eyed or brown-eyed according to rote.

Hand in hand, a young couple stood in front of the exhibit. Obviously they had but recently exchanged vows; Treasure Island was Honeymoon Island for them.

He looked down into her eyes. They were blue—a heavenly azure blue. She smiled and blushed prettily and gazed back at him. His eyes were brown—a virile, vigorous brown. Still clutching hands, each pressed the corresponding button.

Brown-eyed Papa and Blue-eyed Mamma appeared dutifully, probably for the some-thousandth time that day. Then something went wrong with the mechanism. Instead of showing offspring dolls of the first generation, the thing slipped a cog and started begetting blue-eyed blonds, brown-eyed brunettes, blue eyes with brown hair, brown eyes with yellow hair, boys and girls and indeterminate infants in truly startling number. It looked like recess at an orphan asylum!

The brown-eyed bridegroom fell back, horrorstruck. The bride clung in terror to his protecting arm.

He found his voice first, "Gosh, Babe," he gasped, "if we're gonna have *that* many children, perhaps we never should've done it!"

"Let's get out of here—quick!" she whimpered.

If this should meet their eyes, would the couple in question kindly report progress to date? Just to keep the record straight?

Time was well taken care of with the centrally controlled system of International Business Machines and the Westclox Big Ben polaroid giant of General Time Instruments Corporation. Music was represented by the Pfeffer Company and the juveniles enjoyed watching the antics of the Mystoplane. Western Union and Postal offered wire service at all hours and stenographers at stenotypes took dictation at around 200 words a minute.

Vacuum cleaners by Hoover, typewriters by Remington-Rand and business machines by the Addressograph-Multigraph Corporation gave an insight into modern efficiency methods. The Oakland Chamber of Commerce had an exhibit here which outlined the East Bay region with Oakland as a focal point for distribution and shipping. Electrical products were shown by Pacific Electric, Sangamo, the General Cable Company and the Bowie Switch Company. Early pianos and clavichords were shown by Baldwin.

One of the outstanding exhibits of the Hall of Science in 1939 was that of the Mayo Foundation. It provided in a graphic manner a comprehensive survey of the age-long battle against disease and revealed in an interesting way through photographs, moving graphs and models the work of the Mayo clinic in service to man.

State Departments were represented by a series of exhibits including the Board of Education, the state institutions, narcotics, motor vehicles, the accident commission, social welfare and public health. Steps in the prevention of tuberculosis formed the subject of an exhibit by the Tuberculosis Association and the Birth Control Federation of America had a graphic display.

Books and education were featured by the International Correspondence Schools, the Grolier Society, Quarrie Corporation, the Merriam Company and the Bookhouse for Children. Crown-Zellerbach displayed various paper products.

Disaster relief, accident prevention and health activities made up the Red Cross presentation and safety was stressed by the

Aetna Casualty & Insurance Co. The Schering Corporation featured hormones and Ciba Pharmaceutical Products explained the functions of the heart. Metropolitan Life dealt with life expectancy and the value of insurance. Eli Lilly & Co. told the story of diabetes. Chemical displays were made by Winthrop, Sandoz, Dow, Stauffer and Monsanto.

Other exhibits included Revelation tooth powder, the West Disinfecting Co., the California Medical Association, St. Francis Hospital Properties, Inc., the American Dental Association, which traced the development of dentistry from primitive times and emphasized the value of dental health, and Lederle Laboratories, Inc. which explained the serum treatment of pneumonia.

New exhibits in 1940 included the California Academy of Science with a botanical display, the California Heart Association, demonstration of "B-1" by the California Nursery Co., Employment and Industrial Relations divisions of the state government, "Magic Shadows," X-ray wonders in medicine and industry, by the Pacific Roentgen Club, and Noah Webster's desk and the modern dictionary by the Springer Company.

Dominating the Palace of Mines, Metals and Machinery, one of the main exhibit buildings of '39, was Treasure Mountain, diorama of a typical mining region. Here, with the aid of miniature figures, every type of gold mining operation was presented, quartz, hydraulic, and panning by hand the bed of a stream. The rock formations reproduced in this scene were created by the use of moulds, made in the mining regions, from which casts of light material were made and fitted together.

Underneath the mountain was a reproduction of a gold mine. Air and water lines were installed, drills of all types were in place, the repair shop ready for operation, the hoists awaiting their cargo. Various methods of timbering were shown, as well as blasting systems. It was a fully equipped mine under actual operating conditions.

In the center of the south entrance lobby stood a glass case, protected by iron bars, in which was one of the most unusual gold formations ever encountered, a large "leader" of gold protruding

from a quartz formation. Another display case contained samples of gold ore collected over a period of fifty years. Included in this, and indicative that gold mining was still a very active business in California, were samples of ore taken out within the last few years assaying as high as \$180,000 to the ton, and nuggets from Sierra County running up to more than 40 ounces in weight.

Included in one display group were 68 minerals found in the United States. Another revealed the little-known uses of various metals in medicine. A hand-made scale, built in Philadelphia and weighing nearly 1,000 pounds, on which over \$100,000,000 worth of gold was weighed in the Bonanza district, was another interesting item. The assayer's office showed the equipment used for testing various types of ores. A mining engineer was also on hand to answer all questions involving mining operation. The entire exhibit traced the history of metals—from the Stone Age to the present.

Around the walls of the exhibit were plaques depicting coinage of various years and a reproduction of the \$50 gold "slug," an eight-sided coin, blank on one side, made by private interests in San Francisco in 1852.

Operations in milling, smelting and refining were illustrated graphically in the McGraw-Hill exhibit. C. W. Marwedel displayed a linotype, tools, metal and machinery. Oliver filters, Joshua Hendry mine machinery, rope making by the Tubbs Cordage Company, the Dorr Company's "Metallurgy of Gold," Neptune meters, tungsten products, processes of precipitation, the Great Western Electro-Chemical Company's visual display of chemicals, animated blue-prints of the Mine, Smelter Supply Company showing gold recovery processes, seamless tubing of Timken and the manufacture and application of steel by the subsidiaries of the U. S. Steel Corporation, all provided educational subjects for the daily throngs.

One of the largest and most intricate animated displays ever conceived was installed by Radio Stations KPO-KGO. Electrically motivated puppets made of rubber, representing the lead-

ing Red and Blue Network stars were seen in a series of performances.

On a stage sixteen feet high there was set a series of little stages, twelve in clock-wise fashion on a twelve foot panel and a thirteenth in the middle of the circle. Each performance was of one minute's duration, providing a twelve-minute complete show continuously from 10 a. m. till 10 p. m.

A television "roaming reporter" interviewed visitors in the Court of the Seven Seas for RCA. While persons were being interviewed, their friends might watch at the receiving set inside the building.

General Electric Company's powerful international broadcasting station KGEI, which has since achieved world fame with its daily transmissions covering half the surface of the globe, went on the air for the first time on February 18, 1939.

The dedicatory program broadcast by the station, whose studios and transmitter were part of the General Electric exhibit in the Palace of Electricity, was on March 4, 1939.

Thereafter, millions in Latin America, Asia, the Antipodes and South Africa listened to Exposition bands and shows, heard visiting dignitaries and enjoyed colorful programs at the Fair through the short radio waves of KGEI. Occasionally, the station offered listeners in other lands a booklet describing the Fair. More than ten thousand requests were received.

Because of geographical location (it is the only international broadcasting station west of the Mississippi), KGEI was the only United States radio station heard in the Orient and the part it played in the private lives of tens of thousands of foreign listeners is a fascinating story. For them, KGEI was the "Voice of Uncle Sam" and their sole source of uncolored news.

The station became a permanent installation in the San Francisco region and, in the Spring of 1941, was moved from Treasure Island to a permanent location on the mainland, with studios and offices at the Fairmont Hotel, San Francisco, and transmitter at Belmont.

R. S. Peare of Schenectady, N. Y., was manager of broad-

casting for General Electric. E. T. Buck Harris, former San Francisco newspaperman, was the manager of KGEI and H. M. Scholes the engineer in charge of technical operations.

A "phantom house" built of plate glass was a spectacular part of the General Electric 1940 exhibit. A full-size five-room model home of ultramodern design was shown, with outside and inside walls of transparent glass, beautifully decorated and electrically equipped throughout. The largest light in the world, 50,000 watts, and the "House of Magic," half-hour scientific stage show, attracted the crowds.

Broadcasting under glass from KGEI, an animated "light-conditioning" display contrasting old and modern home lighting methods, a reproduction of Edison's laboratory with an old-fashioned glass blower making electric lamps just as Edison had done, a "Magic Kitchen," which "talked and walked," a "Tire-o-Scope," device which X-rayed automobile tires for hidden nails, glass, cuts, and an amateur photography contest made the General Electric display outstanding. More than four million persons visited the exhibit in 1939.

The Westinghouse exhibit was one of Treasure Island's major industrial attractions both in 1939 and 1940.

"Willie Vocalite," the mechanical man, and "Sparko," the mechanical dog, were popular features.

The "playground of science" included the Stroboglow and Grid Glow Tube, the Breath Relay, the Spencer Discs and the "Cashier's Cage."

A welding exhibit, a cutaway operating turbine, an automatic elevator and a "Motor Torture Chamber" attracted much attention.

A featured part of the 1940 Westinghouse exhibit was an operating model of the Mount Palomar Telescope, brought from the laboratory of the California Institute of Technology to show the public just how this largest of all telescopes in the world will actually operate. It was a one-tenth scale model which, in itself, was a telescope of large proportions, having a mirror 20 inches in diameter.

There was also a theatre with a sound movie in color. A television lounge in which the public might actually observe television reception on the latest receivers was installed.

In addition, there was a replica of the Time Capsule buried on the site of the New York World's Fair, which contained objects representative of life in the 20th century—as a message to the people 5,000 years hence. Duplicates of the contents in the original capsule buried in 1939 were on display.

“Pedro the Voder” was leading man in the Bell System exhibit. He carried on a lively and intelligible conversation at the bidding of a young lady who operated a set of keys like those on an organ. Pedro demonstrated in 1939 his ability to talk. In 1940, he also sang, recited nursery rhymes, and imitated animals.

Other features of the Bell System exhibit included the long distance demonstration, the word and tone hearing tests, and the Voice Mirror. At the long distance demonstration, visitors were selected by lot, every half hour, and allowed to place calls to any listed telephone of their choosing in the United States. The audience listened in.

At the hearing demonstration visitors were able to test the quality of their hearing by taking certain word and tone tests.

The Voice Mirror, an electrical device by means of which people may listen to their own telephone voices, was also a popular attraction.

The Pacific Gas and Electric Company had two exhibits, one to treat of electricity and the other of gas. The electric exhibit was a 160-foot animated diorama depicting scenes in the days of '49 and also the City of the Future, together with a large relief map of the company's system, with miniature reproductions of power house, transmission lines and distribution centers. Treated with fluorescent chemicals, at frequent intervals black light was trained on it, creating amazing effects.

An electrified model of a modern city, operated by automatic controls revealed day slowly changing to night, lights going on and off, street signs flashing, elevators running in “skyscrapers” and many more remarkable details.

A shooting gallery using electric flashes instead of bullets, a bicycle to show how much electricity its riders can generate, and a talking robot entertained the crowds. Spectacular demonstrations of electrical wizardry, including thrilling experiments, high-voltage displays, magnetic marvels and many additional "scientific elec-tricks" were offered in a small theater.

The gas exhibit was a comprehensive showing of the latest in appliances and service.

Participating in the display of the oil industry were the fifteen companies comprising Golden Gate Exposition Petroleum Exhibitors Inc., a non-profit corporation headed by A. C. Galbraith as president. Participating companies included Ethyl Gasoline Corporation, General Petroleum Corporation of California, Gilmore Oil Company, Hancock Oil Company, Honolulu Oil Corporation, Richfield Oil Corporation, Rio Grande Oil, Inc., Seaside Oil Company, Signal Oil Company, Shell Oil Company, Standard Oil Company of California, Sunset Oil Company, The Texas Company—California, Tidewater Associated Oil Company (Associated Division) and Union Oil Company of California.

In addition to graphic charts, two sparkling fifteen minute shows were offered: one, a puppet show, which in 1939 entertained more than one million people, and in 1940 a new fifteen minute show was added, "Oil for Aladdin's Lamp," based on the story of oil from discovery to ultimate consumption, and with magical highlights.

A chromium central theme tower, with flowing curtain of oil and fascinating bubble columns, captured the attention of all who entered the exhibit.

Three automobile manufacturers were represented in the 1939 Exposition, Chrysler, Ford and General Motors. The latter two were 1940 exhibitors with more elaborate displays which were crowded with visitors daily.

Chrysler and General Motors were located in Vacationland the first season, exhibiting the latest models of passenger and commercial vehicles together with methods of laboratory tests



and a collection of motor cars of ancient vintage which told in a graphic manner the history of the industry.

Ford, in 1939, occupied an entire building on the Court of Pacifica, with an extensive display of new models of all types and laboratory instruments of popular appeal. One of the exhibits illustrated the fallacy of perpetual motion; there was a stroboscope, a Motor X-ray, a weatherometer to test automobile paint and a fadeometer to measure the lasting qualities of enamel and leather.

Ford offered an entirely new and more elaborate show in 1940. In an acre of display space the "Dream of Transportation" was presented in twelve scenes. There was a "gentleman's buggy" which was a wedding present to Timothy Hopkins from Leland Stanford; and a "Governor's Coach" built at a cost of \$10,000 in the days of the Nevada gold rush. With a background of historical murals, models of Ford cars, dating from 1903, were on display, contrasting with three streamlined productions of the present day. In the little theater, technicolor films of motor car manufacture and assembly were shown.

The General Motors exhibit of 1940 was located in the former Music Hall, off the Court of Pacifica. The amazing story of scientific research was presented here, emphasizing America's high standard of living, safety, and the importance of transportation. New types of glass, light that could be poured like water, a transparent car and murals by Dean Cornwell in aluminum and gold leaf, told an interesting story of the advance of industry. Chevrolet, Pontiac, Buick, Oldsmobile, Cadillac-La Salle, Fisher Body and Frigidaire were among the units participating in the exhibit.

The Palace of Air Transportation was one of the Island's permanent structures. It housed an exhibit in which the unbelievable strides made in air travel were impressively presented. Under the same roof the visitor found the 1912 biplane of 1,100 pounds operated by R. H. Fowler with an 80-horsepower motor at a speed of 70 miles per hour, and the Honolulu Clipper, latest type of Pan-American passenger ship, with four motors of 1,500

horsepower each, a weight of 41 tons, speed of 200 miles per hour and accommodations for 73 passengers.

Corrigan's "\$900 crate" in which he made the wrong-way flight to Ireland, was a center of interest and the operating plant of the Pan-American Airways and the new Clipper ships provided a continually changing picture of modern aviation. On the main floor were displays of model airplanes, private passenger planes, Sperry gyroscope developments and allied lines. The shops of the air line were shown in actual operation through the large glass windows separating them from the main exhibit room. These included the instrument, motor, propeller and machine shops, and a Link trainer, employed in training pilots for instrument flying.

On the east wall was a huge color map of the world, showing every air line in operation, and below this a series of dioramas with typical scenes in the various nations which are served by air transportation.

In the main hangar there was room for three of the new type Clippers and complete equipment for servicing them.

The Golden Gate International Exposition had the unique distinction among international expositions of having ocean air transport service operating right on the Fair grounds.

Pan-American Airways clippers left regularly, each week, from Treasure Island for Hawaii, the Philippines and the Orient, and arrived weekly from those Pacific ports. In 1940 the Antipodean run was pioneered and finally brought to regular schedule.

In the Port of Trade Winds at the southerly end of Treasure Island, the Clippers rode at anchor, and on departure days, Tuesday and Saturday, crowds of Exposition visitors gathered along the esplanade to witness the departure of the winged ships.

In addition to exhibits and booths maintained by various churches and religious organizations there were three separate structures dedicated to religion—The Temple of Religion and Tower of Peace, the Christian Science Building, and the building devoted to the work of the Christian Business Men's Committee.

The Temple of Religion was located just off Central Square. The Hall of Friendship seated 250 persons with choir accommodations for 50 voices. Among the permanent displays were ten enormous murals hung on panels inside and outside the Hall, a 300-foot outdoor painting by Peter Llyin presenting the rise of religious freedom, the story of creation in murals by Camille A. Solon, and a 195-foot painting by Jose Moya del Pino portraying the life of man in relation to God.

Included among the exhibits was a collection of Bibles, dating from the ancient days of Hebrew scrolls to the latest editions of the world's greatest books. The Breen Bible, carried by the ill-fated Donner party, and others equally famous were found here. One of the interesting objects on display was a hand-carved mother of pearl portrayal of the Lord's Last Supper, carved by an Armenian artist in 1735. In the archeological exhibit were many rare items of unusual interest, some going back to 1500 B. C. Pottery used during the reigns of Saul, David and Solomon, carbonized grain, dates and raisins of 1400 B. C., and a stone lamp, were among the exhibits.

The Biblical garden adjacent to the building contained more than 100 plants mentioned in the Bible, bulrushes and papyrus from the Valley of the Nile, olive and fig trees from Jerusalem, and cedar of Lebanon.

Open to all creeds, the Temple of Religion presented the contributions which religion as a whole had made to human welfare. Vesper services were held in the auditorium on Sunday afternoons at 5 o'clock, with the leader of a different religious faith conducting the services each Sunday.

Near the Central Square was the building in which Christian Science activities were presented. This semi-circular structure, with its attractive garden in an inner court, contained a series of well-arranged exhibits, paintings and dioramas.

This undertaking was sponsored through the joint efforts of the Christian Science Churches and Societies of California, joined by many from the eleven western states, Hawaii and Alaska.

One of the prominent features of the main exhibit room was a globe, six feet in diameter, girdled diagonally by a narrow platform on which stood figures representing the children of all nations with hands joined, indicative of the universality of religion.

Third of the Treasure Island buildings devoted to religious activities was that of the Christian Business Men's Association. This was located on North Boulevard, in line with the entrance marked by the Court of Pacifica, approximately in the center of the island.

In this building the basic story of religion was told through a series of scientific exhibits, under the title of "Sermons from Science." There were three demonstrations a day, designed to prove, through scientific presentation, the harmony of Biblical teaching with modern science.

It was sponsored by a committee composed of representative Christian business men from many Churches and religious groups in San Francisco and the bay region, and its activities covered a wide range in addition to the scientific sermons.





CHAPTER XIII

The Women's Role

(The material for this chapter was prepared for the Woman's Board of the Exposition by Hazel Pedlar Faulkner and Marie L. Darrach. Mrs. Faulkner was Director of Activities for the Women's Board and Mrs. Darrach Publicity Director, 1939-1940.—THE EDITORS)

IN THE MOSAIC which is the Golden Gate International Exposition in retrospect, as it covers two years 1939 and 1940, one of the brightest designs in the complete pattern reflects the work of the Women's Board of the Exposition, as the focal point of women's activities.

Reduced to briefest terms the measure of the women's activities might be summed up in some such caption as Four Years Here and There—or Two Years on Treasure Island and Two Years Before. For the continuous service of the Women's Board covered a period dating from its appointment by President Le-

land W. Cutler in December 1936 until the lights went out finally on both showings of the gorgeous spectacle which was the Exposition.

More than two years before the gates of Treasure Island opened, nine women from the Bay area were invited to serve as a central committee to advise in matters of potential interest and attraction, to assist with hospitality and to organize and carry out a widespread task, namely to interest the women of the Western states particularly in what the Golden Gate International Exposition would offer.

Mrs. George T. Cameron of Burlingame was named chairman of the group, which included Mrs. George Creel, Mrs. William Denman, Mrs. John F. Forbes of Ross, Mrs. Walter A. Haas, Mrs. E. S. Heller, Mrs. Duncan McDuffie of Berkeley, Mrs. Alfred McLaughlin, Mrs. Henry Potter Russell of Burlingame.

The group represented far more than geographical distribution and social prestige. Every member was a leader in the cultural, artistic or educational life of the community—women whose benefactions extended well beyond the boundaries of their own localities.

It was to such a group that the officials of the 1939 Exposition turned for suggestions and assistance in their efforts to create an Exposition which should be record-making, both artistically and financially.

One of the earliest acts of the women's committee (later named the Women's Board) was the appointment of Mrs. Hazel Pedlar Faulkner as its secretary. With its membership and its Director unchanged, the Women's Board was invited by President Marshall Dill of the 1940 Fair to continue, with the emphasis in its efforts for the "repeat performance" laid primarily on promotion and publicity concerning 1940 attractions and opportunities. In this its work differed somewhat from that of previous years, when its major pre-Exposition task had been one of organization for interest and attendance on a large scale.

The task of handling the Women's Board publicity throughout both Expositions was performed by Mrs. Marshall Darrach.

How effectively that was done may be realized with the statement that during the 1940 Exposition alone the Women's Board office had record of 7,351 inches of publicity, exclusive of photographs, which had appeared in more than two hundred papers. This record was secured by a state-wide publicity committee, set up by Mrs. Darrach and operating along parallel lines with county committees. This publicity committee (from 59 counties) numbered 216 women—52 of whom were either owners, publishers or editors of women's pages of their community newspapers. Much valuable publicity for the Exposition was written by staff feature writers from New York, Chicago, Washington, Denver and other papers, women writers having been assigned to cover the Fair on invitation of the Women's Board.

From its wealth of experience in varied fields, it was early apparent that the members of the Women's Board had ideas which—if and when approved—could add much to the importance and dignity of the Exposition. In a world where interests and activities overlap without regard to sex lines, the women frequently glimpsed the possibilities of distinguished attractions, and voiced their thoughts to the Board of Management. Many of their proposals were adopted, as outlined or projected either through their own or additional committees. Frequently they received concrete expression through other departments or specially constituted divisions of existing departments.

Such recommendations originating in and emanating from the Women's Board resulted in the creation of the Pacific Area Committee, of which Dr. Ray Lyman Wilbur was chairman. A "unified Pacific Area presentation," with Pacific House as the theme building of the Exposition, thus gave reality to the slogan of the 1939 Fair—A Pageant of the Pacific. The immensely popular Hall of Flowers, operated in 1939 under the joint direction of Miss Jean Boyd and Mrs. Marie Louise Kelly, and in 1940 by the California Commission (which erected the building) was another idea which had its origin in the Women's Board where, on suggestion of Mrs. McDuffie, the requests of numerous interested horticultural groups were given voice

through the establishment of a Horticultural Committee, with Mrs. Cabot Brown, chairman, and the committee, on request, "chaperoned" by the Women's Board. So also the exhibit of Fine Printing (another suggestion of Mrs. McDuffie), the Exposition's Federal Theatre productions, linked to the Women's Board through the chairmanship of Mrs. George Creel; sponsorship of the Recreation Building program, early proposed by Mrs. Walter A. Haas and approved by the Board; the unique Indian Exhibit in the Federal Building and the outstanding exhibit of Decorative Arts, under the direction of Dorothy Wright Liebes, as a division of the Fine Arts exhibit in 1939—both these were originally proposed for consideration and developed by the Board's Vice-Chairman, Mrs. William Denman.

In Pacific House throughout 1939 and 1940 the balcony program of hospitality was the special concern of the Pacific Area Social Relations Committee, of which Mrs. Denman was chairman, assisted by various hospitality committees. Under the basic and active interests of Board Members connected with the Institute of Public Relations—Mrs. McDuffie, Mrs. McLaughlin, Mrs. Heller—the Institute co-operated with Dr. Philip N. Youtz, Director in 1939, and Dr. Grace McCann Morley, Director in 1940, in organizing the educational programs for both years.

Before the completion of its first year of service the Women's Board, through a committee headed by Mrs. Alfred McLaughlin, had launched the wide phase of its work—the organization of the women of the State and of the Western states in the interests of Exposition participation and attendance.

New York on the East and Hawaii on the West, with the ten states nears neighbors to California, had committees with chairmen appointed by the Women's Board. Through these chairmen and their appointees invitation to membership in the ultra-smart Yerba Buena Club was featured with other attractions and offerings. The chairmen who aided in this phase of the Women's Board work were Mrs. Julius Ochs Adler, New York; Mrs. Walter Dillingham, Hawaii; Mrs. Thomas E. Campbell,

Arizona; Mrs. John T. Barnett, Colorado; Mrs. Margaret Cobb Ailshie, Idaho; Mrs. Charles B. Henderson and Mrs. Tasker L. Oddie, Nevada; Mrs. Miguel Otero, New Mexico; Mrs. David Honeyman, Oregon; Mrs. George O. Gallagher, Washington; Mrs. Katherine Newlin Burt, Wyoming.

Closer at home, the work of Mrs. McLaughlin's committee embraced each of California's fifty-eight counties, with a chairman in each and a committee of varying size and selection, to permit of organization or geographical representation, so that the work and word of the Exposition might get into every group and quarter in each county.

Recognizing the desirability of affording a channel through which women's clubs might present their ideas to the Exposition, presidents of thirteen of the largest state groups having national and international affiliations were invited to serve on an Advisory Committee to the Women's Board on Organization. The number included the American Association of University Women (California State Division), American Legion Auxiliary, California Federation of Business and Professional Women, California League of Women Voters, Daughters of the American Revolution, National Council of Catholic Women, National Council of Jewish Women, Native Daughters of the Golden West, California Congress of Parents and Teachers, Inc., Regional Association of Soroptimist Clubs, Young Women's Christian Association and Farm Home Department, California Farm Bureau Federation.

Through these representatives and with the cooperation of many other groups through their official publications and in open meetings, the Exposition had a direct contact with more than a quarter of a million women. As in the cases of all major efforts of the women's work for the Exposition, this extensive county organization was all carried out on a volunteer basis.

An Executive Committee, comprised of county chairmen of the six bay area counties with representatives of the Sacramento and San Joaquin Valleys counties, also aided in the progress of the Women's Board county organization work. On this com-

mittee were Miss Annie Florence Brown (1939), Miss Mary Barmby (1940), Alameda County; Mrs. A. F. Bray, Contra Costa County; Mrs. H. Brainerd, Marin County; Mrs. W. F. Chipman (1939), Mrs. Jesse C. Colman (1940), San Francisco; Mrs. H. S. Dana, San Mateo; Mrs. Almon E. Roth, Santa Clara County; Mrs. Frederick T. Robson, Tehama County; Mrs. Carlos McClatchy, Fresno.

In 1938 the Women's Board, emphasizing the Pageant of the Pacific idea through its county organization, sponsored a Pacific Area essay contest throughout the high schools and junior colleges of California, furnishing to contestants comprehensive bibliographies (one for adult groups wishing to study the Pacific Area was also prepared and sent out) along with sets of colored mounts, illustrative of the arts and crafts, the peoples and customs of the Pacific basin. Hundreds of young students participated in the contest, which was conducted with the generous and helpful co-operation of the State, county and local school authorities and directed by county chairmen.

The Women's Board early felt that with such magnificent opportunities as the Exposition would afford in the field of cultural and educational exhibits, there should be a substantial residue of interest and stimulus to continue for future years. To that end it encouraged and provided material for club programs, furnished speakers on and off Treasure Island—on subjects of art, international relations, Pacific Area cultures, foreign exhibits, gardens and Exposition plantings and so on.

For those who could not come to Treasure Island, the radio in 1939 carried twenty-one weekly programs, sponsored by the Board and prepared and presented by its Director, Mrs. Faulkner. From the all-important question of what to wear to Treasure Island to insure maximum comfort, to the intricacies of symphony composition and social welfare in Chile—from the color of Treasure Island's magic gardens, to the romance of coffee in Brazil or public health clinics in the far-away Philippine Islands—the radio topics ranged, each program with a guest speaker and, for a time, a coast-wide audience.

Prior to the opening of the 1939 Exposition six of the world's most distinguished women received invitations to be Exposition visitors—guests of the Women's Board. Three of the number were able to accept: Mlle. Eve Curie, of Paris, author and lecturer; Senora Amanda Labarca of Santiago, educator and sociologist; Mlle. Nadia Boulanger, of Paris, composer and symphony conductor. Each of these was the center of a busy round of activities covering a week, honor guest at luncheons and dinners, guest speaker before appreciative audiences. A fourth guest, Madam Sigrid Undset of Norway, a Nobel Prize winner in literature and rated as the world's most distinguished woman novelist, unable to accept in 1939, was welcomed in 1940, when she came, a refugee from her conquered Norwegian homeland.

The State of California was one of the three participating "partners" in the Golden Gate International Exposition enterprise. So, in 1938, Governor Frank F. Merriam named a woman's committee to serve in the California Building with the official California Commission. Mrs. Cameron, chairman of the Exposition Women's Board, was made chairman of the State committee, on which the other eight members of the Board were named to serve. On the original Executive Committee there were in addition to the nine above, the Hon. Florence P. Kahn, Vice-Chairman; Mrs. Frederick W. Bradley, Miss Annie Florence Brown, of Oakland; Mrs. W. E. Chipman, Mrs. William J. Hayes, Redwood City; Mrs. Eugene Prince, Mrs. Duncan S. Robinson, Rio Vista; Miss Ruth Turner, and Mrs. Sanborn Young of Los Gatos.

A change in State administration following the November elections of that year saw a new California Commission appointed, with two women, Mrs. H. E. Erdman and Mrs. George Knox, among them. Reorganization of plans for the California Building and the retirement of the original and enlarged Women's Committee followed.

From enlisting membership on an honorary committee of Governors' wives, to aiding in naming the courts and thoroughfares of Treasure Island; from planning and carrying out special events and days, to chaperoning a ten-year old who flew out

alone from Baltimore for a two-day whirl at the Fair—with these and many other odd tasks along with their regular work the Women's Board put in a full four years!

Only on one of the many occasions when the Women's Board office was appealed to as a court of final answer or as an information center did it find itself completely unable to help. That was the occasion when a hurried delivery clerk thrust a shiny new leather horse collar through the door and asked in desperation, "Where does this belong—did you order it?"

Such in brief was much of the work, both on and off the Island, of the Women's Board from 1937 through 1940. Relatively few persons realized the extent or the compass of the undertakings which the women carried through. To many, their main achievement was the building of a club house.

If you were to ask the average visitor to Treasure Island what was the outstanding attraction and the most talked of feature during his visit, it is safe to say that from several millions of the sixteen millions who visited there, the answer would be: The Yerba Buena Club. To many it was the sole achievement of the women. And it would have been enough, had it been so, without many of the other things which they accomplished. For that, too, was a project of the Women's Board, envisioned as a hospitality center for the Exposition, as a place for official entertaining and a smart meeting spot for its members.

During the early weeks of the Women's Board meetings, first mention of such a plan to the Board of Management was met with gasps of surprise. To have women offer to build, furnish and operate such an attraction was one thing, devoutly to be hoped for; but to have them willing to finance it was another! And with the latter fact in view, generous permission was granted. "Go ahead, the sky's the limit, but the bills are all yours!" was the sort of spirit that prevailed.

Under the capable chairmanship of Mrs. Henry Potter Russell, assisted by Women's Board members Mrs. E. S. Heller, architecture and furnishing chairman; Mrs. W. A. Haas, secretary of the Club House Association; Mrs. John F. Forbes, Gar-

den Club plantings; Mrs. George T. Cameron, honorary hospitality chairman, in official capacity in the corporation, with an active and enlarged executive committee, and with all members of the Women's Board co-operating on occasion, the Yerba Buena Club was a symbol of California hospitality at its best.

Erected on a plot of ground (contributed by the Exposition) facing the Port of Trade Winds, looking toward the Exposition's Administration Building (which housed the suite of offices of the Women's Board) the Yerba Buena Club faced West. Below it was the sunken Treasure Garden, planned by California's most distinguished woman landscapist and decorator, Miss Isabella Worn.

Its golden walls lined with stately poplars and surrounded by choicest flowers and plantings—the further work of Miss Worn—the exterior of the Yerba Buena Club gave only the slightest inkling of the breath-taking beauty which had been achieved in its furnishings. That feature of the Yerba Buena Club's charm, admired by countless thousands who came from afar to see it, was the work of Frances Elkins of Monterey, decorator whose genius rose to new heights in the Yerba Buena Club. There that magic combination of the work of architect (William Wurster) and decorator furnished a setting for the entertainment of crown princes and potentates, maharajahs and presidents, first ladies and stars of varying magnitude. Even Charlie McCarthy was feted there. Not only did the Women's Board center much of its entertaining there during 1939, but in 1940 when the club had passed to new control did it welcome Mme. Undset, Lauritz Melchior, and others of note within its hospitable walls.

The operation of the Yerba Buena Club elicited warm praise from every quarter and its smooth running and wise administration resulted from its capable directors—the Executive Committee of which included in addition to Mrs. Russell, Mrs. Cameron, and the others, several members of the Women's Board, Mrs. W. Parmer Fuller, Jr., vice chairman; Mrs. W. F. Chipman, Mrs. Eugene M. Prince, treasurer; Mrs. George M. Bowles,

Mrs. Edward Otis Bartlett, chairman of House Committee; Mrs. Silas H. Palmer, Miss Katharine Donohoe, chairman of flowers; Mrs. Marcus S. Koshland, Mrs. Sheldon G. Cooper, Mrs. Henry Foster Dutton, Mrs. Fentress Hill, Mrs. Wallace Alexander, Mrs. Everett J. Brown, Mrs. Harry East Miller, Mrs. William H. Orrick, Mrs. George Pope, Jr., Mrs. Leon Sloss, Jr., Mrs. M. C. Sloss, chairman of special hospitality events.

How the Women's Board helped to set up the machinery for the sale of memberships in the Yerba Buena Club, how its chairmen, in some instances appointed for the club house effort and in others for the complete program of the Board's activities, how through the efficiency of the Club House membership sale committee 1,400 founder memberships at \$100 each were disposed of by July, 1938, six months before the building was completed, and how more than 6,500 contributing memberships, for the most part at \$10 each, had been eagerly brought by women from all over the West—the mechanics of the effort which resulted in the charm spot known as Yerba Buena Club make an interesting paragraph in the record of accomplishments of women in and for the Golden Gate International Exposition.

Hospitality efforts of the Women's Board included the appointment of an entertainment committee of men and women who, with members of the Exposition Board of Directors and their wives, State and Federal commissioners and their wives, were on call for entertaining visitors within the city's gates, in the privacy of homes as often as on Treasure Island. With Mrs. Cameron chairman of that committee, much of the arranging for official and semi-official hospitality fell to the lot of the Women's Board.

Two large teas—given before the opening of the 1939 Exposition, one by the California Commission for its Women's Committee and one given by the Women's Board for its county chairmen in the same year—brought those women working on the outside for the Exposition into social contact with those officially in the organization. Several county chairmen, notably Los Angeles with Mrs. John D. Fredericks on two occasions;

San Diego, Mrs. George Burnham; Santa Barbara, Mrs. Harry Hancock (1940); San Francisco, Mrs. W. F. Chipman and Mrs. Jesse C. Colman; Stanislaus, Mrs. George Hobbs, and the states of Oregon, Nevada and Colorado, entertained for members of the Women's Board who traveled on Exposition business.

For the "Fair in Forty" the Yerba Buena Club was revived as the Treasure Island Women's Club by a new and enthusiastic group, with Mrs. Frank Panter as its president. A Board of Directors numbering sixty-four included leaders in all fields of women's endeavor. This Board entrusted the details of administration of the club to an Executive Committee of ten which, in addition to Mrs. Panter, consisted of Mrs. James V. Chloupek, representing the East Bay as vice president; Mrs. Paul Springer, treasurer; Mrs. George M. Hearst, secretary; Mrs. Eugene Bowles, Mrs. J. E. Butterfield, Mrs. Robert Hugh Donaldson, Mrs. Hulda McGinn, Mrs. Martin Newall, and Mrs. J. D. Roantree.

Redecorated and refurnished in soft colors and pleasing combinations by a San Francisco firm under the able direction of Mrs. Panter, and with the previously exclusive Founders' section opened to the membership, the club became one of the notable attractions of the 1940 Exposition. More than 200 paintings and other works of leading San Francisco artists, both men and women, were displayed within its corridors. Under the direction of Mrs. Howard Thomas, assisted by Mrs. Morley P. Thompson, the gardens without and the floral and other decorative arrangements within its walls presented an ever-changing beauty that vied in popularity with more specialized horticultural exhibits.

Celebrities from all over the world were guests there and enjoyed the restful atmosphere of the club as well as the excellent food served in the palatial dining room. And the members themselves, numbering more than eleven thousand, took advantage of these services from the day the 1940 Fair opened until it closed.

The Executive Committee began its work in January, 1940, with no money on hand; but the receipt of immediate applications for membership made it possible to buy the building and kitchen equipment. Then, through careful budgeting and plan-

ning, the dues received from the ever-increasing membership made it possible for the club not only to pay its own way but, when the final accounting was made, to send to the Exposition Company a sizeable check as its financial contribution to the "Fair in Forty."

General hospitality within the Exposition, which the Women's Board still recognized as an obligation, found expression in the Popular Hostess House, filling a long-felt need. As the result of a generous gesture on the part of the Exposition Management, the Hawaiian Building of the 1939 Fair was assigned to the Women's Board as a headquarters for such social and cultural activities of interest to women as fell outside the province of the Treasure Island Women's Club. Through the efforts of a special committee of the Women's Board which included Mrs. E. S. Heller, Mrs. Alfred McLaughlin, and Mrs. Henry Potter Russell and the artistic aid of Mrs. Frances Elkins, the building was transformed into a social rendezvous of distinction and outstanding beauty. These attractive headquarters also afforded the Women's Board an opportunity for the expansion of a previously developed participation by women's organizations which was housed from early August until the close of the 1939 Exposition in the Women's Center in International Hall. Maintenance of this Center, under the direction of the Women's Board, was made possible by the financial assistance and co-operation of the California League of Women Voters, Native Daughters of the Golden West, American Association of University Women, California Federation of Women's Clubs, Council of Jewish Women and the Soroptimists. Open house for women visitors to the Exposition was maintained daily and a committee from one of the sustaining organizations was always on hand to welcome them to the attractive lounge, and to serve a cup of tea from the tiny kitchenette. And these same organizations with other groups were active participants in the hospitality plans of Hostess House throughout 1940. The operation of the building was in the hands of a Committee appointed by the Women's Board, of which Mrs. Jesse Colman was Chairman, Mrs. Henry Dobel, Vice-

Chairman, and whose members were Mrs. Lawrence Clay Brown, Miss Alice Burr, Mrs. Lloyd Ackermann, Mrs. Ludwig Frank, Mrs. E. H. Heller, Mrs. Stanley Powell, and Dr. Rose Vanderburgh. A series of rare loan exhibits, daily programs of artistic and cultural merit and receptions for visiting celebrities were arranged by this committee and staged in the auditorium and in the golden-hued lounge for the pleasure of all who cared to wander in and participate. Among the national and international celebrities for whom informal receptions were given and whom all visitors to the Exposition were invited to meet, were: Mrs. Elizabeth Sprague Coolidge, Gertrude Lawrence, Lily Pons, Andre Kostelanetz, Governor Poindexter of Hawaii and his daughter Miss Helen Poindexter, Gladys Swarthout, Lady Broderick, Marcel Grandjaney, Alec Templeton, Mr. and Mrs. Marshall Dill, Nicol Smith, Oscar Levant, Grace Moore, Jan Peerce, Miriam Solovieff, Lauritz Melchior and Meredith Willson.

A daily information service staffed by the National League for Woman's Service was an extra feature much appreciated by the thousands who visited the building, and a corps of hostesses recruited from the women's organizations of the Bay area was on duty each day to greet and welcome all comers. Hospitality at Hostess House was without formality or membership restrictions, and typified the friendliness of the "lady next door" who never sends out cards for her parties or requests an R.S.V.P.

Three special entertainment features of the Exposition, sponsored by the Women's Board, which proved to be peak events as to attendance and general public interest, were: the Coolidge Concerts heard during both the '39 and '40 Fairs; the two Woman's Days, one in 1939, the other in 1940; and the Flower Arrangement Exhibits presented monthly, from June to September, 1940, in the foyer of the Administration Building, in cooperation with the Garden Clubs of Northern California.

Mrs. Elizabeth Sprague Coolidge, foremost patron of chamber music in the world, had offered a gift-de luxe to the Exposition, through the Women's Board. She wished to present the '39 Fair with a series of nine chamber music concerts, at which

the finest string quartet in the country would give programs that would make top-flight musicians tingle with anticipation. This giving away of concerts—with a quartet complete—is what Mrs. Coolidge herself calls her “mad career.” For over twenty-five years she has been devoting her large fortune, her time, energy and great musical talent to an activity which has for its sole purpose the stimulation of a nation-wide appreciation of chamber music. And to give her work institutional character she established the Elizabeth Coolidge Foundation, which administers a large fund to this end, and built the Hall of Music in the Library of Congress in Washington, D. C. She has sponsored music festivals in all the capitals of Europe, and her gifts of concerts by outstanding quartets have led to the establishment of colleges and libraries throughout the United States, Mexico, Honolulu, and Puerto Rico. But she had never given a series of chamber music concerts to a World’s Fair.

The Golden Gate International Exposition and an approach with the Women’s Board, had furnished this opportunity. The Exposition management at the solicitation of the Women’s Board, had finally accepted her offer, but the prediction persisted in official circles that as an entertainment feature it would probably not succeed and go down in Exposition history as a quaint manifestation of mental aberration on the part of a group more cultured than canny.

Chamber music at an Exposition! The idea was fantastic! Even when heard under the standardized conditions demanded for its enjoyment, chamber music is considered “caviar for the general.” So any expectation that an audience could be assembled for a series of concerts among the promiscuous crowds making up the attendance at a World’s Fair was ridiculous. If even a half dozen such could be found willing to subject themselves to the agony of a contact with Brahms, or to endure Hads’s “Lark” for half an hour at a stretch, the Women’s Board would be indeed lucky. The only thing that might be suggested as more absurd, would be for the hot dog vendors to substitute pate de foi gras canapes for their succulent hamburgers.

But the fact remained that the Coolidge String Quartet ranked with the great ensemble groups of the world; that William Kroll, the first violinist, was perhaps without a peer as an artist of sterling merit; that Mrs. Coolidge, the gracious donor of a program of the finest musical quality that had ever been heard in the West, was coming to California especially to be present; and that the tickets to the series of concerts could be had for the asking; and with the Exposition committed to acceptance, the problem of putting the project across had to be faced. So Mrs. Leonora Wood Armsby, Chairman of the Music Co-ordinating Committee of the Exposition, and Mrs. Marshall Darrach, Publicity Director of the Women's Board, took on the job of assembling an audience on nine consecutive Monday afternoons, that would at least be sufficiently large to demonstrate to Mrs. Coolidge that her long crusade to develop a public appreciation for chamber music had not been in vain in the far-flung West.

The success of the concerts, both artistically and from the point of view of attendance, was so definite, and Mrs. Coolidge was so satisfied that her efforts to improve the public's taste in music had not fallen on barren soil, at least in California, that she presented another series of five chamber music concerts to the Exposition of 1940. These were given in the large ballroom of the California Building, again under the sponsorship of the Women's Board, and managed in the same way by Mrs. Wood Armsby and Mrs. Marshall Darrach. In fact, they took off where the others had ended, seemed like a continuation of the first series. So, in spite of all vicissitudes, an audience totaling nearly eighteen thousand had actually listened to the finest chamber music in the world at the Golden Gate International Expositions of '39 and '40, and, in so doing, had established a precedent and some kind of a record in musical history.

Woman's Day at the 1939 Exposition will stand as the ranking individual event sponsored by the Women's Board. It furnished the highlight, not only because the program was of unusual interest, and a marvel of co-ordinated activity, but its box office appeal was such that it attracted the biggest gate of any

week day during the '39 Exposition. October 25 was designated as Woman's Day, ostensibly to honor women for the service they had rendered, and for the tremendous contribution they had made to the success of the project known around the world as the Pageant of the Pacific.

Unlike the Boards of Lady Managers of World's Fairs of an earlier day, who were called in as a sort of decorative accessory after everything was finished, the Women's Board of the Golden Gate International Exposition had been in it since its birth as an idea, down through the organizing, planning and building. They had advised and worked helpfully and had furthermore persuaded women all over the country to assist them in making every project a success. So it seemed fitting, before the lights went out on Treasure Island, to set a day apart for them which would be a slight gesture of appreciation for what they and the women of California had done in this huge co-operative venture.

But if this had been the intention when a Woman's Day was named, such a reason was soon forgotten by the Women's Board, who simply recognized it as one more occasion when they might be helpful in increasing the prestige of the Exposition. So a broad and varied program was immediately drafted for a superlative special day which would attract women from everywhere to the Fair on October 25. And the usual signal for assistance was wig-wagged to the 58 county committees in the state organization, of which Mrs. Alfred McLaughlin was chairman, and the function of which was to develop plans projected by the Woman's Board.

The day will be recalled as a gala occasion from 8 o'clock in the morning till the gates closed at night in a blaze of fireworks, with the totalizer registering over 111,000 visitors to the Island. The events, directed by Mrs. George Cameron as chairman of the day, followed each other with clocklike regularity. Spotlighting the routine features were the two events largely responsible for the presence of the crowds. George Stimson, the "singing cop," was heard in the Plaza at noon, and Universal's sensational child star, Gloria Jean, sang in the Temple Compound for a

half hour, featured with her two popular stage-fellows, seven-year-old Kenneth Brown on the accordion, and Billy Lenhart of eight, playing the bass violin. At the solicitation of the Women's Board, the schools had been closed, so that every mother in San Francisco could heed the signs "Go to the Fair" which had been tacked up all over town. And the supposition is that most of them did, and faithfully covered the gamut of events scheduled for their entertainment.

Home economics editors and radio commentators assembled by Josephine Bartlett Martin met housewives at Festival Hall, where they discussed culinary matters and carried away food prizes; the public wandered through the Yerba Buena Club which kept open house for three hours; many had tea with the ladies of the California Commission and the recreation committee in the lounges of their respective buildings; others viewed the rare quilt display shown by the Needlework Guild of America under Mrs. R. H. Donaldson's direction, the all-day flower arrangement exhibit in the foyer of the Administration Building sponsored by the Bay Area Garden Clubs, or attended the reception for the women artists in the San Francisco building. And at 5 o'clock thousands massed at the Port of Trade Winds to see the Pan-American Clipper take off to the Orient — on this day to the accompaniment of an orchestra.

Woman's Day of 1939, as a climax for the activities sponsored by the Women's Board during the Exposition year, was one of stellar attractions and impressive gate receipts.

Woman's Day, again sponsored by the Women's Board, was repeated at the 1940 Fair, on September 18 — twelve days before it closed. For the spectacular features of the first Woman's Day was substituted a program of greater maturity and finer quality. And while it did not register as sensationally as to attendance as the first one, the consensus of opinion was that their recognition of women's achievements as expressed in the entertainment at luncheon of thirteen nationally famous California-born women (named by popular vote as part of the Woman's Day program) represented the high water mark of distinction.

At the luncheon given at the Treasure Island Women's Club, with the floral decorations reflecting the artistry of Miss Isabella Worn at its zenith, the honored guests were Gertrude Atherton, Anna Klumpke, Julia Morgan, Dorothy Arzner, Dr. Aurelia Henry Reinhardt, Louise A. Boyd, Annette Abbott Adams, Kathleen Norris, Dr. Margaret Smythe, Maude Fay Symington, Florence Prag Kahn, Dr. Marianna Bertola and Helen Wills Roark.

As an innovation, marked by originality, each famous woman was introduced by a prominent man, rather than by a single toastmaster. These included Marshall Dill, Haig Patigian, Dr. S. A. Barrett, John Francis Neylan, Joseph Thompson, Edward O'Day, Leland Cutter, Roy Pike, Marshall Dill, Jr., Paul Speegle and Randall Larsen. Another feature of the program in keeping with the dignified note established at the luncheon, was a stirring address on the "American Way of Life" by Judge Dorothy Kenyon, a distinguished New York jurist, who had flown to the Coast for the occasion.

A lighter vein marked the remainder of the entertainment features, with the movie star, Anne Rutherford, greeting youthful admirers and enthusiasts from several vantage points; the Hollywood Women's Symphony contributing a series of musical numbers; Hostess House presenting Mrs. George Creel's "Forty Years of Hats," a collection of headgear which had been part of her professional wardrobe as Blanche Bates, and about which she talked amusingly. A reception arranged through the courtesy of the management of the Press Club was a jolly affair in recognition of the contribution of California newspaper women who had co-operated in publicizing the Exposition.

One of the most popular events of the 1939 Woman's Day had been the flower arrangement exhibit in which the garden clubs of Northern California had participated. So, with the opening of the 1940 Fair, inquiry from these co-operating groups had brought the decision that the Women's Board would introduce them as a monthly entertainment feature for the second Exposition. Under the chairmanship of Mrs. John Forbes, assisted by 20 garden clubs from around the Bay and as far north

as Napa, a series of flower arrangement exhibits were shown monthly from June through September in the spacious foyer of the Administration Building. These were viewed by thousands of men and women, entranced with the artistry and ingenuity of the displays. It was a revelation to many as to what could be actually done with a collection of flowers, shells, seaweed and other paraphernalia as varied as the props of a Broadway musical show.

The final exhibit as part of the Woman's Day program during the Fair of '40, was an event in the life of local and visiting floriculturists and attracted a record crowd. Among the outstanding displays were a "Fifth Column" novelty arrangement showing a collection of ants, snails, slugs, and other insect pests crossing a lawn in a flower garden; one of sea-pods and forest trivia, complete with a "Bottom the Weaver"; and another with driftwood as a base and a colorful collection of flowers that flourish on sand-dunes. The most publicized arrangement of the entire show (the publicity department clip sheet showed over 1500 illustrations of it circulated by the Associated Press) was a large floral fan made of baby's breath, and other tiny flowers on a base of banana palm trunk.



CHAPTER XIV

Pageantry and Song

A COMPLETE BOOK could be written — and possibly should be — on the music of the Exposition. A record of its pageantry — even a cursory record — might well fill another fat volume. This chapter must need a miracle of condensation to present even flashes of two entertainment seasons, to recall so much as a haunting strain of melody that filled the crowded hours.

Music-lovers of San Francisco attempted early in the Exposition's history to arrange a series of symphony concerts on the Magic Island, but the plan was to meet opposition from many sources. The early management had its own ideas as to suitable musical programs for a Fair. Dr. Edwin Franko Goldman had been a prominently featured attraction of the Panama-Pacific Exposition in 1915. Dr. Goldman and his musicians came back to San Francisco 24 years later, similarly featured. They played twice daily in the Court of Honor from Opening Day of '39 until July 2, specializing in operatic and classical selections.

Not until late in the '39 season, when the management — and with it the entire entertainment concept — had undergone complete change, was the Magic City to have its first taste of symphony music. Jose Iturbi, the Spanish pianist, inaugurated the series on September 13, conducting the San Francisco Symphony Orchestra. Followed, at intervals of a week, Albert Coates, the British conductor, with Milizia Korjus as guest artist; Leopold Stokowski, of the Philadelphia Symphony and more recently of Hollywood. These efforts proved so popular that Lily Pons and her conductor husband, Andre Kostelanetz, were heard with the San Francisco Symphony in a matinee finale on October 21 that packed the California Coliseum to capacity.

With the experience of 1939 to guide, the 1940 management made early provision for a symphony program to run through the second season. Cultural music had proved itself a sound venture in showmanship. Heard during the 1940 run were:

John Charles Thomas, Pierre Monteux conducting, on June 4. (Grace Moore had been scheduled originally but came down with a cold after her open-air appearance on International Business Machines Day.)

Jan Peerce, tenor, and Miriam Solovieff, violinist, Monteux conducting, on June 18.

Gladys Swarthout, guest artist, Monteux conducting, July 2.

Alec Templeton, guest artist, Monteux conducting, July 16. (As an encore Alec gave his famous Wagnerian opera burlesque and all but brought down the house.)

Lily Pons and Andre Kostelanetz on July 30.

Lauritz Melchior, Bruno Walter conducting, on August 13.

Meredith Willson conducting his own Mission Symphony, with Oscar Levant, pianist, as guest artist on August 27.

Grace Moore, Gaetano Merola conducting, in the finale of the series on September 10.

Popular prices were established for these concerts and thousands took advantage of this policy to enjoy the best in music.

Organization of a "utility band" under the direction of Ralph Murray was announced by Director Harris D. H. Connick a month before the '39 opening. Leader Murray was to make that "utility" designation a masterpiece of understatement through the months to come. The red-uniformed Exposition bandmen became as familiar as Pacifica herself, and as much an integral part of the Exposition. Long



*Junior Musicians'
Day proved treat for
all lovers of music*

after virtually all other musicians of the Magic City of '39 and '40 are forgotten, Ralph Murray and his ever present troupers will be remembered with nostalgic affection.

There was music in the air throughout the day and into the night from the earliest days of the Magic City's existence. As the season advanced, there was an even greater variety. Only difference was that there was a conscious effort to cater to the public taste. Dr. Goldman's justly celebrated band was dated. So, for that matter, were Benny Goodman, Kay Kyser, Eddy Duchin and all the rest. But theirs was an ultra-modern dating, and therefore of greater appeal to swing-conscious young moderns.

Early weeks of '39 found numerous musical groups functioning on schedule. In addition to the featured Goldman band there were the Philippine Constabulary Band, the Sonora Marimba Band in El Salvador Court, the Brazilian orchestra, Hawaiian musicians in the Hawaiian building, an ever-increasing number of visiting organizations heard in the California Building, the Hall of Western States Auditorium and Festival Hall. Later on Jack Joy's Orchestra became an established feature in the California Commission musical schedule. Then there was the daily program of recorded music sent out over the public address system, also sponsored by the Commission. Not to overlook concerts on the carillon in the Tower of the Sun and daily offerings by the bell tower of the Temple of Religion. Certainly no lack of "concord of sweet sounds."

Standing high in the affections of fair-goers from the very first, and increasing in popularity to carry over into 1940 as firmly established as the Tower of the Sun, was the Thirtieth Infantry Band, United States Army. Models of military pre-



*Diving exhibition
thrilled Aquacade
audiences each day*

cision and efficiency, ranking high in artistry, the soldier musicians made a definite contribution to the enjoyment of millions. "La Regiment de Sambre et Meuse," punctuated by the rhythm of marching feet—the stirring strains of "Star Spangled Banner" at the daily retreat ceremony—such moments are unforgettable.

Things musical underwent a sudden and distinct change after Dr. Charles H. Strub assumed the managing directorship early in June of '39. "More and better free entertainment" was the keynote of the new program. "Name bands" were featured. Building "G," hard by the statue of Pacifica, became "Treasure Island Music Hall," after standing empty since opening day. The Magic City turned to "swing" to swing attendance over the top. And a wise move it proved to be.

Benny Goodman, the "King of Swing," was the first to bring his band to the Island. It was something of a risk to professional reputation, playing "for free." But Goodman took a chance. He opened on July 2, following the termination of Dr. Goldman's engagement, making four daily appearances in Temple Compound. Twenty days later he was to receive a scroll testifying to the unprecedented achievement of having played to a million people in less than a month!

Kay Kyser and his "College of Musical Knowledge" opened as an adjunct to the musical revival. He played behind a 40 cent gate in Treasure Island Music Hall, while Goodman played the free concerts outside. Despite such opposition, Kyser drew a record attendance.

Kyser was followed in Music Hall by a variety troupe headed by Betty Grable and Jack Haley, Rubinoff and his violin, and Alec Templeton, the blind pianist-composer. Goodman played for dancing in Music Hall as well as the Temple Compound concerts. Attendance continued to set records. Goodman was credited with drawing 76.9 percent of total attendance to his concerts.

Ted Lewis and his band and variety show were next, appearing in both Temple Compound and Music Hall. Frequent intermissions had to be called in order to empty the hall! Followed, in

chronological order, the bands of Eddy Duchin, Phil Harris, Harry Owens, George Olsen, Walt Rosener, Count Basie and his Sepians, and Freddy Martin.

Nothing succeeds like the other fellow's success, and imitation is good indication of success. The "name band" policy adopted by the Exposition Company was eyed by the New York Fair management. To quote the succinct professional jargon of "Variety":

"Unappeased by the slash in admission fee to the New York World's Fairgrounds on Saturday-Sunday from 75¢ to 50¢, mid-way concessionaires are looking to name bands to hypo their lagging biz. After several deals for bands had been started and dropped for various reasons, the Fair decided to follow the lead of San Francisco Golden Gate International Exposition and install Music Corporation of America outfits in its amusement area starting this Saturday. S. F. Expo also used MCA crews, Kay Kyser and Benny Goodman proving exceptional draws. . . .

"Kyser played to 60,000 persons at 40¢ each at the newly opened Treasure Island Music Hall."

"Jitterbugs," that strange breed then populating the land, were in a seventh heaven of glory during the summer and fall months of '39. The greatest exponents of "swing" the world over were brought to the Magic City for their pleasure. And they took full advantage of the opportunity to "strut their stuff."

The appearance of such added attractions as Jack Benny and Mary Livingstone (with Phil Harris' orchestra over the Labor Day week-end); Edgar Bergen and his perverse wooden imp, Charlie McCarthy (August 7 and 8), and finally Bing Crosby (October 8), cannot be overlooked in any record, however brief. Crosby drew what was undoubtedly the greatest throng ever packed into Temple Compound.

The good grace and downright "sportsmanship" of a San Francisco-beloved artist on a certain most embarrassing occasion must come in for due recognition at this point.

John Charles Thomas sang in Temple Compound the night of September 30, San Francisco Day, appearing with the San



Scenes from the spectacular pageant, "America, Cavalcade of a Nation." At the upper left is Lincoln delivering his Gettysburg address and, below, a candid camera shot of the martyred President in the wings where he was puzzling over a cross-word puzzle while waiting for his cue; at the right are two of the girls who appeared in the early Colonial scenes; in the center, left, is Columbus, sighting land from the bridge of the "Santa Maria"; at the right, the driving of the Golden Spike which united the country in a band of steel; at the left, below, is the defense of the Alamo and, right, Patrick Henry delivers his famous speech, "Give me liberty or give me death."

Francisco Municipal Chorus. The opening choral number was Gounod's "Unfold Ye Portals." And the portals did — just short of a cloudburst!

Thousands of music-lovers gathered in the open stuck it out regardless. And John Charles, only too pleased by this attention, kept on singing in the rain. Finally the downpour was just too heavy, so the concert had to be called off. Next morning Mr. Thomas went through the whole program on the same spot, remaining until absolute deadline for catching a plane to New York to fill another engagement the following night.

San Franciscans will always remember this to John Charles' everlasting credit.

To dwell upon all groups — vocal and instrumental, amateur and professional, classical and popular — that contributed to the Exposition's musical program during the 1939 season is obviously impossible. (A complete listing by "days" will be found in the appendix.) However, there were certain notable contributions that must be set down.

Outstanding were the nine concerts of the Coolidge String Quartet during June and July of 1939, made possible by the generosity of Mrs. Elizabeth Sprague Coolidge. These master musicians thrilled thousands in their concerts in the Hall of Western States, and later in the California Ball Room. They came back in 1940 for another equally popular season of five invitational concerts.

The California Federation of Music Clubs conducted a remarkably fine festival during the early '39 season, featuring the efforts of bands, orchestras and choruses. Original works of California composers were presented in a five-day series of programs late in August of '39, sponsored by the California Commission.

So successful was this first venture that it was repeated the following year. Again sponsored by the California Commission and administered by R. C. Coleson and Jack Joy of the Exposition's radio division, a five-day Festival of Music was arranged for September 15-20. An all-woman orchestra from Hollywood,

known as "The Symphony of Loveliness," was featured. Choral groups provided by the California Federation of Music Clubs, the Western Women's Band, a concert orchestra of 70 pieces under the direction of Jack Joy and Ralph Murray's Exposition Band participated in elaborate and excellently executed programs. One of the most popular numbers of the lot was the Church scene from "Run Little Chillun," with the colored chorus that had sung in the stage production.

Despite inconveniences arising out of the destruction of the California Building by fire, the second version of the festival was such a distinct success that plans were laid to make this an annual event. Just another cultural heritage of the Magic City that is no more.

Junior Musicians of America, 4800 of them, played in a mass orchestral concert in Federal Plaza on June 25, 1939. Fifty California cities were represented; twelve from Oregon, thirteen from Washington, eight from Texas, four from Montana, four from Utah, eight from Idaho, four from New Mexico and one each from Colorado and Canada. Youngsters from 5 to 18 years of age, they played their vari-sized instruments like professional veterans under the baton of Carl Stiska, vice-president of the organization. Dr. Edwin Franko Goldman was guest conductor when they played a number of his composing.

These skilled youngsters—or others of their organization—made a similar appearance during the summer of 1940. Again their artistry thrilled thousands of enthralled listeners.

Speaking of youngsters, the Kansas City Toy Symphony, made up of kidlets from 4 to 9 years of age, played a most successful three-day engagement in June of '39. Their conductor was Lloyd Frederick, aged nine!

Not to be neglected, was a concert staged by students of the Hawaii Conservatory of Music, featuring an ensemble of 100 guitars, on June 4, 1939. The haunting melodies of those humming strings still linger in memory.

Over 1500 vocalists lifted their voices in massed chorus in the Court of Nations on September 3, 1939, opening a three-day





“Eisteddfod,” Welsh music festival. Some twenty Western choral groups participated and competed for final awards. The Claremont Choral Society of Berkeley won the mixed chorus award. The Ralston Male Chorus of Seattle and the Lund-Chaminade ladies’ group of Salt Lake City took firsts in their respective divisions.

Another choral festival that drew music lovers was that staged by the United German Singing Societies of the Pacific Coast the end of July that same year. Three thousand voices, with symphonic accompaniment, made the three-day engagement memorable.

A rather ambitious program of sports events was arranged for 1939. Opening day found ski-jumpers competing on an artificial “hill” in Sports Field. Boxing, a six-day bicycle race, box lacrosse, fencing, yacht regattas and other events were scheduled. A yachting program was carried out through the summer.

Eddie Cantor, the “banjo-eyed” comedian, opened California Auditorium the week of March 3, 1939, with the first Exposition-sponsored “big show.” Cantor used the material and technique of his radio shows. He conducted a “discovery contest,” with a damsel of 16 being duly “found.”

The first version of Clifford C. Fischer’s famed “Folies Bergere” opened in the California Auditorium on March 13, quickly caught on with the customers, and carried through to a successful nine-weeks run. The human form divine—feminine version, that is—was duly glorified. There was graceful dancing, lilting music, comedy both broad and subtle. The costumes and settings were gorgeous—and the prices most reasonable.

Following a week’s run of somewhat “arty” Japanese presentation, the Takarazuka Ballet, the first version of the Folies was succeeded by a show brought to the Island through Director Connick’s contracting with Jake Shubert, known as the “Ziegfield Follies of 1939.” It ran but a few weeks, being supplanted with the Folies Bergere, with the same cast that appeared before.

Another version of the Fischer Follies opened on August 3. It, too, enjoyed a profitable run. Its girls were as beautiful, or

perhaps even more so, its comedy was equally sophisticated. It ran on to the end, one of the outstanding entertainment features of the Exposition.

In 1940 Mr. Fischer was back again with still another version of his now-famous "Follies." Those who saw all three—which meant a majority of the Island's permanent and transient population—were wont to debate which of the three was the best. Suffice to say that any one of the three was worthy of metropolitan presentation, which was subsequently proved to Mr. Fischer's profit.

Theme show of the Exposition in 1939—and battling hard, only to lose pre-eminence to Aquacade in 1940—was "Cavalcade." "Cavalcade of the Golden West" in 1939, "America! Cavalcade of a Nation" in 1940. A. L. Vollman, better known to associates and the public as "Red," was the instigator, the producer, and father confessor of his huge troupe.

Mr. Vollman's credo of showmanship can best be summarized in an interview which he caused to be broadcast to the public prints. Quoting:

"The public today is beginning to demand entertainment which portrays romance, historical adventure, sturdy humor, patriotism, respect of God, humanness and wholesome living.

"On both the stage and screen we have proof of the changing taste of the American public. The day of the girl show has gone—and it's now on the way out for cleaner, more wholesome and natural entertainment.

"Shows in America today should be good enough for every child to witness. Then over-emphasis on sex will be put on the shelf where it belongs.

"Nakedness can not long remain the motif of the American stage. And Cavalcade of the Golden West is proving that people today want real, robust entertainment!"

They called him "Grass-roots" Vollman after that!

Cavalcade was a pageant presented on a huge outdoor stage, 450 feet long and 150 feet deep. Some 500 actors went through the action of the script, but the words were read in sound-booth,

coming out on the stage through loud-speakers. "Third-dimensional sound," it was called. Actually the actors appeared to be speaking the lines, so well were the sound effects arranged. A water curtain on which colored lights were played made the spectacle even more beautiful at night.

Four-hundred years of the glamorous yesterdays of the West were portrayed in the 1939 pageant. Balboa caught his first glimpse of the Pacific from the peaks of Darien. Came Cabrillo, Cortes, Portola, Sir Francis Drake, Father Junipero Serra. Thomas Jefferson received the report of Lewis and Clark's expedition. Kit Carson, Vallejo, the discovery of gold by Sutter and Marshall lived again. Finale was a "Gay Nineties" scene of old San Francisco.

Cavalcade of the Golden West was a marked success. It grossed close to half a million dollars for the 1939 run.

Arthur Linkletter, who had written the script for "Cavalcade of the Golden West," increased his scope for the 1940 renewal. "America! Cavalcade of a Nation" brought in the history of the country at large, rather than that of the West exclusively. Some scenes were retained— notable the "Meeting of the Rails," linking West and East by the first trans-continental railway, the "Gay Nineties" finale, the cattle-driving scene and others—but in the main it was an entirely different presentation. Washington at Valley Forge, Washington's Inaugural, Lincoln's Gettysburg address (never read better and never failing to thrill), Napoleon Bonaparte in his bathtub signing away the Louisiana Territory were some of the highlights.

"America! Cavalcade of a Nation" was as good a show as its predecessor, quite as worthy of being the "theme show of the Exposition." But this time, despite its appeal to the "demand for clean, robust entertainment," it had to share honors. A man named Billy Rose had brought his "Aquacade" to the Magic City.

As appears elsewhere, Rose wanted to be connected with the 1940 Golden Gate International Exposition in some capacity, shrewdly estimated its possibilities. Unable to secure complete control, as he once suggested, he finally agreed to bring his Aqua-

cade production intact from the 1939 New York World's Fair.

There was no little discussion and conference before Rose signed on the dotted line. At one time it appeared as though the Exposition might sponsor a rival water show, to be called "Treasure Island Water Follies." But eventually Rose and the management came to terms.

The New York impresario was to have the building that had been International Hall, opening on one of the main courts. He was to excavate and construct a pool, set up his own seating arrangements, make whatever structural changes were necessary. These expenses he was to bear himself, the Exposition refraining from exacting its percentage on gross business until he had completely amortized his original expenditure.

The Exposition started drawing its percentage by the middle of July! That shows the drawing power of the spectacle devised by Rose the Showman.

The San Francisco Aquacade was actually more beautiful and more spectacular than the New York version, in that it was held indoors and lights could be used for all performances. A pool some 200 feet long and 60 feet wide was constructed. (Incidentally, a new technique was attempted. A huge wooden "barge" was built, the seams caulked to keep water in, rather than out.) A stage on the side, seats around the other three sides. A huge "dry" cast, beautifully costumed and excellently drilled, formed background for the "wet" cast, those skilled swimmers whose rhythmic group movements made unforgettable patterns of grace and beauty in the clear water.

Morton (Yours for a Song) Downey—Johnny Weissmuller—Esther Williams—the diving troupe—the male chorus—the beauteous "Aquabelles" in concealing-yet-revealing costumes—no wonder close to two million persons saw the spectacle.

It has been said by various persons, some in a position to know, that the Aquacade "made" the 1940 Fair. That's taking in a lot of territory—but it is not far from the truth!

Near the top of the "must see" list for 1940 was Salici's Puppets, occupying Hall of Western States Auditorium for the

season. This unique entertainment quickly caught the public fancy, and deservedly. The puppeteer's art has been handed down in this one Italian family, from generation to generation, for some 200 years, each generation undergoing a long apprenticeship in manipulating the strings on the platform behind the proscenium. The culmination of all these decades of artistry was a performance so life-like that spectators had little difficulty in imagining themselves seated in a large theater, looking at real actors on a distant stage. The puppets were larger than average and beautifully costumed, thus adding to the effectiveness of the illusion.

High point of the show was the appearance of a "maestro" puppet, quickly recognized as an impersonation of Ignace Jan Paderewski. This virtuoso seated himself at a tiny piano with all the airs of a Paderewski and then proceeded to "play" that composer's well-known Minuet. Synchronization of the music, actually produced by a pianist in the pit, and the exact movements of the puppet's fingers was little short of amazing. A "coloratura artiste" joined the maestro, singing an aria to his accompaniment, a real artiste behind the curtain furnishing "sound effects." When the curtains were lifted at the conclusion, revealing the puppeteers above, it was almost an anti-climax—like breaking a spell.

Salici's Puppets drew fourth on the list of feature shows, behind Aquacade, Cavalcade and Follies, and might have done even better had a larger auditorium been available.

Major Arthur J. McChrystal, connected with the Exposition directly in 1939, branched out as a showman on his own for the 1940 run, producing the "Treasure Island Ice Frolics" in what had been the French Pavilion the year before. Space and costs prevented construction of an actual ice rink, but the artificial skating surface sufficed, and was made to look sufficiently wintry by scenic settings. The "Ice Frolics" featured some interesting and spectacular skating routines by skilled performers and proved a popular drawing card.

Hollywood Show "Stage 9," was a concession occupying the

northern half of what had been the Mines, Metals and Machinery Building in 1939. Originally sponsored by F. Herrick Herrick, a Hollywood producer, the project passed through several hands and finally closed before the season was over. Neil Hamilton and Marian Marsh were featured stars of the show, a musical melange which purported to depict "movies in the making." The audience was invited to use its own cameras on the stars and chorus, and there was an interesting gallery of old-time motion picture favorites and museum of costumes on exhibit.

Occupying the entire north half of the same building was "Pantheon de la Guerre," a huge diorama depicting in almost life size the "captains and the kings" of the World War Allies.

The "free entertainment policy" which proved itself in 1939 was established virtually automatically as a guide for 1940 operations. The only difference was in media of entertainment. "Name bands" had been featured in 1939. In '40 the specialty was "free shows," colorful and spectacular revues, aerial performances. Then, too, the general Exposition show program had been considerably augmented by the addition of Aquacade, Salici's Puppets, the Treasure Island Ice Follies, Hollywood Show "Stage 9," and such.

The Golden Days of Forty show which had featured the Opening Day ceremonies was carried on, to be followed by similar revues conceived and staged by Earl Darfler, of the Department of Special Events. Performances were twice daily, in the afternoon and evening, the schedule arranged so as not to interfere with other shows and concessions. The great stage in Federal Plaza was the scene of activity, and literally millions were entertained free of charge during the four months run.

Spectacular "thrill shows" in the Open Air Theater drew thousands to each twice-a-day performance. Aerialists, acrobats, various circus acts predominated. Here again the schedule maintained was designed to give the "pay shows" all the best of it.

Nor were the children overlooked. "Swing Wide the Golden Gates," a kiddie revue, was first on this program. Came eventually Jo-Jo the Clown and his Candyland House. The youngsters

never would have stood for seeing him leave them, once he got established. He was their favorite attraction, and justly so.

Underneath his painted mask, Jo-Jo is quite an erudite citizen. He is an authority on child psychology, a university graduate. His tender and understanding care of youngsters was a show in itself. Jo-Jo would persuade young members of his daily audience—he used to just about fill the Court of Honor every afternoon—to come up on the stage and recite, dance or sing. Lollypops and such were the reward of merit. There were some funny incidents—weeping infants, frantic mothers, and the like. One stands out in memory:

A precocious bub was reciting something or other, while Jo-Jo registered ecstasy. Suddenly the young Demosthenes paused, stammered, called out, panic-stricken:

“Mama—Maaa-maaa! How does the rest of it go?”

“You know how it goes just as well as you know your own name!” came the indignant response from the audience below. “Now go ahead!”

He did—and got his lollypop.

Fireworks displays were frequent but occasional during the 1939 season. (One recalls with a chuckle how one such occasional display annoyed Leopold Stokowski, engaged at the moment in conducting the San Francisco Symphony orchestra in the adjoining Coliseum.)

The 1940 management made fireworks of practical aid as an attendance stimulator. They arranged for a nightly display on Sports Field, timing it for 10:30 p.m., releasing the crowds so that they would head naturally for the Gayway. It proved a most effective means of keeping customers on the Island at night.

Free dancing, as provided in 1939, proved a not unmixed blessing in some details. In 1940 a “cover charge” of 25 cents a couple enabled the management to maintain a necessary control. The charge was willingly absorbed, and thousands danced to the music of Paul Martin’s orchestra in Festival Hall.

Perhaps it might be classed as “pageantry” for inclusion in this chapter, but actually it was a simple gesture, and most sin-



A M E R I C A N S O C I E T Y O F C O M P O

T R E A S U R E I S L A N D

"THOSE WHO MAKE AMERICA'S MUSIC"
Perhaps the most notable assemblage of artists and composers ever gathered together on one stage—members of the American Society of Composers, Authors and Publishers assembled in the California Coliseum following their never-to-be-forgotten concert the evening of September 21, 1940. Full

identification provided by the Society's President, Gene Buck.

Left to right, standing: Dr. Howard Hansen, Charles Wakefield Cadman, Harry Armstrong, Bert Kalmar, President Marshall Dill, Harry Ruby, Shelton Brooks, George M. Cohan, Jimmy McHugh, William C. Handy, John



ERS, AUTHORS & PUBLISHERS

SEPTEMBER 24, 1940

Charles Thomas, Albert Von Tilzer, Sigmund Romberg, Albert Hay Malotte, Ernie Burnett, L. Wolfe Gilbert, Edwin McArthur (*Standing over Burnett and Gilbert*), Julius Haug, Eugene Pete Heyes. (Note: *McArthur, Haug and Pete Heyes—three heads standing back of Burnett, Gilbert and Mack Gordon—the fat fellow*), Mack Gor-

don, Harold Arlen, Jerome Kern, Gene Buck, Leo Robin, Ralph Rainger, Harry Warren, Dave Stamper, Jean Schwartz, John Mercer.

Front row, kneeling: Hoagy Carmichael, Walter Donaldson, Peter De Rose, May Singhi Breen, Ann Ronell, Irving Berlin, Deems Taylor.

cere both in inspiration and execution. Throughout the 1940 run, every afternoon promptly at 5 o'clock an announcement came over the public address system: "Ladies and gentlemen, you are requested to remain silent for 60 seconds in deference to your National Anthem." Thereupon the strains of "The Star Spangled Banner" would be broadcast, as played by the Thirtieth Infantry Band during retreat ceremony on Federal Plaza. All national colors, wherever displayed on the Island, were to come down at that moment.

Guards and cashiers stationed in various sectors took "neighborhood" pride in observing this moment of quiet attention. At least once, a ferry crowd hastening to get off and pass through the gates, was halted and held at attention until the "Star Spangled Banner" was completed. Far from being resentful, the incoming visitors were greatly impressed, most co-operative.

First big musical event of the 1940 season was the appearance of Grace Moore and Lawrence Tibbett in an open-air concert in connection with International Business Machines Day on May 27. The skies were overcast, the weather chill, but some 50,000 gathered in Federal Plaza to hear these stars sing with the San Francisco Symphony and to thrill at their artistry.

One listener was thrilled past all expression—Suzanna Foster, Paramount starlet who had appeared in the opening ceremonies. She came behind scenes for a close-up. As Miss Moore's golden voice soared, Susie grabbed a forearm near her and all but sobbed: "Will I *ever* be able to sing like that?"

One of the most significant musical contributions of the 1940 season was the Negro Music Festival staged in the Coliseum July 26-28. Orchestra and a 40-voice choir traced the development of Negro music through six stages—jungle rhythms, plantation age, minstrel age, ragtime age, jazz age, swing age—during the three-day schedule. The Festival attracted critical appreciation.

A musical feature that drew thousands was the daily concert in Federal recreational area by the Northern California W.P.A. Symphony. Another favorite was the Hurtado Marimba band, appearing daily in International Court.

Music lovers were given opportunity to hear favorite numbers on "request programs" arranged for the carillon in the Tower of the Sun each Sunday morning. Miss Eleanor Allen, who alternated at the keyboard with Sydney Lewis, complied with each request to the best of her instrument's limitations. The Thirtieth Infantry Band also asked its public to request favorite numbers.

The Federal Theater Project was operating full force when the Exposition opened in 1939, and Federal Theater, a producer's dream in every respect, was one of the principal entertainment centers. "Hansel and Gretel" and "The Swing Mikado" were outstanding productions, the latter showing a notable operating profit. The Congress cut out Federal Theater appropriations in the summer of '39, forcing the cessation of activities.

The Federal Theater folk lived on an old Sacramento river steamer moored at the east end of the Island. It was a colorful hulk, in a way, and attracted considerable attention.

The Federal area contributed numerous fine motion pictures for the edification of Fair visitors. Memorable among them were "Land of Liberty," a cavalcade of the North American continent, produced by Cecil B. DeMille as the motion picture industry's contribution, and Pare Lorentz' great documentary film, "The River."

In 1940 the Fine Arts Commission provided showings of old motion pictures, classics of their time, which attracted thousands. The series provided visual documentary evidence of the development of the cinematic art and were decidedly popular.

Recollection of the outstanding success of the World's Fair International Horse Show in 1939 inspired the 1940 management to stage another such event August 10-18. A. P. Fleming was called in as manager, as in '39. Some of the finest stables in the country competed for the \$45,000 in stakes, offered jointly by the Exposition and the California Commission.

A rodeo in the California Coliseum attracted outstanding riders and ropers and a gratifying number of customers in 1939. This feature was repeated over Labor Day in 1940.

This chapter would be incomplete if it failed to devote a few pages to a "pageant of song" that will live in the memories of thousands privileged to have been present at its one and only performance.

"There never has been a show comparable to it before—there can never be another, in the lifetime of any of us!"

So spoke Gene Buck, president of the American Society of Composers, Authors and Publishers, from the stage in the Coliseum the evening of Tuesday, September 24, 1940.

It was nearing midnight. A beyond-capacity crowd of close to 17,000 persons moved slowly and unwillingly toward the exits. Many of those present had been inside the building for almost six hours. Since eight o'clock they had been listening to "a cavalcade of American compositions devoted to operatic and unforgettable songs of the past and present," with the composers themselves singing, playing or conducting the huge orchestra in their own numbers. It had been a tremendously long program, but the audience still was not satisfied.

On the stage were gathered men and women whose names

had become a byword in the musical and theatrical world—Carrie Jacobs Bond, John Charles Thomas, Sigmund Romberg, Jerome Kern, Irving Berlin, George M. Cohan and scores of others. Autograph-seekers sought to climb up on the platform; Exposition guards herded them toward the doors.

"All of you dear people get together here on the stage for a picture," Mr. Buck called out. "We have never been together in such number before—and we may never meet like this again!"

They formed in a long line across the platform—men and women who



Swimming stars in formation spectacle at 1940 Aquacade

had given a nation its songs. A stabbing flash of light—the click of a camera shutter—the group broke up. “ASCAP Day” had passed into history.

Superlatives are all too apt to become overworked and meaningless from constant usage in connection with a World’s Fair. Wherefore, when need arises for a good strong descriptive phrase to fit an epic occasion the vocabulary stammers and stutters in futile inadequacy. Suffice to say that “ASCAP Day” was admittedly the outstanding event on the entire 1940 program of song and pageantry—and the 1939 program might well be thrown in for good measure.

Close to 50,000 music-lovers gathered before the open-air stage in Federal Plaza to listen to a symphonic program in the afternoon. There the San Francisco Symphony played compositions of members of the society, with the composers conducting and the inimitable Deems Taylor offering brisk commentary between numbers.

Realizing the mass appeal of this tremendous entertainment feature—perhaps it should have been mentioned before this that both the afternoon and evening performances were staged absolutely free of charge—the Exposition management was most desirous of holding the evening show on the same great stage outdoors. But Mr. Buck declined, regretfully but definitely. His reason for insisting upon an indoor performance came out later—George M. Cohan, veteran artist with literally thousands of performances behind him, got stage-fright at the thought of appearing before so many thousands outdoors!

So the Coliseum, the building with the largest capacity on the Island, was called into use. Somehow



*Aerialists thrilled
thongs in balance
feats on high wires*

or other, 17,000 persons managed to squeeze in without hanging from the rafters. Then came the real problem of the evening—turning away another 35,000 hopefully expectant of getting in. It was a serious proposition. Fire Department authorities demanded that the doors be locked and that not another man, woman or child be admitted. This by shortly after 7 o'clock.

Police officers and guards had their hands full. Harried Fair folk tried to explain to the milling throngs that the building could hold only so many, and that more than that many were inside already. But somehow or other, their explanations seemed to lack authenticity. The customers jammed in front of the various doors kept pounding on the glass demanding admission. People expected and awaited inside were denied entrance along with others less favored. Exposition President Marshall Dill was among these.

George M. Cohan fared but little better. The public address system had to be called into action to find him and notify him that he could get in by the stage entrance. The climax came when Gene Buck himself, followed by several of his featured composers, found the way barred by determined police officers and Exposition guards.

“Okay, buddy—then there'll be no show!” declared the imperturbable Mr. Buck. Nor would there have been, had not the guardians of the portals received approval from someone inside.

John Charles Thomas sang that night as he had never sung before. “Sweet Adeline” was presented by its composer, Harry Armstrong—and the serried thousands in the audience joined in lusty chorus.

Joseph Howard, white-haired, but sprightly as he was in his days of vaudeville stardom, was trembling and pale off-stage just before his cue to go on.

“Bernie—I can't do it! I'm scared stiff! I never played before so many people in all my life!” he quavered to R. H. Burnside, the veteran stage manager.

“Go on out there and do your stuff, you big sissy!” snapped Bernie, giving him a shove.

Joe Howard never "trouped" better in all his years. He literally "laid 'em in the aisles."

It is all but impossible to recapture the feeling and spirit of that evening and set it down in cold type. A set of recordings of the entire program exists, including Gene Buck's sagely sentimental comments between numbers. (Mr. Buck never forgot that he was doing a job of public relations!) Some day these records may be replayed publicly. If they were to be, a full house could be guaranteed in any theater in the land.

But there were some things that not even a faithful recording could reproduce. For instance —

William C. Handy, chocolate brown, bald except for a fringe of gray hair, bowed and almost blinded by the weight of more than seventy years — but he can still lip a trumpet! He stood before the banked orchestra, played his never-to-be-forgotten "St. Louis Blues." The huge audience swayed its shoulders and beat time to the inimitable rhythm of the trumpet solo. "Wa-wa-wa waa-a-a-ah — wa-wa-wa- wa-aa wa-a-a-a-h!"

Eugene Heyes, better known to his friends as Peter, was on the podium. Peter is "first sergeant of the second-violin section" when the San Francisco Symphony is officially assembled. On this occasion, because of his knowledge of modern tempo, he was conducting. The orchestra, you must understand, was actually the San Francisco Symphony, but on this occasion had to be programmed as "members of" the Symphony. A necessary distinction without a difference.

Handy really did "swing" into it on the second chorus. Peter Heyes lifted his baton toward his own first trumpet. "Start sending!" he hissed. The Symphony cornettist "sent." Then a gesture toward the trombone section. "Give!" commanded Conductor Heyes. The first trombonist "gave" — and how! Never let it be said that the San Francisco Symphony, so aptly representing "The City That Knows How," is strictly classical! Strings and woodwinds caught the fever, the tympani beat out the rhythm with jazz-band abandon. The Symphony did "swing it," and the delighted audience brought the house down!

One musician managed to retain at least a thread of decorum throughout this display. But not for long. Came George Gershwin's "I Got Rhythm," and the sedate lady harpist started to "give." In the most moving rhythmic passages she was plain "shadow-boxing" those strings!

All in all, a never-to-be-forgotten occasion, was "ASCAP Day." And, strange to tell, might never have happened but for a serious mistake that was made and a wrong that was rectified.

One morning late in July the Publicity Director found on his desk a wire from a Hollywood friend, Arthur Ungar, managing editor of "Variety," the theatrical paper. Would the Fair be interested in arranging for the appearance of such famous composers as Irving Berlin, Sigmund Romberg, Jerome Kern, George M. Cohan and others at a concert on Treasure Island ten days hence? This without cost to the Exposition.

The day suggested was Sunday, August 5, a day lacking in special attraction despite frenzied efforts of the Special Events Department.

Preliminary arrangements were concluded by telephone. A

*Stage dances and
melody interlude
for Aquacadences*



representative of the American Society of Composers, Authors and Publishers was to come up from Hollywood, a publicity representative was to be dispatched from New York forthwith. Everything was all set.

Being aware of the developing dispute between the ASCAP people and the radio networks, the Publicity Director had more than a general idea of the lay of the land in connection with this offer. The National Association of Broadcasters, representing a majority of radio stations throughout the country, was to convene in San Francisco, August 7. Obviously, the American Society of Composers, Authors and Publishers desired to put forth its side of the case publicly while the N.A.B. people were present in numbers. The broadcasters were also to have their day at the Fair, climaxing ceremonies with an elaborate trans-continental hook-up with the New York Fair which was to go over all stations. If ASCAP wished to come into the picture as well, the Exposition might benefit doubly, even though somewhat in the middle between contestants.

In any event, it seemed like a fine attendance-stimulator. So the publicity department hastened to get out releases and advertising matter. There was but little time in which to put such an event across with the potential customers.

Days passed. Still no representative from Hollywood, no sentiment stimulator from New York. Nor yet confirming word from Gene Buck, then vacationing at Bohemian Grove. Then came the blow. A wire from Hollywood regretted the necessity of cancelling out!

President Dill was taking a week-end off from his presidential duties at that same Bohemian Grove when the bad news arrived. He was contacted by telephone and asked to explain to Mr. Buck the embarrassing position in which the Exposition had been placed. He did — and was told by the surprised Mr. Buck that he (Buck) had not known a single detail of any such plan, or that it had even been contemplated.

“Marshall, I promise you we will right this great wrong we have done your Fair,” Mr. Buck assured Mr. Dill. “Because we

have disappointed you in this instance, we will put on a show for you the like of which has never been seen anywhere. I give you my word you will not be disappointed again."

Seven weeks later Gene Buck and the American Society of Composers, Authors and Publishers made good that pledge.

The programs:

MUSIC FESTIVAL
(AT THE FEDERAL PLAZA)

TUESDAY AFTERNOON, SEPTEMBER 24, 1940, 2:00 P.M.

Sponsored by the American Society of Composers, Authors and Publishers
Produced Under the Personal Direction of GENE BUCK, President

☆
SYMPHONIC CONCERT

Devoted to Compositions by Members of the Society

☆
SAN FRANCISCO SYMPHONY ORCHESTRA

Introduction of Welcome by MARSHALL DILL

GENE BUCK

DEEMS TAYLOR, Composer, Author, Critic and Commentator, *Master of Ceremonies*

- ☆
- (1) "JOHNNY COMES MARCHING HOME".....By *Roy Harris*
Conducted by DR. HOWARD HANSEN
Director, Eastman School of Music, Rochester, N. Y.
- (2) THIRD SYMPHONY.....By *Dr. Howard Hansen*
Conducted by DR. HOWARD HANSEN

I N T E R M I S S I O N

- (3) "CAPONSACCHI"—Overture and Selections.....By *Richard Hageman*
Conducted by MR. HAGEMAN
- (4) "DARK DANCERS OF THE MARDI GRAS".....By *Charles Wakefield Cadman*
MR. CADMAN, Soloist Conducted by EDWIN McARTHUR
- (5) (a) "LA GUIABLESSE" }
(b) G MINOR SYMPHONY—2 MOVEMENTS }.....By *William Grant Still*
Conducted by MR. STILL
- (6) "CIRCUS DAY".....By *Deems Taylor*
Conducted by EDWIN McARTHUR R. H. BURNSIDE, *Stage Director*

(AT THE CALIFORNIA COLISEUM)

TUESDAY EVENING, SEPTEMBER 24, 1940, 8:00 P.M.

Sponsored by the American Society of Composers, Authors and Publishers
Produced Under the Personal Direction of GENE BUCK, President

EVENING CONCERT

A Cavalcade of American compositions devoted to operatic and unforgettable songs of the past and present, written by members of the American Society of Composers, Authors and Publishers

GENE BUCK, *Master of Ceremonies*

SPECIAL ORCHESTRA COMPOSED OF MEMBERS OF
SAN FRANCISCO SYMPHONY ORCHESTRA

JOHN CHARLES THOMAS, *Guest Soloist*

- (1) "STARS AND STRIPES FOREVER".....*John Philip Souza*
Conducted by DR. HOWARD HANSEN

- (2) TRIBUTE TO OUR FOUNDER, the late and beloved VICTOR HERBERT
 "GYPSY LOVE SONG" from "*The Fortune Teller*" Lyric by *Harry B. Smith*
 "KISS ME AGAIN" from "*Allé, Modiste*" Lyric by *Henry Blossom*
 "MARCH OF THE TOYS" from "*Babes in Toyland*" Lyric by *Glen MacDonough*
 Conducted by EUGENE HAYES
- (3) "SMILES" Composed by *Lee Roberts*, Lyric by *J. Will Callahan*
 MR. ROBERTS at the piano
- (4) "LOVE IN BLOOM" By *Leo Robin* and *Ralph Rainger*
 Sun by MR. ROBIN MR. RAINGER at the piano
- (5) "TAKE ME OUT TO THE BALL GAME"
 Composed by *Albert Von Tilzer*, Lyric by *Jack Norworth*
 MR. VON TILZER at the piano
- (6) "THE LAST ROUND-UP" By *Billy Hill*
 MR. HILL at the piano
- (7) "SOME OF THESE DAYS" By *Shelton Brooks*
 MR. BROOKS at the piano
- (8) "OVER THE RAINBOW" Composed by *Harold Arlen*, Lyric by *E. Y. Harburg*
 MR. ARLEN at the piano Sung by JUDY GARLAND
- (9) "MELANCHOLY BABY" Composed by *Ernie Burnett*, Lyric by *G. A. Norton*
 MR. BURNETT at the piano
- (10) "WAITING FOR THE ROBERT E. LEE"
 Composed by *Louis Muir*, Lyric by *L. Wolfe Gilbert*
 Sung by MR. GILBERT
- (11) "THREE LITTLE WORDS" By *Bert Kalmar* and *Harry Ruby*
 Sung by MR. KALMAR and MR. RUBY
- (12) (a) "MY BLUE HEAVEN" Composed by *Walter Donaldson*, Lyric by *G. Whiting*
 (b) "MY BUDDY" Composed by *Walter Donaldson*, Lyric by *Gus Kahn*
 MR. DONALDSON at the piano
- (13) "THE END OF A PERFECT DAY" By *Carrie Jacobs Bond*
 MISS BOND at the piano Sung by ALLAN LINQUIST
- (14) "THE FLYING FLAG" By *Carrie Jacobs Bond*
 (Premiere Performance) Sung by ALLAN LINQUIST
- (15) "WHO'S AFRAID OF THE BIG BAD WOLF"
 Composed by *Ann Ronell*, Lyric by *Frank E. Churchill*
 MISS RONELL at the piano
- (16) "SINGING IN THE RAIN" By *Ralph Freed* and *Nacio Herb Brown*
 MR. FREED at the piano
- (17) "YOU MADE ME LOVE YOU"
 Composed by *James V. Monaco*, Lyric by *Joseph McCarthy*
 MR. MONACO at the piano
- (18) (a) "I WONDER WHO'S KISSING HER NOW"
 Composed by *Joseph Howard*, Lyric by *Frank R. Adams* and *Will Hough*
 (b) "GOOD BYE, MY LADY LOVE" By *Joseph Howard*
 Sung by MR. HOWARD
- (19) "ALL THE THINGS YOU ARE"
 Composed by *Jerome Kern*, Lyric by *Oscar Hammerstein II*
 MR. KERN at the piano Sung by TONY MARTIN
- (20) "SMOKE GETS IN YOUR EYES"
 Composed by *Jerome Kern*, Lyric by *Otto Harach*
 MR. KERN at the piano
- (21) "SWEET ADELINE" Composed by *Harry Armstrong*, Lyric by *Richard Gerard*
 Sung by MR. ARMSTRONG
- (22) "LOVER COME BACK TO ME"
 Composed by *Sigmund Romberg*, Lyric by *Oscar Hammerstein II*
 MR. ROMBERG at the piano
- (23) TRIBUTE To the Late *George Gershwin*
 "SUMMERTIME" Composed by *George Gershwin*, Lyric by *DuBose Heyward*
 From "*Porgy and Bess*"
 "I GOT RHYTHM" Composed by *George Gershwin*, Lyric by *Ira Gershwin*
 EDWIN McARTHUR conducting the Orchestra
- (24) "JEEPERS CREEPERS" By *Harry Warren* and *John Mercer*
 MR. WARREN at the piano Sung by MR. MERCER
- (25) "I CAN'T GIVE YOU ANYTHING BUT LOVE, BABY"
 Composed by *James McHugh*, Lyric by *Dorothy Fields*
 MR. McHUGH at the piano

- (26) "STAR DUST" Composed by *Hoagy Carmichael*, Lyric by *Mitchell Parish*
MR. CARMICHAEL at the piano
- (27) (a) "DEEP PURPLE" Composed by *Peter De Rose*, Lyric by *Mitchell Parish*
MR. DE ROSE at the piano
(b) MAY SINGHI BREEN—"THE UKULELE LADY"
MEDLEY OF MR. DE ROSE'S SONGS:
(a) "WHEN YOUR HAIR HAS TURNED TO SILVER"
(b) "HAVE YOU EVER BEEN LONELY?"
(c) "SOMEBODY LOVES YOU"
- (28) "DID YOU EVER SEE A DREAM WALKING?"
By *Mack Gordon* and *Harry Revel*
Sung by MR. GORDON
- (29) "CHINATOWN" Composed by *Jean Schwartz*, Lyric by *William Jerome*
MR. SCHWARTZ at the piano
- (30) "ST. LOUIS BLUES" Composed by *William C. Handy*
MR. HANDY, Cornet Solo
- (31) JOHN CHARLES THOMAS, Guest Soloist
MR. EUGENE HEYES conducting the Orchestra
(a) "HOME ON THE RANGE" By *David Guion*
(b) "MIGHTY LAK A ROSE" Composed by *Eibelbert Nevin*, Lyric by *F. L. Stanton*
(c) "OLD MAN RIVER" Composed by *Jerome Kern*, Lyric by *O. Hammerstein II*
MR. KERN at the piano
(d) "SALLY, WON'T YOU COME BACK" By *Gene Buck* and *David Stamper*
From the "*Ziegfeld Follies*" MR. STAMPER at the piano
(e) "THE LORD'S PRAYER" Composed by *Albert Hay Malotte*
MR. MALOTTE conducting the Orchestra
- (32) GEORGE M. COHAN, Composer, Playwright and America's foremost actor
(a) "GIVE MY REGARDS TO BROADWAY"
(b) "YANKEE DOODLE BOY" (c) "GRAND OLD FLAG"
Composed, written and sung by MR. COHAN
- (33) "GOD BLESS AMERICA"—The new American anthem

Written and composed by *Irving Berlin*
Sung by MR. BERLIN Orchestra conducted by DR. HOWARD HANSEN
The following distinguished conductors will participate in this program:

EUGENE HEYES EDWIN MCARTHUR RICHARD HAGEMAN DR. HOWARD HANSEN
General Stage Director—*R. H. Burnside*, Producer of the late *Charles B. Dillingham's*
famous productions for *Montgomery & Stone*; producer and author of the famous *New York Hippodrome* shows, and numerous other successful American musical comedies.



CHAPTER XV

Street of the Barkers

THE GAYWAY WAS THE Street of the Barkers, the Highway of The Bright Lights, the Fun Zone of the Exposition. It offered amusements for all ages, thrills, oddities and assortments of female pulchritude from Sally Rand's Nude Ranch to the flood-lighted figures in the Candid Camera booth.

There were hams and bacon to be had on the turn of a wheel; there were glass blowers who wrought weird and wonderful products with lungs and silica; there were babies in incubators and sculptors in sand and Bob Ripley gathered 'em in by the thousands to peer at the queer people he had assembled from the far corners of the earth.

For those who remembered the Tower of Jewels and the Zone of the Dream City of 1915, there was "Stella," the old favorite herself, who seemed not to have suffered from the passage of time but looked down from her canvas in much the same sophisticated fashion as of yore.

Dinosaurs of a million years ago provided plenty of material for nightmares of memory; wild animals of today went through their paces in a circus environment while, a short distance away, were the tiny "prehistoric" horses, very much alive and very popular with the juvenile visitors to the Fair.

Up and down the Street of the Barkers paraded the millions, pausing to listen to the honeyed tongues of the gentlemen on the platforms, to quench their thirst with a draught of Coca Cola or assuage a rising hunger with a hot dog or a hot scone filled with raspberry jam, while outside the gate the Hum-a-tune man, like a modern Pied Piper, set a fast tempo for the milling throngs.

A full program of vaudeville was put on by the mighty midg-

ets . . . flying scooters, the octopus, the roller coaster and roll-o-plane kept the youngsters dizzy from noon until the lights went out in the wee small hours of the morning. If you wanted to risk a dime with the hope of a "jackpot" of prizes, there was everything from a monkey speedway to a derby game to provide the opportunity.

The Giant Crane lifted a group of the air-minded aloft at intervals to look over the sea of beauty below; a diving bell sank below the waters; great Ferris Wheels whirled and a miniature railway train threaded its way over the grounds. Fun? Barrels of it for everybody from grandpappy to the babe in arms.

A whole circus came to Treasure Island in 1940 when the African Jungle Camp arrived. There were: three baby elephants; 200 monkeys; 50 lions, tigers and leopards; 3 honeybears; scores of camels, zebras, deer, hyenas, donkeys, freak animals and 17 men. It was the largest animal show ever assembled under one roof west of the Mississippi. Captain Terrell Jacobs was in charge.

The Monster Show provided an extra-curricular activity during its first season that had the operators worried. It was in the matter of Cleopatra, the South American boa constrictor, and her "bundle from heaven" —

It was a case of "now that she's got 'em, what's she going to do with 'em?"

Cleopatra calved — or whatever the technical term for a herpetological blessed event in the mammalian group might be. It was double-quintuplets — ten of a kind. First time on zoological record of a lady snake becoming a mother while in durance vile.

Quite aside from its scientific value, Cleopatra's contribution to the world was most welcome to the "Palace of Monsters." It meant a new rush of business from all sides. But — and here was the crux of the situation — how were these ten hungry infants to be fed?

Though a mammal as well as a mamma, it seemed Cleopatra lacked both desire and equipment for the purpose. Had she and her offspring been in their natural habitat, probabilities were

that the kids would have had to rustle for themselves. That part might have been all right, too—only the rustling was a bit slim on Treasure Island, hardly what you'd call a happy hunting ground for juvenile boa constrictors.

Realizing in advance that they were in for something, herpetologists in charge of the “monsters”—(They're alive—ALIVE!)—endeavored to raise their own baby food and have it ready when the “expecting” Cleopatra finally came through. It seems baby mice are a highly esteemed delicacy in the somewhat limited diet of baby boa constrictors. So the herpetologists made due arrangements.

Trouble was, Mamma Mouse refused to co-operate. She failed to foal (or “farrow,” or “litter?”). Meanwhile, Cleopatra's babies were getting hungrier and hungrier. You could hear their pitiful moans the length of the Gayway—though unfeeling skeptics might maintain that the noise came from a mournful foghorn concealed somewhere about the premises.

Better Babies exhibit next door was called into consultation. Not that the “Monster Pit” wanted to borrow an incubator, or get a few whiffs of oxygen. Cleopatra's youngsters were not that bad off—yet. But expert advice on feeding was needed. The baby doctors could only suggest tube feeding—and that was out, because the baby boas weren't much bigger than a fair-sized tube themselves.

However, where there's a will there's a way. Anyhow, that's how Herpetologist C. H. Fogle had it figured.

If Cleopatra's babies kept on crying for sustenance in their sleep—which seemed most likely, since they had yet to partake of their first meal on earth—he proposed to take steps. He planned to mix raw egg and milk in a large bowl and then immerse the brood therein.

If it worked, the little Cleopatras (and/or Mark Antonies) might live to a ripe old age. Or, at any rate, long enough to dine on those delayed baby mice.

Came the day—and Nature took care of its own. Indeed many of the numerous offspring survived without bothering at



On the Gayway, "The Street of the Barkers," were pitch-men of national and international renown spilling adjectives like water over a dam. Some of the best are pictured here. At upper left barkers dressed as cowboys told the "bare" facts of Sally Rand's Nude Ranch. The pith-helmeted man at upper right exhorted the wonders of the Monster Pit, including Cleopatra and her brood. One of the best sellers of feminine pulchritude in the nude was the salesman for Miss America, shown at the left in the center of the picture. Dancers of All Nations, employed the participants in the show to draw their crowds of curious, whose interest was undoubtedly more in the dancers than in their terpsichorean efforts. Right center, the Gayway jammed with Fiesta-minded customers on opening day. Lower right, the Hum-A-Tune Man demonstrated and sold at the entrance to the Gayway.

all about diets or menus and lived to carry on through the season of 1940.

Treasure Island of 1939 had three villages on the Gayway—China, Estonia and Scotland. The first two were features of 1940, as well.

When China, impoverished by the war, found it impossible to participate officially in the Exposition, San Francisco's Chinese went to work and raised over \$1,000,000 to create the 12-acre Chinatown which formed one of the brightest spots on the Island.

On this acreage was built a wall, patterned after the Great Wall of China, within which were buildings which housed the exhibits and entertainment features. Outstanding was the seven-story pagoda which towered above the group, with its age-old bells to rid the village of evil spirits.

Decorations and exhibits were prepared under the guidance of the best craftsmen of San Francisco's Chinatown, with silken streamers and glowing lanterns against a background of vermilion, tulip yellow and gold from floor to roof of the buildings.

In furnishing the village and installing its exhibits, the sponsors of the village secured the aid of Princess Der Ling, lady in waiting to the Empress Dowager T'Zu Hsi, who also agreed to lend her collection of rare art treasures.

Silks and drapes, jade, ivory, ebony, gold and curios, lamps, statues, etchings, paintings on silk, dragons—formed a series of displays.

Mask-makers, fortune telling birds, street entertainers, musicians, dancers, stores and homes, combined to make one of the most interesting spots at the Exposition a cross-section of life in China.

South of the Chinese Village, fronting on the Gayway, was Estonia village. It covered a three-acre plot, in which the high-gabled roofs, the turrets, and the red and green color schemes provided a most picturesque setting for the costumes and exhibits.

Curio shops, a beer garden, costume shops in which native craftsmanship was displayed, singers, dancers, story-tellers, com-

bined to make up the actual picture of Estonian life. The Estonian restaurant was gay with native decorations and attendants in costume.

At the east end of the Gayway was a bit of Scotland transplanted to Treasure Island in the form of the Scotch Village, with its thatched cottages and its reproduction of life in that country. Here the bag-pipes skirled while Scotch lassies danced the Highland fling. Spinning and weaving were carried on in a thatched-roof cottage. There was a Scotch cafe and curio shops.

Included in the buildings were the Tam O'Shanter Inn, the Post Office, Robert Burns' home, the Sky House, the Black House, and the Druids' Temple.

From high noon until evening, and from evening until 2 o'clock in the morning, the leather-lunged salesmen of the Gayway kept up their unceasing harangue. The crowds enjoyed it, for they came back for more and more, and the promoters enjoyed it, too, when they sat down to count the dimes and quarters that poured into the cashier cages and piled up a nice little profit for everybody concerned.



CHAPTER XVI

Gala Days of '39

“TRYING TO DESCRIBE the Exposition’s beauty and scope seems as futile as giving three cheers for a sunset!”

So wrote an enthusiastic but somewhat baffled sentiment-accelerator in the press division “for immediate release, February 19, 1939.”

The editors, approaching a similar task two years later, are equally humbled. To properly evaluate the hundreds of special days, the thousands of activities that drew millions of visitors through the gates of the Magic City is an assignment from which even the bravest of chroniclers might shrink.

Obviously it will be impossible to report *in extenso*. Set limitations of this book prohibit. (A chronological listing of “days” for both the 1939 and 1940 seasons will be found in the Appendix.) Rather, the picture will be drawn in broad strokes, with details filled in only occasionally. Otherwise, confusion ineffable.

In the tumult and shouting of Opening Day, an event of some importance was overlooked. For the sake of the record it should be set down at this point. Treasure Island’s first accouchement occurred at 4 a. m. on February 18, 1939—an Aberdeen Angus bull calf, by Bonito Burgess out of Pride of Welford III, appropriately named Exposition I. Let no other come forward to dispute this claim.

As might be gathered from the above, the National Beef Show was on in the California Coliseum at the time. This was the first event of an extensive and elaborate livestock exhibition program arranged for the '39 season by California Commission.

Another “first” of more than passing interest is the report of attendance at the Fine Arts Palace for opening day—5,962

patrons. Eventually Fine Arts attendance was to surpass the drawing power of even the glamorous Sally Rand Nude Ranch, evidence indisputable of the commercial value of a cultural background. Remarked the staid Ladies' Home Journal on this point:

"Out of the San Francisco Fair last summer, while Sally Rand was going bankrupt, it seems that 1,563,785 people were taking in the fine-arts exhibition. That's, incidentally, twice as many as visited the two art shows at the World's Fair here, which may be why Grover Whalen doesn't wear a gardenia in his buttonhole any more."

Douglas (Wrong Way) Corrigan, the airman who flew a \$900 "crate" to Ireland after telling New York aviation authorities that he was leaving for Los Angeles, was an early-season attraction in the Hall of Aviation. His plane remained after he had concluded his stay. Corrigan autographs eventually slumped on a glutted market.

Washington's Birthday, the first holiday after opening, was duly observed with a patriotic pageant, uniformed marchers, massed bands. Supervisor Jesse C. Colman of San Francisco was general chairman of the day, and Controller Harold Boyd of the San Francisco City Hall family delivered the address. Attendance was a gratifying 127,739, less than a thousand under that of Opening Day. Partially responsible for this influx was the fact that this was the first Children's Dime Day of record.

The Netherlands Indies Pavilion was formally dedicated on February 25, featuring a radio address from far-off Batavia by Honorable Madame A. W. L. Tjarda van Starckenborgh Stachouwer, wife of His Excellency the Governor General of the Netherlands East Indies. It might be remarked that the lady's lengthy name did not appear in headlines recording the event.

Elsa Maxwell, famed party-giver, threw a little luncheon for 103 in the Yerba Buena Club, honoring Mrs. George Cameron, chairman of the Women's Board. Elsa was then rated as "vice-chairman of the World's Fair hospitality committee," but there appears to be no record that she ever worked further at that job.

Dedications of this building and that marked the latter days of February. In the hectic drive for Opening Day, numerous foreign buildings were not completed, and certainly there was neither time nor opportunity for formalized ceremony. Native Sons and Daughters took over dedication of the California Building on Sunday, February 26. Herbert Erskine, member of the Commission, represented Governor Olson and Frank W. Clark, chairman of the Commission, was speaker for the occasion.

Dedications of other foreign buildings followed so rapidly that President Cutler, Mayor Rossi and Commissioner Creel slept in their high hats and cutaway coats.

"The threat of a world war is gradually being lessened today as Germany, Italy and Japan are beginning to suffer economically to the point where they will be forced to accept international trade for mutual benefit, rather than to risk war and subsequent chaos." So declared Dr. Henry F. Grady, chairman of the United States Tariff Commission, in an address signaling the opening of the Peace Projects exhibit, adjoining the Hall of Western States. Circumstances were such that the project did not attempt to re-open for 1940.

The regular Exposition sports schedule was augmented by such events as a kite-flying contest for youngsters, a rickshaw race for the "chop chop" boys who hawked such services in front of the Chinese Village. Eddie Cantor came to town for a personal radio-show appearance, and was made Treasure Island's first "mayor," an honor that very many others were to enjoy later. At Necome, Texas, a 1753-mile Pony Express race was started by Amon G. Carter, ultimate destination Treasure Island. As from the first day, Tex Rankin completed his daily routine of lops and power-dives and such for the edification of one and all. The Magic City was trying its painstaking best to be alluring.

General Electric Company's shortwave broadcasting station, W6XBE (soon to become internationally known as KGEI), had its formal dedication and inaugural broadcast on March 4. President Cutler represented the Exposition, with Major O. J. Keatinge, Director of Foreign Participation as master of cere-

monies. Raymond M. Alvord, General Electric vice-president, spoke for the company and Lenox R. Lohr, president of the National Broadcasting Company, represented the radio industry. Consuls of Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Haiti, Honduras, Mexico, Panama, Paraguay, Peru, Uruguay and Venezuela broadcast messages in their native language to their homelands.

Without the formality of dedication, creation of a "complete maternity ward, to be available in all emergencies" was announced. Seems actuaries had estimated that such a convenience might be called into use at least twenty times during the Exposition's run by "surprised" mothers. Though incipient parents were to request the dubious honor frequently—and there were some rather close calls—it is not of record that this so-called "ward" was ever put to use. Quite incidentally, the "announcement" was made by the manager of the Incubator Baby Concession on the Gayway.

"A Century of Service" Pageant marked Railway Express Day on March 4. One hundred years previously, to the day, one W. F. Barnden, a former railroad conductor, had carried a carpetbag full of parcels from Boston to New York, the first paid messenger service of the sort. Descendants of the first messenger and some thousands of others observed the occasion.

The Japanese Pavilion celebrated "Hinamatsuri," or the Doll Festival, handing out souvenir dolls to all little girl visitors.

Exposition officials gloated, as of March 1, over the fact that the weather man had provided twelve straight days of sunshine for the Ex-



*George Creel and
Jim Farley enjoying
a day at the Fair*

position. They were reported ready to give that kindly gentleman carte blanche from there on in. Later they were to regret their precipitancy.

A Twin Contest drew an entry of 136 pairs. Patty and Georgia Krieg, charming three-year-olds of San Francisco, captured first honors.

Daredevil Jimmy Godwin, the "Bat-Man," thrilled thousands by plummeting out of the sky from a height of 10,000 feet.

It was announced that school children of California might spend five "classroom days" on Treasure Island during April and May with full attendance credit.

France and America pledged anew their fealty to Democracy and freedom and their friendship for each other with dedicatory ceremonies in connection with the opening of the French Pavilion. United States Commissioner George Creel functioned for America, Senator Rene Gounin, Commissioner General to the Exposition, for France.

To say the least, the Magic City was versatile.

An imaginative author in the press division produced a tale savoring of the believe-it-or-not. He said that a young pig named Philbert had been introduced into the cage of Frigid Frieda, the giant python on the gayway, and that Frieda had taken Philbert to her bosom, rather than into her gullet. Witness Philbert's presence, whole and unharmed the following morning. The editors are inclined to doubt the report in toto.

Pilsener beer and Prague ham was served at the dedication of Czecho-Slovakia's exhibit in International Hall. It was a day to be marked with a red stone!

Three Exposition officials were



*Vested choir sings
processional hymn
near Mission Tower*

singled out for signal honors, as of March 6. President Cutler and George Creel were made Grand Officers of the Order of the Dragon of Annam. Major O. J. Keatinge became privileged to add to his rows of service and war decoration ribbons the symbol of a Grand Officer of the Order of the Million Elephants and the White Parasol. It was said that this was the first time this decoration had ever been awarded in America. Presentation was made by Comte Jean de Beaumont, Commissioner General of French Indo-China, representing the Emperor of Annam. Unfortunately for possible attendance records, the investiture was made privately at a luncheon extended by the Exposition management to the French delegation.

Free Twilight Concerts in Hall of Western States Auditorium were announced by the Special Events Department as a regular Sunday feature. More "dime days" for children were approved by the Board of Management as an attendance stimulator. The pump was being primed assiduously.

The first millionth visitor loomed over the horizon. He (or she) was to be wined and dined, to receive a watch, furniture, a camera, and "goodies to a fabulous amount." That welcome personage appeared on March 15.

Italy's exhibit palace was dedicated in March with Archbishop John J. Mitty, Commander Pier Guglielmo Maggini, special delegate of Italy; Cav. Uff. Mario L. Perasso, president of the Italian Chamber of Commerce of San Francisco, chairman of the day; Mayor Rossi, and President Cutler officiating. The "Star-Spangled Banner" and "Royal March and Giovinezza" were played as the respective national standards were raised. Thousands from San Francisco's large Italian colony were in attendance.

Mayor Fiorello H. LaGuardia of New York was an honor guest of the Exposition management at dinner on March 13. Despite the fact that his town was about to open its own World's Fair, the "Little Flower" spoke in most complimentary fashion of San Francisco's efforts in this line. Incidentally, Mayor LaGuardia paid to get into the Magic City. "We are not going to



give passes to the New York Fair, so we don't expect to get them here," he told Mayor Rossi.

A Liars' Contest was arranged. Gayway "pitchmen" and all "press agents" were barred!

Ransohoff Day brought an extra thousand store employees and their families to the Island and added considerably to the festivities programmed. Similar promotions were suggested and pushed.

A Mardi Gras and St. Patrick's Day costume celebration was proposed. Special events folks and others charged with stimulation of interest—and thus of trade—were working overtime.

But all through this period attendance figures were not up to expectations. Gratifying enough over the week-end, on Sundays, particularly, but not so encouraging on week days. Weather conditions had much to do with the situation. A much higher figure had been confidently expected, however.

Mr. Harris D. H. Connick, then the Exposition's Director, put his finger on what he considered the source of the trouble. His "policies," announced in connection with the appointment of Mel Smith as concessions chief for the Gayway, called for:

Immediate population of the Gayway; filling in of all gaps, ending vacancies with new shows, games and rides; theatrical lighting for all show spots on the Island, especially the Gayway; installation and operation of attractions which would draw capacity houses at the nominal rates of 10 to 25 cents; more free, sensational attractions throughout the Island.

All admitted the soundness of these ideas, the latter two particularly. The problem was, just how?

A special press-review of "The Life of Alexander Graham Bell," complete with tie-ins with the modern exhibit of the Telephone Company in the Hall of Science, glamourized by the presence of such stars as Loretta Young, Don Ameche and Henry Fonda, sealed and delivered by expert publicists from Twentieth Century Fox in Hollywood, helped the general promotion set-up considerably.

There was probably no intended significance in the designa-

tion of April 1 as "State Legislators' Day." The program stated that there would be "meetings of State Legislators in the California Building all day, from 10 a.m. to 10 p.m." Visitors who came to see this added attraction probably would have found most of them gathered at the Press Club, even then famed for its hospitable treatment of those who hungered or thirsted.

Buddhist devotees took over on Sunday, April 2, climaxing their celebration with a service in the Temple of Religion in the afternoon.

Dime days for children were becoming frequent, and business at the turnstiles was increasing accordingly. April 5, a Wednesday, produced a welcome 51,375 attendance. Army Day, on the sixth, brought 55,316. A spectacular mimic aerial attack, repelled by anti-aircraft artillery and a battery of searchlights, did much to swell the total. For some reason, the clientele was not inclined to visit the Island in any great numbers at night. Obviously, the gorgeous lighting effects alone could not lure them out after dark.

Easter Sunday, April 9—another "dime day," attracted 60,257. Special free Easter concert in the California Ballroom in the afternoon, but otherwise the regular schedule. Complete enough, yet lacking in that intangible something which draws attendance.

Crown Prince Frederic and Crown Princess Ingrid of Denmark visited the Island on April 10. An invitational concert in Federal Theater, a decidedly invitational luncheon at the Yerba Buena Club to follow. Hardly an attendance-stimulator. Metro-Goldwyn-Mayer had a day on the thirteenth with an invitational (again) showing of the popular film, "San Francisco," in Western States Auditorium.

On the more serious side, the first Inter-American Travel Congress, with some 400 delegates from the United States, Canada, Mexico, Central and South America, foregathered for a week's session in the California Ballroom. Jose Tecero, representing the Pan-American Union of Washington, sounded the keynote: "We want it understood that we are not delegated by

our various countries to make treaties. There are absolutely no economic nor political aspects to this Congress. It is merely our job to aid the various agencies which have taken on the business of furthering international good will through the medium of tourist traffic."

Healdsburg and Santa Barbara County shared Sunday, April 16. The Healdsburg folk brought "two and a half tons of merchandise" to the Redwood Empire Building to be given away. The Santa Barbarans brought their First Presbyterian Church choir for two concerts.

"Miss Two Million" arrived on Saturday, April 15. She proved to be Miss Jean Sheriff, of Helena, Mont. a senior student at Stanford. She enjoyed the experience no end.

Certain fortunate juveniles will remember April 18 as Ice Cream Day, when Mayor Rossi, "Miss Ice Cream" and others dished up a huge concoction standing four feet in height to such as might attend. Very tasty, at that.

Some 600 singers from a dozen Northern California high schools lifted their voices in obedience to the baton of Charles

Record throng in Temple Compound for "Special Day"



M. Dennis, director of music for San Francisco public schools, on the evening of April 21, in the California Coliseum. The San Francisco public schools All-City band of 100 pieces accompanied this massed choir. Palo Alto, Hollister, Gilroy, San Jose, Mountain View, Campbell, Los Gatos, Salinas, Hayward, Oakland and San Francisco high schools contributed to make this a memorable occasion in the Exposition's music annals.

The California State Federation of Music Clubs' convention, on April 19-21, brought 1,000 musicians from all sections of the State, with some 5,000 high school students participating in an instrumental and choral festival. Free programs were appreciated by thousands of music lovers.

Came a doughnut-dunking contest for comedy relief, a feature of Y.M.C.A. Boys' Day. Prizes were awarded—in addition to the doughnuts. The contestants liked both.

The San Francisco County Grand Jury found cause to visit the Magic City. Not for official business, however; merely a "dinner meeting."

The Junior Livestock Show was hailed as "the greatest of its kind" by experienced stockmen who had aided in its staging.

Then Knights Templar, San Francisco Central Council of Civic Clubs, Lake County and St. Mary's College had their "days."

Saturday, April 29, brought a full schedule—Los Angeles Day and Japan Day, principally. His Excellency Kensuke Hori-nuchi, Japanese Ambassador to the United States, was honor guest for the latter celebration, receiving his due military honors from the Treasure Island Company and reviewing a colorful parade of his costumed countrymen, together with several beautiful floats, before the Japanese Pavilion. Subsequent ceremonies in the Federal Plaza were broadcast nationally, and by short-wave to Japan. More parades, more broadcasting, and spectacular fireworks at night. All in all, an elaborate and colorful occasion.

An air armada "bombed" Treasure Island with flowers, signaling the start of Los Angeles Day, which was to culminate

in the dedication of the Los Angeles-San Diego County Building. Sheriff Gene Biscailuz was Marshal of the Day, heading his famous Mounted Posse in a parade through the Island. The posse, mounted on prancing Palomino ponies decked with heavily silvered saddles and bridles, and wearing bright Spanish-costume uniforms, attracted general admiration. Roger Jessup, chairman of the Los Angeles Board of Supervisors, officials of the Los Angeles Chamber of Commerce, and other prominent Angelenos participated in the dedicatory ceremonies with Exposition folk.

Italian Day, Redwood City Day, Los Angeles County Day, Western Electric Day combined to bring 56,712 to the Island on Sunday, April 30. Redwood City brought its delegation by ferryboat from its own harbor direct to the Island. Los Angeles County added the famed Tournament of Roses Band to the Magic City's musical population. San Francisco's Italian colony staged a parade from the Italian Building to the Open Air Theater, where a program had been arranged, running from speeches by Mayor Rossi and Consul General Andrea Rainaldi to ballet numbers and folk dances by talented artists of San Francisco's "Little Italy."

The next day was May Day—also Dime Day, not to overlook start of Better Babies Week, Northern California Junior College Conference Choral Festival Day and other noteworthy occasions. There was a coronation of a May Queen and dancing about the traditional May Pole.

The Grand Army of the Republic, convening in Oakland, was honored with a day on the Island on May 5. The aged veterans present stood stiffly at attention through the retreat ceremony at which they were the guests of the Treasure Island Company.

Better Babies winners were paraded on Sunday, May 7. It was Petaluma Day, Catholic Day, a day of numerous musical programs, Dyers and Cleaners Day, with a style show attached. "Sunny a.m., overcast and windy p.m.," read the weather record and the attendance was 60,251.

Week day attendance hovered around the 20,000 mark, with

a 43,180 Saturday. Girl Scouts had their day on this date. The famous Miners' Band of Calaveras County was also present, and the even more famous "Jumping Frogs of the Calaveras" hopped in competition.

May 14—Mother's Day—Southern Pacific Day, with the crowning of a queen, band concert and dancing—Rumanian Day, with speeches and folk dancing in costume—San Jose Day—Alturas and Modoc County Day—Pittsburg and Columbia Steel Day, with 5,000 present from that source, drill teams, bands, sea scouts and much to-do generally—a rodeo in the Coliseum, with ace riders letting 'em buck. A full program and a well populated Island—73,663. The three millionth visitor was just around the corner.

May 17, "Norway Day," celebrated "Constitution Day" of that nation. Crown Prince Olav and Crown Princess Martha were honor guests at a banquet attended by their countrymen in the California Ballroom, at which Prince Olav made the principal address.

Their Royal Highnesses had a very full program throughout their stay both in the Magic City and in its sister city over on the mainland. Doubtless they appreciated infrequent intervals of rest from public appearances.

International Business Machines Day on May 18 was dedicated to world peace through international friendship. Thomas J. Watson, president of the company, delivered the principal address, which was broadcast nationally and abroad through short-wave facilities in Boston.

On May 19 came the three millionth visitor—Mrs. Nellie A. Morgan, a pastry cook from Phoenix, Arizona. She came to the Fair seeking a missing son. She found instead gifts and completely surprising hospitality.

Post Office Day on Sunday, May 21—and naturally, the greatest post-master of them all, James A. Farley, was the rallying-point. He received



Ferris wheels make ceaseless rounds at entrance to Gayway

his due military honors as a cabinet officer, was entertained at luncheon by Commissioner Creel, was introduced from the Coliseum arena, where a rodeo ceased activity to welcome him, and finally addressed some thousands of his letter-carriers and other interested parties in Federal Plaza.

Federal Building attaches will always remember Farley's visit. He sat through and presumably consumed his fair share of a thirteen-course luncheon. But on the way back from the Coliseum appearance he spotted a hamburger stand, insisted on stopping off for a snack of "Fair fare." Thoroughly enjoyed it, too.

Cotton Week and Chrysler Day—Coffee Day and Mountain View and Los Altos Day. Boy Scouts gave demonstrations of soap carving, and instruction was offered in the making and playing of bamboo flutes in the State Recreational area. School tours and puppet shows, organ recitals and school band concerts, art lectures and fashion shows—the program was extensive, the choice varied.

The Maharajah of Karputhala visited the Exposition officially on May 25, receiving his 15-gun salute with impassive Oriental dignity. He was attired in bejeweled native formal dress, his breast glittering with decorations, carried the bag of jewels without which no potentate of the East is completely dressed. Flanked by his heir-apparent and two military aides, he inspected the troops which were to escort him to the Federal Building for further lionizing. Silk toppers and cutaways seemed inadequate in the face of such sartorial grandeur.

Joint retreat by armed forces of the United States Army and the Royal Navy added an impressive feature to observance of British Empire Day on May 27. Sailors and marines from H.M.S. Orion, together with the ship's band, staged the British ceremony of "beating the retreat," as the Union Jack was lowered at the Federal Building. The Treasure Island Company of the Thirtieth Infantry followed with its traditional ceremony.

*Pacific area history
made Pacific House
of great importance*



Ford Day, Sierra and Plumas Day, Young Republicans Day, Santa Clara City Day, Gyro Club Day—and quite incidentally, Sunday. The 27-millionth Ford car departed for the New York Fair with due pomp and ceremony, bearing letters from Governor Olson to Governor Lehman, from Mayor Rossi to Mayor LaGuardia, from Leland Cutler to Grover Whelan. Total of 58,787.

Monday, Oakland Day, among other features. The east ferry terminal was hastened along so as to be ready for the influx. Mayor William J. McCracken of Oakland ruled as Mayor of Treasure Island. Oakland's contribution to the day's schedule helped bring one of the best Mondays of record—46,788.

Memorial Day, Tuesday, May 30. Formal Army observance in Federal Plaza at noon, services in Court of the Nations in the afternoon, with Major General Paul B. Malone (ret.) the principal speaker. Massed colors, solemn participants from American Legion posts and other veteran organizations. Retreat at the regular hour climaxed observance of the day. And a fairish holiday assemblage of 60,873.

June 1 was "Public Wedding Day"—but of course! Twelve couples were united in the Court of Flowers, with a reception following in the Administration Building. Superior Judge George Steiger read the fatal words. Twelve individual cakes, one giant cake, presents for all.

General Don Anastasio Samoza, president of Nicaragua, was received with military honors on June 2, followed by regular routine of luncheon, Pacific House reception and invitational dinner, not to overlook a nationwide broadcast in between.

Nobles of the Mystic Shrine took over on June 3, helped to draw 35,059 with their colorful parade and ceremonial. The next day was Sunday—Emeryville Day, Wine and Allied Industries Day, a Dime Day, and a fair and warm day.

State days, city days, county days, organization days—parades, ceremonies, special music, speeches and grand balls.

Buildings and exhibits dedicated by late-arriving officials. Visiting governors receive their military honors. At long last

even Father had his day. A typical specimen, sire of seven, was made Mayor of the Island, was wined and dined.

Dr. Charles H. Strub had taken over as Managing Director. He believed the Magic City needed more and better free entertainment in order to stimulate attendance, particularly night attendance, which had been sparse from the very first.

In keeping with this concept, he announced that Building "G," which had been empty, would be opened as a "Palace of Swing," housing famous "name" bands—Kay Kyser, Benny Goodman and the like. William H. Stein, vice-president of the Music Corporation of America, joined the Exposition staff as director of special entertainment.

Walt Rosener's band played for nightly free dancing in Festival Hall. The innovation caught on with the dancing generation.

The four-millionth visitor arrived on Wednesday, June 21, but was all but overlooked in the press of arrangements for what was termed a "gala Summer opening" on Saturday and Sunday, June 24 and 25. Features, in addition to new paint and fresh lights—

The largest orchestra ever assembled anywhere in the world—thousands of boys and girls, Junior Musicians gathered from the west at large—under the baton of the famous conductor, Dr. Edwin Franko Goldman; a spectacular show parade, centering on Cavalcade actors, Gayway performers, glamorous damsels: a parade of bands competing for prizes; a Sunday costume parade; strolling musicians.

The World's Fair International Horse Show, offering \$45,000 in stakes and premiums, had been billed for a run from June 30 to July 9. Some in the seats of authority were inclined to doubt its chances for success. With a troop of scarlet-coated Royal Canadian Mounted Police as a focus of attraction, the horse show became not only an artistic success, but a financial success beyond most sanguine hopes. Obviously, the tide was turning. The Magic City was reasserting its spell.

Paul V. McNutt, High Commissioner to the Philippines, enjoyed a preview of the Island, returned next day for his official

reception with guns and silk-topper. Civic, State and Fair officials feted him at a banquet and his reception in the Philippine Building was a feature of the Summer Opening.

Major General Pedro Aurelia de Goes Monteiro, Chief of Staff of the Brazilian Army, and eight high ranking officers, were guests of the Exposition with the customary military trimmings, afterward hosts at the Brazil Pavilion. Gold braid and striped trousers were much in evidence on this last of June's rare days.

A bargain "package ticket" was offered—\$5 value for \$2. It sold enthusiastically.

Came Sgt. Alvin C. York, designated by General John J. Pershing as "the outstanding civilian hero of the World War," to participate in Tennessee Day on June 29. That day was also celebrated as the 163rd birthday of San Francisco.

The four-day holiday period from Saturday, July 1 including Tuesday July 4, offered a fine opportunity to test public reaction to the reputed "renaissance" on Treasure Island. The program was full and attractive; it offered just about everything, up to and including the appearance of the famous Benny Goodman, "King of Swing," and his orchestra, playing twice daily as a free attraction.

In San Francisco Bay was the Battle Fleet of the United States Navy, all but complete in number, awesome in its panoply of power.

Majestic in the morning sun, the great ships steamed through the Golden Gate on July 1 to drop anchor at their assigned berths. Some 50,000 officers and men were aboard, all craving shore-leave—and a pay-day had been provided, quite providentially, for the visit.

Attendance figures for the four days were most satisfactory—a total of 311,916 paid admissions, for an average of better than 77,000 a day. This was the best average recorded up to that time. And it must be remembered that a uniform was an admission ticket. Thousands came from the Fleet, from Army posts, from Mare Island and Yerba Buena. Other thousands participated in the great Fourth of July celebration, admitted free.

Independence Day program was most impressive. One hundred and sixty-nine units, Army, Navy, Marines, the Canadian "Mounties," veterans' organizations— assembled on the Esplanade at the south end of the Island, and at the word of command, took up the long line of march. Governor Olson, Mayor Rossi and ranking officials of the Army and Navy took the salute in the reviewing stand. Patriotic exercises took place in Federal Plaza following the parade, with Governor Olson, Mayor Rossi and Controller Harold Boyd of San Francisco as speakers.

Twenty-six yachts set sail from markers opposite the Golden Gate in line with the Island on the long trek to Honolulu the afternoon of Independence Day. It was a memorable sight which drew many yachting enthusiasts to the Magic City.

Hawaii Day— Oregon Week— Czecho-Slovakia Day. There was no more Czecho-Slovakia, actually, but Commissioner Creel obtained permission from the War Department for military honors for Colonel Vladimire Hurban, erstwhile Minister of that country to the United States. His countrymen celebrated the day with calisthenic drills, folk dances, flag-raising and inspirational talks, despite heavy hearts.

Travel was increasing, show attendance was taking a sharp rise. For instance, Benny Goodman was playing to 60,000 a day, divided between four shows. Cavalcade and the Folies were drawing full houses. The horse shows were packing 'em in.

Treasure Island Talent Parade got under way. Auditions were held in the Chrysler exhibit in Vacationland.

July 8, Navy Day, and Governor Olson presented a commemorative plaque to the U.S.S. California. Men of Battleship Division Two paraded in recognition of the occasion. Landing forces from the cruisers swept the Island in sham battle, afterward giving exhibitions of deep-sea diving.

Salinas Day— Stanislaus County Day— Filipino Federation of America Day— but Benny Goodman continued to be top attraction. He was drawing 76.9 per cent of the total attendance!

Something new— Children's Day (13 to 18, 25 cents; 6 to 12, a dime, as before.) Helped trade, too.

Guest of honor at Engineers' Day, former President Herbert Hoover was greeted with a 21-gun salute from the Army on parade. Every minute of Mr. Hoover's stay on the Island was planned in advance — broadcast, luncheon, two receptions, banquet, inspection of exhibits. The politic Mr. Creel engineered the ex-president's tour of the Federal Building so that he missed seeing the model of Boulder (once Hoover) Dam!

Tom Sharkey, beloved heavyweight fighter of the Gay Nineties, appearing as an actor in "Cavalcade," had his moment of fame. He put on the gloves with another ex-pugilist, Tille (Kid) Herman, for a three-round bout. Tom had wanted to meet his old rival Jim Jeffries, but the former champion asked for "more time to get into condition." For the record: Tom "won"!

Argentina commemorated the 123rd anniversary of the founding of the republic, with patriotic exercises attended by ranking Federal, State, civic and military officials. A two-way broadcast to Buenos Aires created a definite link of friendship.

Attendance for the first ten days in July averaged 59,477, bringing the grand average since opening day up to 34,477, an increase of over 2,000. Total receipts of all concessions amounted to \$603,648.25. "Take" at the admission gate was \$173,461.35. The Horse Show had a gross income of \$93,596.75. Prosperity appeared to be "just around the corner" — together with the five millionth visitor. That eagerly-awaited guest arrived on July 12.

Governor Lloyd C. Stark of Missouri, accompanied by an official party, was received with customary honors on Saturday, July 15. Entertained by the City, the Exposition and the California Commission, he made headquarters at the Missouri Building that day and for Homecoming Day on the morrow.

A dog show was functioning in the Coliseum. It was Lutheran Day, Magicians' Day, Y.M.I. and Y.L.I. Day, California State Employees' Day, Rosicrucian Day, Bahai Day. Also Kay Kyser and his "College of Musical Knowledge" playing three concerts afternoon and evening, in Treasure Island Music Hall, and packing 'em in, despite Benny Goodman playing "for free"!

A draft Horse Show was running in the Coliseum. No charge—but it couldn't compete with the other Horse Show just concluded.

Hair Stylists and Scientific Astrologers; Treasure Island Talent Parade and Second Division Association; cities, groups, companies, fraternal societies—all flocking to the Magic City.

Fall of the Bastille, celebrated by San Francisco's large French colony, was marked by a colorful parade and renewed pledges to the principles of democracy. And a year hence—

But this was the Magic City, not the war-torn world beyond its walls.

Salvation Army Day—4,000 delegates marching on the Island en masse. Meeting in Festival Hall, massed band concert at night.

General Motors Day, one long to be remembered by 8,000 employees present. "Boss" C. J. Kettering spoke to a large gathering in the G. M. exhibit in Vacationland on the efforts of his corporation to advance comfort and convenience through research. Then a parade, followed by a gathering in California Auditorium for General Motors employees exclusively. Free show for children—clowns, tumblers and all. Music and special performances of Cavalcade and the Folies Bergere. Fireworks. Quite a day for the celebrants, and a great day for Exposition officials—76,000 attendance on a Saturday!

A Swine Show followed the Draft Horse Show in the California Coliseum. Bacon on the hoof drew only those interested in such matters, but the show was a distinct contribution to the livestock program sponsored by the California Commission.

Chicago Day on July 26, with Mayor Edward J. Kelly as honored representative of the Windy City. His day, which began with an official welcoming in the Court of Pacifica by Mayor Rossi, closed with His Honor driving one of the carriages in the Gay Nineties scene of "Cavalcade."

It was "Benny Goodman Jitterbug Week," but it was also the Sixth Pacific Science Congress Week, thereby maintaining a balance of sorts.

The 118th anniversary of Peruvian independence was celebrated on Peru Day, with Consul General Fernando Berckemeyer welcoming a large delegation of his countrymen. National hero of Peru, General San Martin, was toasted in Pisco punches, that unique and potent brandy of the Andes. Unfortunately for the thirsting, the toasting was strictly invitational.

Lieutenant Governor James C. McManus of Rhode Island cracked a bottle of champagne on the Rhode Island column in the Federal Building Colonnade of States. Otherwise Rhode Island Day passed according to set form.

The posthumous award of a Soldier's medal to the family of a late hero was made as a feature of the retreat ceremony of July 30. Pvt. Newton Luckie, Quartermaster Corps, was the honoree. He had been crushed to death attempting to save a civilian in a Brooklyn subway station. In 1940 the Treasure Island Company was to stage such citation ceremonies frequently.

An elaborate fireworks display was staged as an added attraction on Sunday night, July 30. In 1940 the fireworks show was a nightly feature.

Swiss-Americans from all sections of California made the celebration of Swiss Day a notable occasion. Youngsters of the bay district had a perfectly swell time for themselves participating in the "Soap Box Derby" for home-made scooters.

Devotees of the Moral Rearmament Movement invaded the Magic City on August 1 for the first phases of an ambitious program. They marched with flying banners from the Court of Pacifica down North-and-South axis to the Administration Building. There, at a luncheon gathering, they received messages from their Majesties of Great Brit-



*Bells in the Mission
Trails Building
sang of early days*

ain, from the Premier of Japan, Admiral Richard Byrd, Generalissimo Chiang Kai-Shek, General John J. Pershing and other world notables. Messages of peace were broadcast throughout the world over the General Electric short-wave radio station. Key-note of all effort was sounded by Dr. Frank N. D. Buchman, founder of the movement: "The purpose of MRA is to build a hate-free, fear-free and greed-free world." The devotees assembled on Treasure Island strove mightily—for that matter, are still striving.

Some 20,000 Boy Scouts took over the Island on August 3, marching and counter-marching, blowing their bugles and beating their drums. Demonstrations of Scoutcraft, hitherto confined to an area in Vacationland, spread to all sectors. The Scout uniform was an admission ticket, and many a trooper took advantage of that invitation.

August 7 was U. S. Lighthouse Service Day, officially opening Lighthouse Week, 150th anniversary of the service in the United States. The Lightship "Relief," generally anchored outside the Golden Gate Heads, was moored at the East end of the Island, open for public inspection, and all phases of the service's activities were on display.

The six-millionth visitor arrived on the evening of August 3. The attendance cadence was definitely quickening.

Matson Day on August 9 brought 51,527 through the portals, each and every one hopeful of winning the grand prize of the day, two round-trip tickets to Hawaii. The huge Matson liner "Mariposa" was anchored in the Port of Trade Winds, between Treasure Island and Yerba Buena, adding a new touch of the spectacular. Hawaiian music, lec-



Brazil Pavilion was center of Social life on Treasure Island

tures on Hawaii and "The Pageant of Matson Ports" in Open Air Theatre highlighted the day's festivities.

The inimitable Charles McCarthy and his "stooge," Edgar Bergen, appeared in connection with the Ted Lewis Band and variety show in Temple Compound on August 7 and 8 and literally "packed 'em in and laid 'em in the aisles."

Sweden Day — Nevada Day — Coast Guard Day — even Toastmaster and Toastmistress Day—the programs included many phases. Market Week — Texas Day — Dahlia Day—there was entertainment for all tastes.

Toy Day, when admission for youngsters was a toy that could be repaired for use by others less privileged. Thousands were to be made happy by these gifts.

Eddy Duchin Week succeeded Ted Lewis Week. The Duchin band had one of the most successful engagements of the entire musical season.

Nebraska-Union Pacific Day brought hundreds to the Island. Alaska-Yukon Day caused many an erstwhile "Sourdough" to "mush" over to the Magic City. Swedish-Americans staged a colorful pageant.

The New York Fair dispatched a shipment of gardenias—the sort Grover Whalen wore as a boutonniere—to Treasure Island. The Hall of Flowers sent back lilies.

Leading Families Day (Smith, Johnson, Brown, Miller, Anderson, Williams and Jones eligible) brought the clans flocking. Prizes were awarded for largest family present, husband calling, prettiest girl or woman, homeliest man and so on.

Ed Preston of the Olympic Club circled the Treasure Island Marathon course (5.7 miles) in 22 minutes, 9 8/10ths seconds. Disgruntled roller-chair boys claimed they could beat that any time.

Former residents of Connecticut turned out in record number to welcome Governor R. D. Baldwin on Connecticut Day.

Marguerite Skliris (Miss San Francisco) was duly selected Miss Treasure Island over pulchritudinous competition. She went on to Atlantic City and finished high in the judging.

Lieutenant General Albert J. Bowley received full military honors in recognition of his recently acquired rank.

Paul Mantz thrilled thousands with a "death defying" terminal velocity dive as a feature of Aviation Day. Army and Navy planes staged mock warfare.

Treasure Island's lakes and lagoons became "Lake Michigan" for Michigan Day. A Norwegian peasant wedding ceremony featured Norway Day. The Pacific Coast Championship Regatta drew both yachtsmen and yachting enthusiasts.

Winners (at long last) of the Treasure Island Talent Parade — Paul Bohigan, boy tenor, and Miss Grace Fettes, San Francisco coloratura, gave a farewell performance before heading for further trials in New York.

"Beaver Day" brought wondrous crops of whiskers for judging. And there was a Sheep Show on at the California Coliseum.

Malicious, popular old distance horse, was feature attraction of Arcadia Day.

Emporium friends and employees celebrated their day with a picnic and sports.

Admiral Harry E. Yarnell, retiring commander in chief of the United States Asiatic Fleet, found Treasure Island a pleasing contrast to war-harried Shanghai.

The seven-millionth visitor arrived on August 23, just 20 days after the six-millionth. This was more like it — the shortest interval yet between these significant occasions. An end of the month report revealed that the Exposition was operating at a profit of \$700,000 monthly, that over ten millions of dollars had been spent on the Island by Fair visitors.

The Labor Day week-end, always a significant date in the carnival business, brought even greater encouragement. Three of the best days of Exposition record brought 274,799 paid admissions to the Island — 59,061 on Saturday, a startling 123,442 on Sunday, 91,756 on Labor Day itself. This was an average for the three days of 91,599.

What drew them? Well, there was Jack Benny and Mary Livingstone, the popular radio comedians, appearing before Phil

Harris' orchestra, for one. And what special events? A Welsh Eisteddfod, Master Barbers of California, Negro Day, Amador County Day. No outstanding attraction there, one might say. Must have been the combined attractions of the Magic City and the holiday — that and perfect weather.

The American Federation of Labor held an observance of its day in Festival Hall — but that could hardly account for the presence of over 91,000. The answer was that the show was "taking on."

Next big day was Admission Day, September 9. The Bank of America chose this date for its celebration. Thousands of its employees and friends came from all sections of the State.

The Treasure Island Branch, which kept most "un-banklike" hours of from 10 a.m. to 10 p.m., was headquarters. A variety show, with drawing for cash savings accounts, and a huge fireworks display featured the funmaking. Over 68,000 attended.

Brazil Day, the 117th anniversary of the coffee empire's independence, was observed at the Brazilian Pavilion, with Mrs. Getulio Vargas, wife of the president of Brazil, and her daughter and son-in-law as honor guests. Brazilian wine was opened for visitors to toast the occasion and a short-wave broadcast enabled Brazilians to address their homeland.

The outbreak of the War in Europe brought announcement of the immediate closing of the Johore Temple. Other foreign participation that might have been expected to be affected remained undisturbed for the time being. With grim irony, and at the same time a strong sense of showmanship, the Estonian Village management installed rubber-band boundaries around Germany on its large map of Europe in front of the concession. As Hitler's legions conquered, the flexible boundaries were extended.

A truly marvelous jade exhibit was installed in the Chinese Village. Valued at millions of dollars, it attracted tens of thousands of visitors through its artistry and beauty.

A series of "Peace Days," on the theme "Keep America Out of War" was inaugurated.

The management sponsored drawings for automobiles as an attendance stimulator. Not but what the influx was fairly steady.

School tours and Contra Costa Day. Von Steuben Day and City of Los Angeles Day. Mayor Fletcher Bowron issued a proclamation calling upon Angelenos to join the delegation of visitors which he headed. They did, in some number, and had them a real time.

The eight-millionth visitor arrived on September 14, 22 days after the seven-millionth.

Grand Hotel Day on September 20, sponsored by the California State Hotel Association. Ten thousand employees and executives as a nucleus, total attendance of 40,041. Rather small house, considering the prizes drawn for—two free round trips to Hawaii and ten days room and meals for two at the Royal Hawaiian Hotel—a \$500 fur coat—a week's vacation for two at Del Monte, Coronado, Yosemite and San Francisco.

Autumn Festival, September 22-24. Quilts and coverlets, pies and cakes—an old fashioned County Fair set down in the middle of a large International Exposition. Rural Olympics, in which contestants vied at old-fashioned sports, from horseshoe pitching to pie-eating; a ranch-hand's pentathlon, for speed and strength in accomplishing the common chores. Old time fiddlers, square dance teams and bands—rock-drillers, sheep-shearers and song contests. The "back country" came to the Fair, and the urbanites joined in the fun with zest.

International Day, a featured date on the Autumn Festival calendar, brought a pageant participated in by the foreign-born of San Francisco and the bay district. Each group of nationals strove to outdo the other in completeness and beauty of its offering. The result was an assemblage of color, song and dance seldom equaled in Exposition history.

San Francisco Day on September 30 featured a "treasure hunt" for patrons throughout the Island, open house in the San Francisco Building, musical events, a parade and aerial attack demonstration, a reception, fireworks and other features. John Charles Thomas and the San Francisco Municipal Chorus pre-

sented a rain-drenched night concert in Temple Compound. Despite heavy planning and arranging by committees, attendance was somewhat disappointing, 50,110.

September closed with a grand total attendance of 8,512,779.

The month of October was to see this figure increased by almost two millions. Announcement of an earlier closing than scheduled, together with a concentration of entertainment features planned for the next two months into less than one month, must be held responsible for this remarkable influx of visitors.

Strangely enough, October was to see one of the days of lowest attendance (Monday the 2nd, 11,776) and also the day of greatest attendance, the latter not to be surpassed until Closing Day of 1940. This last was Safeway Day, on Sunday, October 8, when 187,730 persons jammed all facilities leading to and on the Island.

Hitherto large organizations had been privileged to purchase Exposition tickets at a reduced rate—25 cents minimum—for use of members or employees. A special deal enabled Safeway Stores to pass this saving on to their customers. Some few thousand additional visitors had been expected, but nothing like the surge of humanity that ensued. Automobiles were parked along the avenues of the Exposition for the first time on record; there was no more room in the regular parking lot. Eating places ran out of food; even the lowly hot dog could have sold at a premium. No one expected such a crowd, so no advance preparations had been made for its accommodation.

How to account for it? Might give Bing Crosby an assist on the play. He made an appearance in Temple Compound with the George Olson band, and was greeted by such a throng as he never played to before or since. They even crowded the roofs of adjoining buildings. But the real answer was the 25 cent ticket.

October 12, Columbus Day, was marked with an observance by the Knights of Columbus. It was also Alameda County Day, with a generous attendance from the East Bay and ceremonies in the Alameda-Contra Costa Court.

The nine-millionth visitor had arrived on the previous day.

Woman's Day, on Wednesday, October 25, brought the next over-hundred-thousand day, when 111,839 paid to enter the gates of the Magic City. Woman's Day is described in another chapter.

The ten-millionth visitor arrived during the course of Woman's Day festivities. A goal of "one more half-million" was set by the optimistic—and all but realized, as the crowded entertainment and special events program carried through the final days.

At length the final day, Sunday, October 29th.

It started out like any other Sunday—except that the rush of early attendance was heavier than usual. Over 17,000 had checked in the first hour, over 35,000 the second hour. By 3 p.m. there were 101,383 on the Island. It was beginning to look like a repetition of "Safeway Day." But it wasn't quite. Final casting of accounts found 147,674 registered.

Mindful of experiences on Opening Day, newspaper and radio stations were kept apprised of the traffic situation. They in turn notified the public that the roads were open and accommodations adequate. Even so, many thousands stayed away, fearful of a "crush."

It was hardly what you'd call a merry crowd. Say, rather, a reminiscent crowd. Thousands strolled through courts and gardens, drinking in their beauty thirstily, as though to create a mind picture which time might not erase. The shows drew well, the "name band" concert (it was Count Basie and his Sepians of Swing) attracted its usual throng.

But the crowd was waiting for something else—and waiting with a lump in the throat, if truth be known.

Came twilight and the lights went on. The nostalgic thousands reveled in the glowing beauty of the Court of the Moon and other favored spots.

Came at last the closing hour—11:45 p.m. Solemn and hushed, a huge throng gathered in Federal Plaza.

President Cutler stepped to the microphone. His voice trembled with understandable emotion as he bade farewell to Treasure Island, presumably for all time.

His message was brief, but telling:

“The Golden Gate International Exposition was created by the people of the United States of America and the foreign friends of America. This Island was a dream of many—states and cities and counties, and boys and girls and men and women. No one has to dream about it any more. Here it is!

“Lights are made by men in beauty, and last for just a little while. Memories come from God and live forever. So will our memories of this beauty live until Time’s End.”

From the top of the Colonnade of States an Army trumpeter blew the first bars of “Taps”—perhaps the most poignantly sad and moving of all simple music. Another bugler, stationed on the Arch of Triumph across the lagoon, answered as though in echo. The last note was sounded. The Thirtieth Infantry Band broke into “Star Spangled Banner.” The Treasure Island Company snapped to “present arms,” Slowly, lingeringly the National colors and the Exposition standard were hauled down from their lofty poles. The Magic City was in complete darkness as, one by one, the glowing lights on courts and buildings faded and flickered out.

The Treasure Island Company marched off at the quickstep behind its band, blaring a brisk march. In the barrel of each rifle was a tiny light, sole illumination of a Magic City that was.

The Gala Days of '39 were over!



CHAPTER XVII

The Months Between

THERE WAS TALK—much talk—of re-opening the Exposition for a second year run even before plans were consummated for its closing ahead of schedule on October 29.

Late in August, Mr. Philip H. Patchin, of the Board of Management, admitted that such a consideration was being studied by the Board. Admitted it somewhat unwillingly, withal, since it was felt that premature announcement of such activity might tend to discourage currently gratifying attendance.

When Hitler's legions marched into Poland, it was felt that "war dooms a second year." Nevertheless, newspapers—the *San Francisco News* and the *San Francisco Examiner* in particular—took up the matter in their editorial columns and urged serious consideration. At the instigation of the late editor of the *News*, William N. Burkhardt, a comprehensive report was prepared which pointed out advantages and disadvantages of a possible second year run, and indicated costs and how such costs might be financed.

At the request of the Board of Management, H. C. Bottorff prepared a tentative estimated budget of \$1,650,000, as the amount required for rehabilitation of buildings and grounds, expense of reselling exhibitors and concessionaires, promotion, publicity, and administrative costs. This tentative figure was later revised downward to \$1,418,000. It was further estimated that operating costs for all departments for a four months' period would be \$3,340,000.

Pressed for their reaction, the members of the Board of Management stated the plan was being studied so that "if pressure is brought on the management to stage a fair again next year, we

will be able to say that it will cost 'X' amount of dollars." It was their idea that attendance during the closing weeks of the '39 season would be the final criterion as to whether there was sufficient public demand to warrant continuance in '40.

Hotel and transportation men met at the Chamber of Commerce with Exposition and Chamber officials in mid-September for further discussion of the possibilities of reopening. The Exhibitors' Association held a mass meeting on the Island at the same time, and reported they did not feel the project was "financially sound."

Nevertheless, favorable sentiment grew, fanned by persistent newspaper support. George D. Smith, who was to prove the ultimate savior of the situation, asked appointment of a Citizens' Survey Committee by Mayor Rossi. Mr. Smith saw four ways of financing such a deal—aid from the Federal Government, a City bond issue, a State bond issue or legislative appropriation, private contributions.

The San Francisco Board of Supervisors passed a resolution to place on the November 7 ballot a "declaration of Policy" as to whether or not there should be a "Fair in Forty."

By the third week in September, Dan London, heading a committee that had been delving around the monied centers, reported that potential subscriptions were still a million dollars short. However, hope was had in the fact that hotel men were reported ready to toss \$300,000 into the pot.

Director Charles Strub had set October 31 as a tentative deadline for raising of the \$418,000 required before the Board of Management could even consider running for a second year.

On September 27, the 1939 Board of Management cleared its skirts of further responsibility for a second season by voting to "suspend operations definitely and finally this year." However, the door was left open. The official announcement stated that if a 1940 season were to be provided for, "at least \$1,418,000 in new and free money must be on hand by October 15."

The *San Francisco Call-Bulletin* commented editorially:

"The problems of raising such a large sum for such a purpose

are very great, and while the committee itself is optimistic, those closest to the Fair management believe that only a miracle can produce a re-opening of our Exposition for three or four months next year.

“The point is then: See The Fair Now!”

The Board of Management must have agreed completely with this admonition and the psychology behind it. Within a week came announcement of final closing on October 29!

Meanwhile, there had been another meeting of 1940 enthusiasts at the San Francisco Chamber of Commerce. On September 30, Marshall Dill, then President of the Chamber, announced the creation of “The 1940 Exposition, Inc.,” a group consisting of Felix S. McGinnis, Vice-President of the Southern Pacific Lines; United States Commissioner George Creel; Henry Q. Hawes, advertising man; George D. Smith and Dan London, hotel men. The drive for contributions to make possible the 1940 re-opening was to be conducted by Ray W. Smith, who had been employed for the solicitation of funds in the original subscription campaign in 1936.

The “Fair in Forty” group went to work, courageous and optimistic. Progress was slow, results none too gratifying. Mr. London reported, following the passing of the original October 15 “deadline,” that \$700,000 in cash and pledges had been raised, that more was in sight, that the committee felt “sufficiently encouraged to go on.” Further time was granted, with no deadline set.

Mayor Rossi found a way to pledge \$250,000 in City funds for the cause. It would have to be approved by the Board of Supervisors in the 1940 budget, which meant that it could not be provided until the following July—but the pledge was invigorating to flagging enthusiasm. Commissioner Creel had consulted with President Roosevelt, and the committee felt that a Federal appropriation of \$1,500,000 might be forthcoming. But there again, arose the problem of waiting for Congressional action. The need was current, and acute.

Gaining some slight encouragement from the persistent ef-

forts of the Fair in Forty group, certain Exposition creditors discussed a deal whereby \$250,000 of the monies owed them and held for them by the Exposition company might be "tossed into the pot" for '40 as a guarantee of the contribution promised by the City. Then word came from a meeting held on October 25 that the Forty group had only \$950,000 pledged or collected, including the City's quarter million. And that, it was pointed out, was *not* a definite commitment.

The situation was becoming complicated.

While tens of thousands thronged the Magic City for what might well have been the last time, October 29, 1939, the Board of Management mulled over 1940 prospects once more.

It was not a pretty picture. The largest group of creditors, including the banks, announced that it "would make no commitment for 1940 until sponsors have raised \$1,110,000." Approximately \$950,000 had then been pledged. Exposition officials disclosed a loss of \$5,000,000 between opening day, February 18, and May 1, and a profit of some \$2,000,000 from May 1 to closing day. This meant a net loss of \$3,000,000 attributed to premature opening of the Exposition.

Slightly more propitious was the attitude of certain creditors who favored "ploughing back" for 1940 about \$500,000 held in the Exposition treasury in their interest. They foresaw possibility of a much larger return on their claims if the Exposition were to run a second season with any degree of success. The contractor creditors were particularly sold on this idea, and called all other creditors into joint conference to consider the possibility of re-opening. They reported that "a majority of the creditors agreed that continuation of the Fair in 1940 will be to their best interests."

But the so-called "lending group"—the banks and other large creditors, who held 63 per cent of the outstanding claims against the Exposition—could not share that optimistic viewpoint. That group declared unequivocally that it would not fall in with the other creditors and demanded assurance of \$1,100,000 "in cash or bankable equivalent."

The Exposition management had been able to pay off 20 per cent of its five million dollar debt arising out of the premature opening still retaining the wherewithal to pay approximately another 20 per cent. It was from these funds that the creditors, who had become supporters of the Fair in Forty group, hoped to secured the \$500,000 they proposed to "plough under" for future harvest.

Despite the attitude taken by the "lending group," the contractor creditors on October 31 voted to leave the amounts due them from the '39 Fair intact and assign them to the Fair in Forty committee. Exhibitors and concessionaires were standing by, awaiting developments.

At a Fair in Forty mass meeting in the Supervisors' chambers in the City Hall, some 300 civic leaders voiced enthusiasm for re-opening. But more than mere enthusiasm was needed at this point.

A November 14 deadline for the campaign had been set by the Board of Management at last consideration. The day came and passed; an extension was requested and granted. Discourag-

San Francisco's host building was one of the finest on the Isle



ing reports were forthcoming from the Ray Smith organization. Exhibitors and concessionaires were becoming restless.

The Bankers' Committee reported on November 22 that the Fair in Forty fund was far short of its goal, and that the Island would not re-open. Dan London, heading the finance committee, dropped out of active participation in its affairs, in keeping with a "gentleman's agreement" between himself and the Bankers' Committee to abandon the campaign if the necessary money could not be raised by a given date. The indefatigable George Smith carried on, refusing to concede failure.

Then came signs of interest from an unexpected source.

Billy Rose, the New York impresario, wired that he stood ready to put up a million dollars in cash, contingent upon being given control of the 1940 Fair. Subsequent reports from confidential agents indicated that Rose was quite ready to raise his bid to \$1,560,000 or even more. Later, the "Mighty Mite" of the show world was to propose lending \$2,000,000 to a San Francisco committee authorized to run the Fair, with Rose to be installed as General Manager. He was ready to fly out in person, prepared to sign a check.

A little more than a week before closing day, attorneys for the Exposition had appeared before Federal Judge Louderback, petitioning that the San Francisco Bay Exposition, the sponsoring corporation, be taken into "protective custody" by the Referee in Bankruptcy, in order to assure "a more orderly distribution of assets." This petition was granted, but appearance before the referee had been postponed pending development of plans for 1940. Now that it appeared such plans had reached a stalemate, the Board of Management and the Creditors' Committee announced an agreement that liquidation plans for the Exposition corporation would be filed with Referee Burton J. Wyman forthwith.

On December 1, President Cutler announced, on behalf of the Exposition corporation: "By action of the Executive Committee of the Board of Directors, the Fair will be liquidated." George Creel sent word from Washington to the effect "the

President favors a 1940 Fair" — but it seemed almost too late to do anything about it, even with such support.

Contractor creditors announced that they would not oppose liquidation, despite their enthusiasm for a 1940 season, since it appeared "impossible to raise the necessary funds for the re-opening." Some exhibitors began to dismantle their exhibits. Others stood by, still hopeful.

It was at this point that Billy Rose came up with his two million dollar offer. It was not accepted, but it was regarded as sufficient of a trend to cause postponement of liquidation proceedings pending before the Referee in Bankruptcy.

Then George Smith pulled a rabbit out of his hat. He had been carrying on, more or less under cover, ever since Dan London had officially dropped out of the fund-raising campaign. On the evening of December 9, he took the final courageous gamble. Backed up by John Cahill, leader of the optimistic contractors' group, he announced that more than sufficient money had been raised to make possible a re-opening of the Exposition in May of 1940. Newspapers of Sunday, December 10, featured this startling news on page one — and the die was cast!

Next morning the switchboard at the Fairgrounds was fairly swamped with calls. Scores of actors lined up in front of "Red" Vollman's all-but-deserted "Cavalcade" office, demanding to be put to work. Sixty-nine concessionaires held a meeting and voted to raise \$200,000 for the cause. It was not quite that much in the final showdown, but the amount eventually turned over to 1940 Exposition, Inc. was nonetheless definitely a lifesaver.

The California Toll Bridge Authority, which had profited greatly in '39 from Exposition trade, voted to "purchase" the Yerba Buena approach to Treasure Island as a means of giving the Fair in Forty group a needed \$100,000. The Bank of America pulled away from others of the "lending group" and announced that it would not attempt to liquidate its loan of \$220,000 to the '39 Fair, but would string along with the '40 project. With this added assurance, the Bankers' Committee agreed to accept the George Smith plan.

Details, legal and financial, of the 1940-reopening having been agreed upon, George Smith posted a check for \$125,000, furnished by concessionnaires, with Referee in Bankruptcy Burton J. Wyman as a guaranty of good faith. The press waxed duly enthusiastic.

The order extending the Fair through a 1940 season was signed on December 22 by Referee Wyman. Like an "All Clear" signal following hours of struggle in the face of apparently inevitable defeat, the siren in the Ferry Building tower screamed the glad tidings throughout the bay district.

The Executive Committee then increased its membership from nine to fourteen members, and answering the roll-call were Messrs. George W. Brainard, John R. Cahill, Alfred J. Cleary, George Creel, Leland W. Cutler, Marshall Dill (ex-officio), Clarence B. Eaton, John F. Forbes, Edward H. Heller, Harry Hilp, Dan London, D. M. Messer, George D. Smith and Russell G. Smith.

The Executive Committee named sub-committee chairmen. The bandwagon was loading, and various citizens, who had been advocating immediate demolition, hastened to clamber aboard.

"Miracle Man" George Smith spoke before the first committee meeting of the 1940 Fair, that of the Promotion committee. This loyal group had stood fast in ranks throughout the campaign for reopening, and forthwith voted to launch an aggressive promotion campaign.

On January 3 of the new year, the election of Marshall Dill, then president of the Chamber of Commerce, as President of the 1940 Golden Gate International Exposition was announced. Leland Cutler, who had



*Workmen prepare
"Pacifica" for her
regal role in 1940*

served in that office from the very first, had asked to be relieved of his exacting duties.

The next day, William W. Monahan was appointed General Manager. Previous experience as an executive in the Exhibits and Concessions Department during the organization period had familiarized the new General Manager with many of the problems he was to face during the months to come. He selected his key staff men carefully, delegated to them authority over and responsibility for their own departments.

Raymond C. l'Heureux (happy as the name implies!) was appointed Assistant *to* the General Manager. The "to" was inserted at his own insistence. He said it gave him a freer hand.

Ray's principal responsibility was to function as liaison between the Exposition Corporation and the California Commission. Whenever he appeared at the latter headquarters, one of his cronies — Jim Smythe, Rusty Mikel, Bob Penfield or Claude Cooper — would ostentatiously pass the word along: "Lock up the safe — l'Heureux is here to talk us out of some more dough!"

Only those close to the situation can realize the problems faced by the management during those early months of 1940. As the average citizen saw it, the Island was there, the buildings were there — so why not open the gates and let the show go on? But it was not quite that easy. True, the physical aspects of the Magic City were more or less intact — and the buildings had come through the winter months in much better condition than had been anticipated. But a new show had to be created, a completely new and different show in most instances. Some exhibitors had stood by, hopeful of a 1940 re-opening — others had abandoned the project and apparently



*Colombia Pavilion
was located in area
for Latin America*

were not interested in renewing contracts. The Gayway concessionaires had come through with a contribution to the Fair in Forty committee which actually turned the issue—now, quite naturally, they expected to operate on much the same basis as in 1939. And their shows needed refurbishing in many instances.

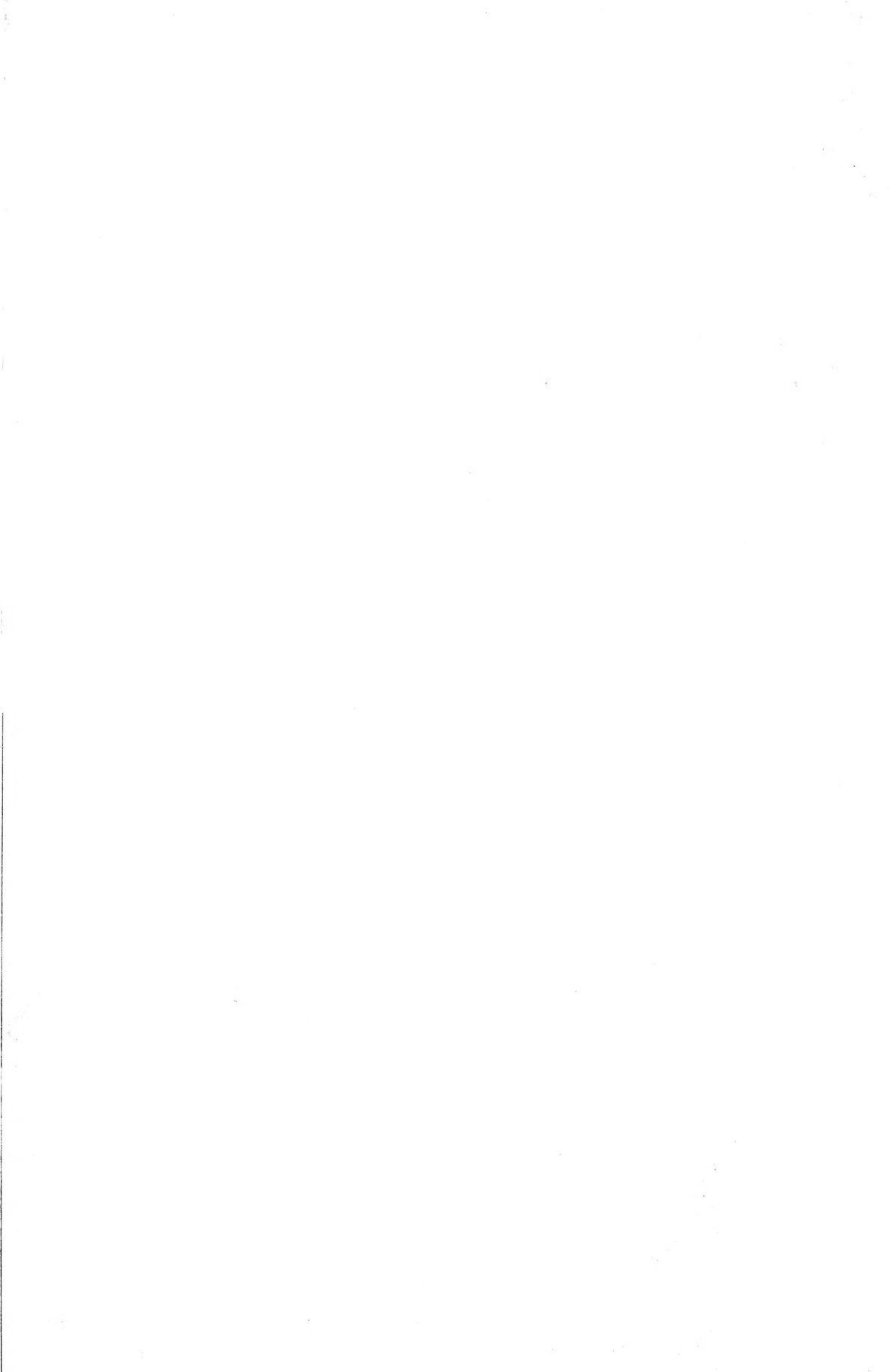
Was it to be Treasure Island again, or “Pleasure Island?” Certain exhibitors and potential foreign participants resented that latter designation, as intimating a strictly carnival or “Coney Island” atmosphere hardly in keeping with national dignity and higher ideals of service and salesmanship. The first duty of the Promotion and Publicity Department was to erase that misconception from the public consciousness.

What of foreign participation? The war in Europe—San Francisco seemed fated to have its Exposition complicated by wars!—made necessary the withdrawal of British Empire participation, Australia, New Zealand, British Columbia, Johore. The Netherlands East Indies and French Indo-China were to follow. The Philippines and Hawaii were unable to return for a '40 showing. New emphasis had to be placed upon Latin America. And here, in several instances, although the spirit of neighborly co-operation might be strong, the financial structure was weak.

What of the State of California's participation? Opposition to spending was developing in the Legislature, and without an appropriation from the State, the Fair in Forty could hardly hope to carry on. “If your own State refuses to participate, how can you ask us to join your venture?” might well have been the logical question of foreign nations and large exhibitors approached by Exposition representatives. The State contributed generously eventually—but it was an epic struggle for a while.

What of Federal participation? What about a new setup for the Palace of Fine Arts, bereft of the Italian Old Masters which had been such an outstanding attraction the year before? What of a new entertainment plan? What of a new promotion and publicity program to inform a none-too-interested world that the San Francisco Fair had not ceased to exist when it closed a

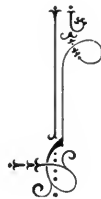




month earlier than scheduled the previous October, when it had placed its affairs in the hands of a Federal court, when backers of a second year's run had failed in their original efforts, when it was off, then on, then off again, and finally definitely billed to re-open on May 25?

Although there was a clear enough heritage from the 1939 Exposition to the 1940 revival, there was no direct line of continuity between the two. This is a distinction that should be borne in mind. The 1940 Fair was virtually a new venture in the old buildings on the old site. A new plan of operations had to be created, new attractions had to be secured, old structures had to be given new beauty and color.

The publicity department fell back upon a hackneyed word and called it a "Streamlined" Exposition. There was more significance in the term than might be imagined. Where the previous management and administration had had three years in which to complete the show, the 1940 management had to conceive and build an entirely new and different show, all in the short space of slightly more than four months. Time was the essence of all contacts and contracts during that hectic pre-operations period.



CHAPTER XVIII

The Golden Forties

EVENTUALLY AND INEVITABLY came The Day — May 25.

In keeping with the lighter touch typified by the “Fun in Forty” theme, a studied informality was sought for at least the preliminaries of the second year opening ceremonies. The program differed materially from that of the first year, in that official ceremonies were to start at 7:30 p.m., in order to feature one of the chief attractions of the new “Streamlined” Fair, the refurbished lighting system.

However, since customers were bound to come earlier in the day — and the management saw no valid reason why their profers of admission fees at the gate should be refused — some arrangements had to be made to mark the occasion.

The proverbial bombs bursting in air announced at 9 o'clock in the morning that the Island was still there and re-opening for business. By 10 o'clock an impressive line of automobiles was backed up the causeway from the main gate, awaiting the lifting of the barrier. This was accomplished with due pomp by President Marshall Dill, in the full regimentals of silk topper and cutaway befitting the chief executive of the Exposition. Accompanied by Miss Lila Deane (Miss Exposition) and with Miss United States (personified by Miss Barbara Dean) looking on interestedly, Mr. Dill cut the silken ribbon across the roadway and pronounced the 1940 Golden Gate International Exposition officially open.

(It might be remarked in passing, strictly as a matter of record and not with any intent to discern a mote in the neighbor's eye, that it was not necessary to repeat this procedure several times for the benefit of the newsreels and the unseen radio

audience, as was the unfortunate occurrence when the New York Fair had resumed business at Flushing Meadows some two weeks previously! Mr. Dill snipped the ribbon clean on the first try.)

So that clients coming by ferry from San Francisco and by bus from the East Bay might not feel slighted, Hawaiian instrumentalists and dancers extended welcome at the ferry slip, and Spanish entertainers performed a similar function at the bus terminal on Sunset Bridge.

The Gayway folk staged their own opening ceremonies under the new arch over the entrance to that sector, and at high noon in the Court of the Seven Seas, little Miss Suzanna Foster, the Paramount Pictures starlet, and Miss Exposition broke a large golden paper seal of the Exposition to further indicate that this was the day.

Troubadours and strolling players maintained the tempo throughout the early afternoon. Then, as promptly on schedule as heavy traffic conditions would permit, came the Golden Forties Fiesta parade, converging on the Island from both ends of the San Francisco-Oakland bay bridge.

When the parade was winding its route along the main avenues of the Island, the younger generation was holding an opening ceremony of its own in the Court of Reflections. There a colorful little performance entitled "Swing Wide the Golden Gates" was staged by the active production division of the Special Events department, with tiny Joaquine Bascou of Oakland, well glamorized for the occasion, functioning as "Baby Streamline." She had all the airs and graces of her somewhat older cohorts.



*Leland W. Cutler,
Mr. & Mrs. Tibbett
and T. J. Watson*

The Fiesta Parades having been duly reviewed and judged, the colorfully costumed participants began mingling with the ever growing throng, catching a performance of the thrill circus which had been set up in the Open Air Theatre, inspecting the Gayway, checking on some of the exhibit palaces, and otherwise amusing themselves.

Long before twilight thousands of the more provident were beginning to file into seats provided for the general public for the main opening ceremonies, row upon row of benches stretched the length and width of Federal Plaza. As the opening hour neared, other thousands of latecomers overflowed into the stands at the East Towers, flanking Temple Compound, on the far side of the Lake of the Nations. They were much too far away to see, but at least they might hear, since the public address system was to carry every word spoken on the great stage to the far corners of the Island.

Guards did their conscientious best to keep the reserved sections set aside for the more-or-less fortunate holders of official invitations inviolate. It was a task, and a difficult one as the growing mob sought to surge forward. But, by and large, the peace was preserved.

The great stage had been set up in front of the main entrance to the Federal Building, with the Concourse of Commonwealths kept clear for traffic. That was a mistake, as was to be evident later on.

At long last was evening of the first day, and darkness was upon the face of the waters. The show could be staged against a fitting background of night.

As the final ceremony on October 29, 1939, involved lowering the Stars and Stripes (and incidentally



*President Dill in
opening ceremony
of 1940 Exposition*

the 1939 Exposition standard) to the sounding of "Taps" by Army buglers, while the Treasure Island Company of the Thirtieth Infantry rigidly observed military formalities, so did the re-opening in 1940 have its martial touch. Army authorities broke precedent to consent to a retreat ceremony at midnight in 1939. In 1940 they further shattered tradition by participating in a reveille and flag raising ceremony at 7:30 in the evening.

Under the able supervision of then-Major R. C. Lehman, Fifteenth Infantry, liaison officer to the Exposition for the Ninth Corps, and his adjutant, then-Lieutenant A. G. Elegg, Thirtieth Infantry, the Army's participation had been timed in advance to the split second. Captain W. L. Burbank commanding the Treasure Island Company (this year recruited by rigid selection from the Third Division, rather than from the Thirtieth Infantry exclusively) was to march his troops onto Federal Plaza as Guard of Honor to Governor Culbert L. Olson at a certain given cue. The first blast of the nineteen-gun gubernatorial salute to which His Excellency was officially entitled at his first appearance on the Island, was to be touched off at the signal from an

*Gov. Olson at radio
as Dill and 1940
Beauty await turns*



electric buzzer to be pressed by a Lieutenant closer to the stage management operations.

But alas for best-laid plans of trained and co-operative tacticians! Something had to go wrong—was bound to, by all the laws of probabilities.

Through some conflict in radio network schedules, Governor Olson was called upon to broadcast from the main studio in the California Auditorium, adjoining the scene of the evening's principal activities, prior to making his public official appearance. Lieutenant Elegar, his watch synchronized to the second, was there to accompany the Governor to his place of honor following the escorting troops.

The broadcast was finished "on the nose," Governor Olson came out of the studio, his military aide greeted him with a click of the heels and a snap of the saluting hand to the cap brim. Almost simultaneously there was the unmistakable roar of a blast from a 75 millimeter field piece. Then, at the proper five-second interval, another—and another. Lieutenant Elegar all but swooned in the enveloping folds of his dress cape. Somehow or other the saluting battery was going off ahead of schedule, with no troops drawn up in receiving line, and Governor Olson a hundred yards away!

How it had all happened was simple enough. Some luckless wight had an idea that the signal system should be tested in advance, just to be sure that it was in working order. So he pressed the button. It was working, right enough. The nervous young Lieutenant in command of the artillery detail lifted his saber on high and shouted "FIRE!" in instant response to the very first buzz. A couple of blasts later, seeing neither



*Sheriff Biscailuz in
lead of parade for
Los Angeles Day*

honor escort nor escorted honoree, he realized that something was amiss, so hastily ordered "Cease firing!"

Finally aware of what had happened, he rushed back to Camp Hunter Liggett, broke into the "magazine," and hastened back "on the double" with more saluting shells. By the time Governor Olson had been rushed to the scene of honors, the troops stood stiffly at attention, the guns boomed out their salvo of nineteen, and all was quite fit and proper, according to regulations made and provided. No one knew the difference — not even the Commanding General, who afterward proffered deserved congratulations to his officers. The superfluous explosions were charged off to the programmed exuberance of the Exposition's Special Events Department.

Bugles sounded "To the Colors." Eighty-five thousand men, women and children rose to their feet. The Thirtieth Infantry band broke into the stirring chords of the National Anthem. The colors rose slowly to full staff on the towering flagpoles before the Federal Building, billowing gracefully before a gentle evening breeze, glowing proudly in the bright beam of spotlights.

A second or two of solemn hush, then a thunder of applause. Again Treasure Island, stronghold of peace and security, haven of culture, of light and laughter in a war-torn, blacked-out world, had opened its gates and its heart to its neighbors of the Pacific Basin.

The stage lights flashed on. Came beautiful damsels in suitably diaphanous attire, to carry out episodes of a Pageant of Light — light through the ages. Miss Exposition and her attending court took their seats on throne and dias. Those near enough to see gasped in appreciation. Governor Olson, Mayor Rossi, President Marshall Dill and other notables were in their places on one side of the stage.

From the ice-bound wastes of Little America a member of the Admiral Byrd Antarctic Expedition spoke to the assembled throng by short-wave radio. As the message came over the public address system, the more imaginative might have interpreted the rumble of static as the roar of a polar storm.

Antarctica signed off. The pageant narrator took up the cue. "And now—let there be LIGHT!" he cried dramatically.

There was a stage wait—a long stage wait—an increasingly embarrassing stage wait. Eventually there was light, according to the script. But not as dramatic in arrival as originally conceived.

The narrator hastily turned to consideration of other matters. The show went on. A harried stage-manager excitedly demanded to know what-the-what.

For, according to all previous arrangement, checked and double-checked, star-bombs, carrying enough magnesium to light the entire bay area and enough decibels of explosive sound to shatter the evening quiet for miles around, were to have burst in air on the cue-word "light."

The pageant-director had pressed the electric switch as the cue was spoken—but nothing happened. No time then to ask the reason why. Later the mystery was explained.

Seems a stray customer had slipped under the ropes and made his way through the Colonnade of States in the Federal Building forecourt, seeking a more advantageous view of proceedings. A guard ordered him to halt, but he refused and took to his heels. The guard gave chase. Between the two of them, they managed to kick loose the wires that connected the stage-director's switch with the bombs in question, lying ready and waiting out on the Esplanade back of the Federal Building. No connection—no bombs.

But then, nobody except those who had worried over the program knew the difference. Miss Exposition and her court smiled their prettiest, The Forty Fair Girls (count 'em—40!) went into their intricate terpsichorean routine. "The night shall be full of music" had been the promise—and it was so ordered and carried out.

The President of the Fair in Forty spoke briefly and tellingly. The Governor of California and the Mayor of San Francisco gave greetings from their respective seats of authority.

It had been hoped that President Roosevelt might speak directly by radio, finally pressing a key to turn on the lights. But

the President had declined a similar chore for the New York Fair, so found it necessary to send regrets to San Francisco. Instead, his representative on Treasure Island, Federal Commissioner George Creel, climaxed his short address by reading a congratulatory telegram from Mr. Roosevelt.

The Pageant of Light was nearing its finale. Languorous beauties moved slowly toward mid-stage, posturing studiously. At the top of the broad terraced platforms rising from the main level there arose a glass-like column shimmering with all the colors of rainbow light. From this brilliant setting little Suzanna Foster stepped forth. Her bouffant frock carried out the rainbow theme she had just quitted. She bore herself proudly, confidently as she stepped down-stage toward the microphone. (And not two minutes before, trembling with quite understandable stage-fright, nervously clenching and unclenching her fingers to curb an almost irrepressible desire to chew her nails, the hapless Susie had all but sobbed to confidants: "I can't do it! I just CAN'T face all those people! I'm scared to death.")

She smiled in childishly graceful pleasure in acknowledgment of welcoming applause, nodded professionally to the orchestra leader, and lifted that remarkable young voice of hers in song. It was Victor Herbert's familiar aria, "Kiss Me Again."

The climactic note was to be a B-flat above high C, a range that possibly only this youngster can achieve truly and with clarity. That note, by some magic accomplished through the kind co-operation of General Electric engineers, was to strike an electric diaphragm, the impulses of which were to motivate a switch which would turn on all the remaining lights of the Exposition.



*Aquacade beauties
off-stage preparing
for a curtain call*

(Don't ask the editors *how* it was to be done. Suffice to say that it had been worked out, by logarithms and cosines, and had been found not only possible but practicable!)

Suzanna carried on, gaining assurance and power with every fresh young note. She was only a few bars away from the climax of the evening. Those who had conceived and sweated over this unique finale gripped the edges of their seats in apprehensive anticipation. It was coming — coming in just another moment —

The piercing whine of a siren shattered the gentler sound waves with horrid dissonance. Down the main avenue, directly in front of the stage, rushed an ambulance. The driver stepped on the siren once more for luck as he passed, then roared on into the night.

Any diva, however tractable, might have been forgiven a temperamental outburst in the face of such a raucous interruption. Some who might be mentioned probably would have torn the microphone out by the roots and hurled it after the ambulance. But not little Susie Foster! She's all trouper.

With the most natural, childlike gesture of disgust imaginable, she put both hands on her hips and stared down at the noisy "mercy chariot," lips tightly compressed. Then, with a toss of her head, she picked up with the orchestra, disregarding the bar she had missed, and carried on. Carried on to that startlingly beautiful piccolo note, the much discussed B-flat above high C. And the lights came on — came on with a breath-taking flash of warm beauty!

Whether the B-flat above high C or the wail of the ambulance turned the trick, deponent sayeth not!

Came brilliant fireworks — starting set-pieces, flaring rockets. Came



*Jacobs animal show
lion interviewed by
pretty girl reporter*

a carnival parade of mummers from the Gayway. Came dancing in the streets to the music of strolling players, dancing in Festival Hall and the California Ballroom to cacophony of brass and singing strings. Came the debut of Fairyland Fantasy, a nightly feature that was to attract thousands throughout the '40 run. Came the hoarse bark of Gayway "pitchmen" on and on through the night. Came the last ferry to San Francisco, the final bus to Oakland. Came at last Customer No. 123,368 home, and so to bed.

And came to Treasure Island the dawn of a new era in which turnstiles were to hum a merry tune.

For some reason or other, special "days" seemed to register less heavily on the public consciousness in '40 than had been the case in '39. True, the people directly concerned were quite as enthusiastic as before. But "days" in and of themselves, did not, by and large, attract the bulk of those who came to the Magic City. People came to the Island for entertainment in 1940, as an escape from the dreary picture of war and suffering brought them by newspapers and radio. Treasure Island's magic spell brought peace and forgetfulness, if only for a few brief hours.

*Berkeley Boy Scouts
enjoy a birds' eye
view of the '40 Fair*



In order to "sell" the literary side of California to the Nation, the California Writers' Club sponsored "Literary Talks" at the Golden Gate International Exposition every Tuesday at 4 P. M. Many of the speakers had won international recognition for their literary accomplishments. Among these were Rupert Hughes, of Los Angeles, and Harold Lamb, of Hollywood.

Dr. Suren S. Babington was chairman of the Exposition program. Eva Louise Blum was in charge of publicity.

America's role as a peacemaker in a world harried by war was the theme of International Business Machines Day on May 27, first special event of consequence on the schedule. Thomas J. Watson, president of I. B. M.; Dr. Ray Lyman Wilbur, president of Stanford University; Dr. Aurelia Henry Reinhart, president of Mills College, and Marshall Dill, president of the Exposition, were chief speakers. Lawrence Tibbett and Grace Moore, singing with the San Francisco Symphony, made this a memorable occasion.

It rained rather heavily the morning of Memorial Day, but the skies cleared by noon and 60,597 checked through the gates for the day. A review of the California Grays, a drill and concert by the San Rafael Military Academy, and a concert for War Mothers by the Exposition band contributed to the observation of the day.

Moral Re-Armament devotees took over on June 1, staging a Youth Parade from Court of Pacifica to Court of Honor, where a Peace Rally was held. The day was also set aside for Alameda County, with ceremonies at Alameda-Contra Costa building and a reception and dinner in California Building. Girl Scouts added parade and pageantry.

Sunday, June 2, was Music Day,



Elsie Borden gets her first glimpse of the 1940 Exposition

featuring the Bay Lutheran Chorus, the United Institute of Music, San Francisco Music Teachers Association, California Association of Teachers of Dancing and the Santa Cruz Male Chorus in recitals in various buildings. Redwood City staged its day at the same time, as did Maywood (Los Angeles County), and O'Connor, Moffatt and Company.

Crippled children from the Eastbay were given a most enjoyable tour of the Fair and shows on June 3.

Hotel Day on June 6, drew hotel folk from all parts of the State. Two free round-trip tickets to Honolulu and a week's stay at the Royal Hawaiian Hotel were drawn by a lucky visitor.

Military ceremonies marked the opening of the Federal Building for its 1940 run on June 8, with virtually all members of the foreign consular corps in San Francisco as honored guests of Commissioner George Creel. The Government was on full dress parade for the occasion.

Hungarians from many sectors of the West celebrated Hungarian Day on Sunday, June 9. Ira S. Lillick, Hungarian consul, delivered the principal address, followed by concerts in the afternoon and evening and a ball that night.

National Flag Day, on the same date, featured the Pledge of Allegiance by thousands gathered in Federal Plaza before hundreds of unfurled National colors. A most impressive sight.

Bank of America took over on Saturday, June 15, bringing thousands of employees from 495 branches throughout the State. The Order of Sciots descended on the Island in full "regimentals." Present also were Children of the American Revolution, Martinez Chamber of Commerce. The Czechoslovakia exhibit was dedicated.

Next day was Ford Day, with a radio interview with Edsel Ford broadcast from New York to dealers and executives gathered in the Ford Building. Incidentally, the date marked the thirty-seventh anniversary of the founding of the Ford Motor Company.

Portuguese nationals staged a colorful ceremony in the International Market Court in observance of Portugal Day.

Something new was attempted — Bargain Day for Kids. Virtually all Gayway rides and concessions were available to youngsters under 18 for five cents. Proved a distinct success, such days were repeated at frequent intervals.

Danes of the Bay district re-dedicated their allegiance to a temporarily vanquished country at the opening of the Danish Pavilion on June 22. A. Sporon-Fielder, consul-general of Denmark, received full military honors and presided at the dedicatory ceremonies.

Chinese Village was dedicated formally by Chih Tseng Feng, consul-general of the Chinese Republic, on June 18, a national radio hook-up carrying his words. (Guests present will never forget the carving and subsequent consumption of a huge roast pig!)

Swedish residents of the community held a pageant and entertainment in the California Coliseum. Salvation Army Day was observed in Temple of Religion and Festival Hall. Sheriff Gene Biscailuz brought his famous Mounted Posse to lead the parade in recognition of Los Angeles County Day.

June 23 was Japan Day, among other specialties. The program included daylight fireworks, military review, a speaking program, a parade of colorful floats and costumed marchers. Later, Consul-General Toshito Satow was host at an elaborate reception in Japanese Pavilion.

California Editors were guests of the Exposition and the California Commission for a full day on June 24. Highlight of Allied Construction Industries Day on June 25 was a banquet in California Ballroom. Garden lovers from California and out-of-state participated in an interesting program of events arranged for the National Plant, Flower and Fruit Guild on June 28.

A program of all-Finnish music, folk dancing and dramatics marked observance of Finland Day on June 29. Proceeds of the entertainment went to the Finnish Relief fund.

Special trains from all ten of the railroad's divisions began delivering consignments of Southern Pacific employees for a two-day celebration. In the Mission Trails building patio a "meri-

enda," an old Spanish picnic, marked celebration of San Francisco's 164th birthday. According to old custom, a huge birthday cake was presented to the "commandante" (in this case, Major Raymond C. Lehman, Army liaison officer of the Exposition) to be cut by his sword. President Dill presided, and addresses were heard from Dr. Herbert E. Bolton and Father Joseph Thompson of Los Angeles, representing the Mission-founding Franciscans.

Attendance figures for the first month showed an increase of 200,000 over the same dates for 1939. The "Fun in Forty" theme seemed to be meeting with public approval.

A most significant and impressive ceremonial was conducted on the great stage in Federal Plaza on the afternoon of July 1. One hundred and fifty aliens were sworn into United States citizenship before Federal Judge A. F. St. Sure. The oath was administered and responses given in mass, and afterward the new citizens were honored by "taking the salute" of the Treasure Island Company at retreat. This ceremonial was one of the high points of "I Am An American Week," which was observed with

special emphasis in the evening performance of "America! Cavalcade of a Nation."

Units of the United States Army were busily engaged with intensified training programs; no naval vessels could be spared from patrol and other duties to appear over the holiday in San Francisco Bay. Wherefore the July 4 celebration on Treasure Island fell to veteran organizations, with the Treasure Island Company lending official background. A 48-gun salute at noon marked the celebration, the Island troops being reinforced for the occasion by two companies from San Francisco Pre-



Folies Bergere girl has back-stage peep as the camera snaps

sidio. Allied War Veterans staged drill and drum corps competitions, later participated in two big dances. The nightly fireworks display was augmented considerably for the holiday.

France had fallen—but the French colony of San Francisco carried on to observe July 14, “Fall of the Bastille Day.” It was a solemn occasion and a sad one, marked by uniting the national colors of Czechoslovakia, Poland, Finland, Norway, Belgium, and the Netherlands with the tricolor of France in massed display on the California Coliseum stage. Singing of the indomitable “Marseillaise” brought a lump to many a throat.

Simon Bolivar Day on July 24 was a gesture of Pan-American unity. Eulogies to the great South American patriot and hero were delivered by consular representatives of South American republics.

July 25 was Ford Day, a nationwide delegation of Ford dealers being welcomed to the Exposition by ranking officials of the company, headed by Edsel Ford.

General Motors Day was observed on July 27 with a special entertainment program both in General Motors Building and on

Umbrella routine of Fair in Forty on Federal Plaza stage



the Island at large—a costume parade comprising a pageant of transportation, daylight and evening fireworks, a get-together for thousands of G. M. employees in California auditorium.

The three-millionth visitor was checked in at just about the half-way mark of the 1940 run. For the same number of operating days, the 1940 version had an increase of 691,769. For the same calendar period the gain for 1940 was 300,791.

Governor Henry H. Blood and a delegation from Utah—Governor E. P. Carville and guests from Nevada. The special event program was proceeding according to established pattern.

Came delegates to the convention of the National Association of Broadcasters, then just warming up for their battle with the American Society of Composers, Authors and Publishers. Simultaneous ceremonies at both New York and San Francisco Fairs were co-ordinated for an hour-long transcontinental broadcast, one of the most ambitious undertakings of record, on August 3. The theme of the program—speakers included Marshall Dill for the Magic City, Harvey Gibson for New York and Neville Miller, president of the Broadcasters—was a line by Walt Whit-

*Bill Monahan and
Marshall Dill with
Edsel Ford (right)*





man: "The liberties of the people are safe so long as there are tongues to speak and ears to hear." A permanent plaque was presented the Exposition by the N. A. B., and subsequently they gathered in the California Ballroom for a banquet and a show of their own, in which the difficulties of radio with various agencies were outlined in broad humor.

Crowded days of August passed swiftly. Highlights—Gertrude Lawrence Day—Temple of Religion Day—Observance of the 150th anniversary of the founding of the United States Coast Guard Service—Junior Musicians by the hundreds, playing in massed recital—Buddhists' Day—Insurance Day—

The legendary "Paul Bunyan" came down from the redwood lumber country up Fort Bragg way—Alta California Day—Tennessee Day.

August 24—the California Building burned. An unscheduled "special event" that the management gladly would have avoided.

That same day Elsie the Cow, pride and joy of the Borden company, made an appearance on the great stage in Federal Plaza with her offspring, Little Beulah. She had a glassed-in boudoir, her name and fame had been spread abroad, tens of thousands came to see her—and, quite incidentally, the remains of the still-smouldering California Building.

Clearing the Federal Plaza and Court of Nations of debris, of rescued art treasures and furniture, of tangled hose-lines was a herculean task. But it was accomplished on schedule. Promptly on the dot of appointed time, Elsie the Cow was duly greeted by President Dill. Some nineteen lines of hose were still stretched, several engines were still pumping. But the show went on. And continued to go on to the end, despite the handicap arising out of loss of one of the main centers of activity on the Island.

Day succeeded day. Telephone Employees—Underprivileged Children—Poland—Monterey and numerous others.

Labor Day week-end, significant period in the show business. Total attendance for the three days, Saturday, Sunday and Monday: 248,296.

The Improved Order of Red Men staged a significant pageant, "Building the Heart of an Empire" on September 1, with a large cast.

Labor Day ceremonies were held in the Temple of Religion—a rodeo in the California Coliseum was an added entertainment feature.

The next week-end, September 7-9, brought Safeway Bargain Days. The year before a similar venture had produced the record attendance of 1939. This time the attendance was spread, but increased proportionately for a three-day total of 266,132.

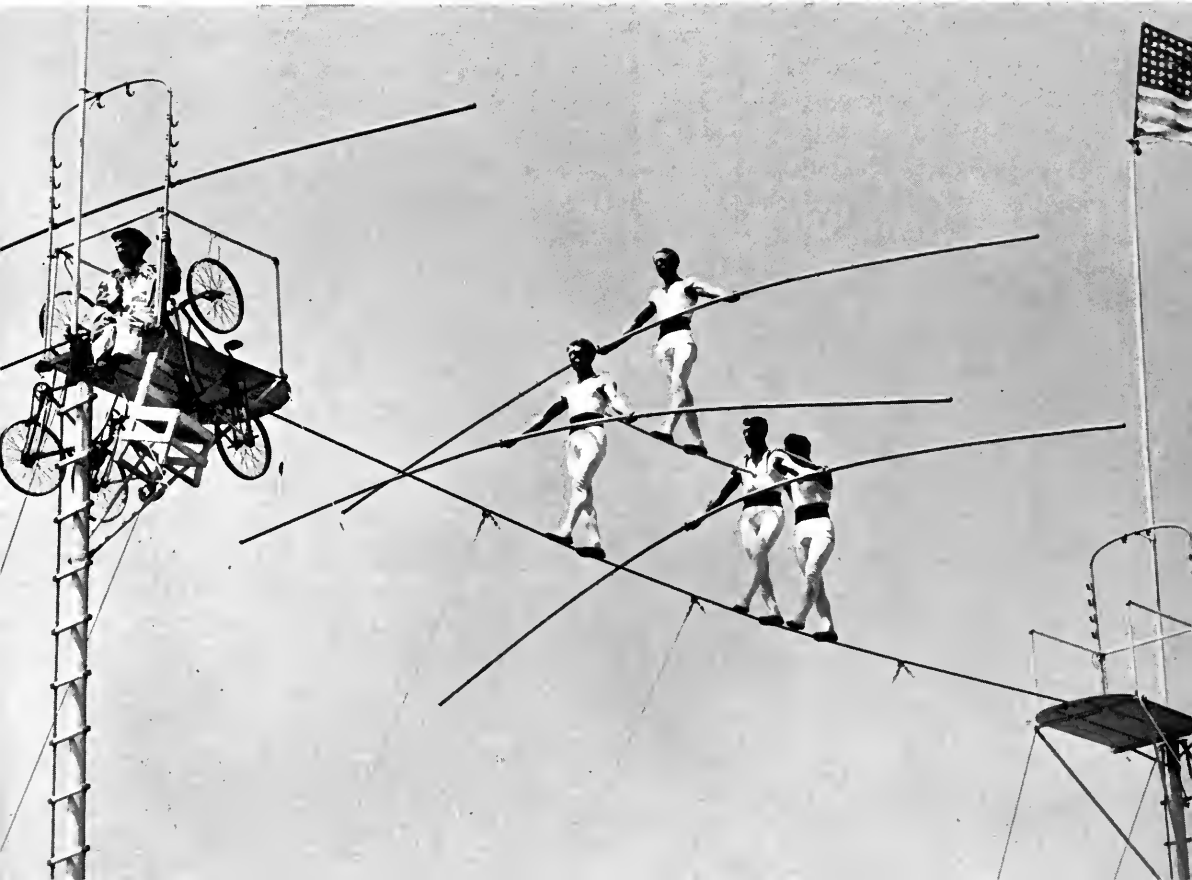
The five-millionth visitor arrived on Sunday, September 8. The six millionth was assured. And first estimates of the possibilities of a 1940 run had set four-and-a-half millions as the "must get" goal!

Alaska Day—Construction Industries Jubilee for four days.

Pacific Gas & Electric Company entertained thousands of employees, friends and customers on September 14.

California Music Festival carried on, despite inconvenience arising out of loss of the California building.

Thrills and comedy entertained crowds at the free circus



Sunday, September 15 was San Francisco Day and Redwood Empire Day. A costumed parade of fraternal, civic, military and district organizations — free shows — fireworks — aquatic events — community singing — and finally a free Grand Ball in now-overworked Festival Hall. Attendance was a gratifying 127,194, far greater than that on San Francisco Day of 1939. Obviously the City of Magic across the bay had taken the Forty Fair to its heart.

Mexico took over on Sunday, August 18, and, in a colorful ceremony in the Latin-American Court, Consul-General Hector M. Escalona bestowed on William R. McWood, San Francisco attorney and former Olympic Club swimming champion, a Diploma of Distinguished Service from Mexico's government.

September 21 found Wendell Willkie, Republican nominee for President of the United States, honored guest of the Exposition. He was driven through cheering throngs, delivered an address of just the right length from the great stage in Federal Plaza, was hustled away across the bay bridge to fill other engagements in San Francisco.

On September 22, next to the last Sunday, came among other features, Mother Lode and Old Timers' Day. Miners' Band from Sonora, Welsh Choir from Grass Valley, rock drillers from Jacksonville and other mining centers. From Columbia came the venerable "Papete," famous hand-pump fire engine, to compete with its rival from San Andreas. "Papete" won, pumping both a longer and steadier stream.

Contra Costa County Day and Fresno County Day helped to make a record Sunday attendance — 134,197.

The calendar was crowded that last week, the attendance grew daily. The six-million mark had long since been attained. Six million and a half was certain. Attendance for the six days preceding closing day mounted up to the amazing figure of 452,574, a daily average of 90,429!

And final day brought, fittingly enough, the greatest attendance of either year, 211,020. This for a yearly total of 6,545,796 a grand total for the two years of 17,041,999.

CHAPTER XIX

And the World Came

DRUM-BEATING FOR THE Big Show of 1939 began as soon as its financial foundation was secure. H. C. Bottorff was sent to Chicago, Cleveland, Dallas and other cities for information regarding Expositions and participants. Clyde M. Vandeberg was appointed Director of Promotion and Publicity and, two years before the Golden Gate International Exposition opened its gates, typewriters began to click, cameras began to snap and newspaper and magazine readers the country over began to note the spectacular rise of man-made Treasure Island from the shallows of the bay, and the birth of a "Magic City" of beauty and color where the world might escape from the trials of the moment.

In keeping with its name, which Robert Louis Stevenson had created a half century before, a "Pirate Girl" was selected as an ambassador of good will to tour the country and issue the official invitations of the West to the World's Fair of '39.

Zoe Dell Lantis, statuesque brunette, photogenic and an accomplished dancer, was taken out of the San Francisco Opera Ballet to be the "Theme Girl" of the Exposition. In her tattered pirate garb, she toured through the states, was photographed with mayors and leading citizens as she delivered her official message from Treasure Island. Under the guiding hand of Carl Wallen, head of the photographic division, she became a familiar symbol of the Golden Gate International Exposition in the days when the Magic City was building and publicity material of an appealing nature was not to be had.

Thousands of photographs of Zoe Dell appeared in newspapers and magazines throughout the country even in New York, where competition was keen with "The World of Tomorrow," all set for its grand premiere on Flushing Meadows.

As the palaces and towers took form on Treasure Island and exhibits and concessions were ready for exploitation, the Promotion Department found an abundance of new material on hand to excite the interest of prospective visitors to the World's Fair of the West. But Zoe Dell had paved the way and the Promotion Department discovered that editors, by and large, preferred pictures of human interest to prosaic panoramas of walls and towers and statistical rhapsodies which lacked the personal touch.

The Promotion Department was instructed to achieve three objectives: first, to support the sale of exhibit and concession space; second, to assist in the development of participation by cities, counties, states and foreign nations; and, third, to promote public interest in the Exposition and to foster this interest to the point where it would ripen into the greatest possible attendance. The third of these objectives was the main job.

There was a Press Division to issue releases to newspapers, a Magazine Division to prepare articles for national and trade journals, an Advertising Division to cooperate with commercial interests in the promotion of travel to the San Francisco Bay area and a Radio Division for the development of programs and spot announcements to go out over the air.

Every available medium was employed to tell the world of the treat in store. Billboards, car-cards, broadsides, lectures, films and slides, stickers, emblems, matchbooks, news and mat services, clip sheets, posters, folders . . . millions of words all carrying the same inspiring message . . . "Come to the Fair!"

And the World Came —

Californians Inc. reported that 1,547,445 out-of-state visitors spent a total of \$212,380,000 in California during the 254 days of the 1939 Exposition. State statistics revealed that gasoline taxes increased by nearly two million dollars over the previous year and the bay bridge tolls gained nearly a million dollars. Railroad and bus traffic was up 25 per cent and air-line travel 40 per cent. In the first six months of 1939 California did \$376,000,000 more business than in the same period of 1938.

When the decision came to re-open the Exposition in 1940,

a new technique was inaugurated by Jack James, Director of Publicity and Promotion. Travel tabulations revealed the areas where the 1939 campaign had proved most successful. Comparatively few releases were sent out broadcast. Those sections, however, where the 1939 campaign had shown the most favorable results, were blanketed with stories and pictures, and with periodic mat releases of a definite news appeal.

Freak stories, articles of human interest, feature yarns, and straight news coverage of daily events . . . all brought tangible results in returns of clippings that were measured in bushel baskets. In the local newspapers alone, 96,640 column inches were devoted to the Fair in Forty, the equivalent of more than 600 full pages. More than two hundred magazine articles were published with attractive picture layouts of the streamlined Pageant of 1940.

And radio? Ten hundred and twenty-seven programs from the Island over the four-months period! Not a day passed by but the message went out over the ether waves — "It's new, it's more beautiful — Treasure Island is born again!"

And, again, the World Came —

Out-of-state tourists swelled the totals compiled by Californians Inc. for the two-year period to 2,530,643 and the "new money" from visitors to \$328,762,470. The figures, compared with totals for corresponding periods of 1938 which were considered as "normal," indicated increases for the Exposition periods of 586,916 or 30.2 per cent in number of tourists, and \$71,599,925 or 27.8 per cent in tourist expenditures. On this basis of comparison the 1939 Exposition (254 days) had a net worth to California as a tourist attraction of \$43,602,051, and the Fair in '40 (128 days), a worth of \$27,997,874.

Central and Northern California were visited by 79 per cent of the tourists in California during the Exposition periods. Numbering 2,022,348, they spent in this region of the state \$107,006,454. Gains over 1938 periods were 707,308 or 53.8 per cent in tourists, and \$40,610,634, or 61.1 per cent in expenditures.

San Francisco Bay area entertained 60 per cent of the tourists

in California or 74.5 per cent of those who came into the northern region. They numbered 1,525,966, and their expenditures in the bay area amounted to \$64,711,986. Gains over 1938 periods were 585,370, or 62.2 per cent in tourists, and \$34,501,461, or 114.2 per cent in expenditures.

An account of exploitation of the '40 Fair would be inadequate if it did not include mention of one of the leading figures in that program — "Mrs. Sinbad," the peripatetic sea-going hen.

Presumably "Mrs. Sinbad" arrived in the Port of Trade Winds during the March floods of that year, having ridden on a log down the Yuba and Sacramento rivers into the bay. Now it can be told. The original subject of the first photograph recording that historic journey was a stuffed model, borrowed from the Federal agricultural exhibit for the occasion. "Mrs. Sinbad" herself was a plaintive Plymouth Rock biddy, hastily purchased in a San Francisco market to cover up what might otherwise have proved an embarrassing situation.

The entertainment world would have lost a great actress to the stewpot, had another candidate been selected by chance to

fill this exacting role. Never was there a more docile or co-operative model. She toured the Pacific Coast by air, by train, by high-powered automobile. She called on mayors and similar dignitaries, leaving golden eggs marked, through some inexplicable metabolism of her own devising, "G G I E '40!" Her name and fame and romantic origin were transmitted by wire, by radio, by wire-photo. She stopped traffic in Los Angeles, Seattle and Portland on personal appearance tours.

A kindly woman in far-off Alturas sent her a mate to help wile away the long hours between engagements



Mrs. Sinbad takes her original pose to boost the Fair in '40

—a rough-tough individual who automatically was named “Barnacle Bill.” They set up housekeeping and were moved to the Alta California Building after 1940 opening, that group having claimed the honor of exhibiting them as of right, since “Mrs. Sinbad” presumably came from Marysville.

The two of them disappeared one night shortly thereafter. Their fate is shrouded in mystery to this day. Chicken-in-the-rough, or founders of a dynasty—who shall say? But “Mrs. Sinbad” had served the cause, and served it nobly!

When the Golden Gate International Exposition closed in 1940, there were many regrets but there were also hosts of happy memories. After all, it was a dream city, and its beauty and color were not to last forever. Perhaps the best tribute was that of one of the rolling chair boys who had toiled day and night in all weathers and who knew every nook and corner of Treasure Island. He wrote its epitaph in a letter to *The Chronicle*. Here it is:

THE FAIR FROM BEHIND A ROLLER CHAIR

EDITOR, *The Chronicle*—Sir:

We saw a different death of the Fair yesterday than you did. To us Treasure Island was more than it could possibly have been to you, and more than we can ever express to you. She was our life, our living and our home. And then she was more than that . . . the “more” that we can’t express to you. Everyone else on Treasure Island was either a guest or an employee. The employees were stationed in one spot . . . the elephant trains wandered over the island in one path . . . the guards stayed in one court . . . we were all over the island, watching it live. The guests were our friends and we didn’t mind them trespassing on our Island. You see, it *was* our Island. We were the rolling-chair boys.

Every inch of Treasure Island was ours. We saw it all and we knew it all. Then, not being selfish, we showed it all to our guests. We showed it proudly, like a man showing his trophy case and explaining each trophy. We had a lot of friends, and all kinds of them. We had many invalids, for they found that we

knew that they wanted to see the Fair just as much as the next fellow; and they also found that we were willing to go through all kinds of high water to see that they did. Then we had folks who wanted company while they saw the Fair. We had some who wanted information, and lots of it. Some laughed as they pretended they were the "idle rich." Some *were* the "idle rich." We knew them all—Eddie Cantor, the Norrisses, Joe Penner, Johnny Weissmuller, Mr. McCardle from Fresno, and Mr. Smith from East Oakland—and they knew us . . . by our first names.

Then there was a bunch whose names we didn't know. Those were composed mostly of the people who tapped our shoulders and asked, "Where is the Palace of Fine Arts?" (You're right in front of it, Madame). "Is it true that they shoot the Clipper off those pillars up there?" (No, Ma'am, that's the Federal Building). "Why didn't they put dahlias in this court? They would have been much more attractive." (I don't know). "Isn't it a shame they have to tear the bridges down when the Fair is over?" (censored), and . . . ? (You'll find one right in the end of Vacationland there, Ma'am).

Then there was still another group—free rides. I personally recall: Herb Caen, who pushed me half way down the Gayway. I pushed him and Jerry the rest of the way (reason: H. Caen and J. Bundsen are fine fellows); the Boy Scout who had eaten four hot dogs, three bottles of pop, two candy bars and some dill pickles (reason: obvious); the little old lady who had misplaced her wedding ring while trying on souvenir rings in one of the souvenir stands (reason: . . .); the girl in the Federal Plaza show who had hurt her ankle on the stage (reason: she was a swell person and her ankle hurt); more



Barnacle Bill and his sbouse at home in "Alta California"

than one pretty girl (reason: company); and lots and lots of others (reason: why not?)

There were all our friends, and there was our own family with its parties and its strikes, its fights and its fun. Then there was something else—there was a Fair asleep and a Fair awakening. We saw the Court of Reflections when the Aquacade barker was silent and the lights were out; we slept on Jo Jo's Candy House stage when we missed the last bus; we saw the unlighted Tower of the Sun in heavenly discourse with the stars; we played "Chopsticks" on the carillon at 7 a.m.; we saw Pacifica overlooking a sleeping Fair, refusing to close her eyes until even we retired for the night; she was our guardian.

Then we saw the Fair in rain and in storm. We sloshed through the rain to deposit comparatively dry charges onto a dripping ferryboat. We braced ourselves against the wind and prayed that at least one person would brave the Island and take a ride. We pinned our coats high around our necks and still caught colds from the penetrating San Francisco fog. And we loved it all.

Sure we argued with customers over price. Some thought we robbed them; that we made piles of money every day. Some days we did make ten or twelve dollars. And some days . . . we lost two or three. Many customers thanked us. We liked that. We razed the elephant trains and filled the shows. We crashed gates pretending to be guards and we loaned (gave) money to kids who had spent their ferryboat money and tried to sell us watches without minute hands to get that necessary nickel.

And that's our Fair; the one we remember. We didn't go home with the rest of the people last night. We waited until everyone was gone and then remembered *our* Fair and our guests. We always will.

DIXON GAYER
San Francisco



ZOE DELL LANTIS

1939 Theme Girl of Treasure Island

CHAPTER XX

The Curtain Falls

NO MAN CAN tether time. The authorities are all agreed on this point.

Banal as the statement may appear in cold type, it is none-the-less a fact that closing days of the Exposition were drawing painfully near almost before anyone could realize what had happened to the crowded weeks of summer.

A sort of "whispering campaign" was undertaken by friends and well-wishers, whether intentionally or otherwise, calling for a continuance of the scheduled run through the month of October. To counteract this, the management fostered a publicity campaign of its own, emphasizing the definite and final closing date. "Treasure Island closes *forever* September 29" was the reiterated message. Eventually the clients came to believe that the management meant what it kept saying, and the influx of attendance those final days was highly gratifying.

How to draw the final curtain? It was a problem that occupied the best minds, from the Executive Committee down through the General Management to the Special Events department, the Entertainment division, the Promotion department and all others held responsible. Should it end on a dragging "Auld Lang Syne" note or on an "up beat?" Should there be more pageantry and pulchritude (what, again?), or should there be a touch of dignity, even solemnity?

It was Robert C. Coleson, director of radio and public address, who finally came up with the prime concept. He offered a radio show, a montage treatment that should take in the Golden Gate International Exposition from the first thought of its creation to the last day of its existence. He proposed that this radio show should be produced on the great stage in Fed-

eral Plaza, before a "studio audience" of as many thousands as could be accommodated, the while national networks carried the words, music and sound-effects to millions of listeners the country over. He pointed out that visual episodes could be added readily, to be staged while the narration proceeded. He admitted that preparation of such a script and direction of such a performance entailed both financial expense and expenditure of much time and effort, but promised that he, his assistant Jack Joy, and their staff would turn out the show if the management would turn loose with a budget.

And so it came to pass. Coleson went into a research huddle with his ace script writers, Glenn Wheaton and Janet Baird. Joy reassembled his orchestra and whipped up musical continuity. Earl Darfler, who had resigned earlier in the month, returned to stage-manage the episodic interpolations. Major Keatinge took charge of arrangements, including authority over the invitation list. All who had had a part in making possible the Golden Gate International Exposition of 1939 and 1940 were called into consultation, and many were subsequently called to rehearsal for the final public appearance.

Came the night of September 29, and 85,000 persons were jammed about Federal Plaza and standing in close packed ranks on the outskirts. The public address system carried every word to many thousands more throughout the Island. Over the facilities of the National Broadcasting Company, the Columbia Broadcasting System, the Mutual Broadcasting System and independent stations, the development of the saga of Treasure Island was followed by millions.

Governor Olson was present on the platform for this, the culmination of one of the great achievements of his administration. Marshall Dill, President of the 1940 Exposition, was there to deliver a final word even as he had sounded the first keynote for '40 four months before. No "last act" ever played to a larger audience, no curtain ever fell on a more complete and moving epilogue.

How better to depict that performance, to rehearse the many

and varied circumstances which led to the creation of the Magic City—how better to catch the spirit of the Exposition that was in '39 and that lived again for four gay months in '40 than to print the script from which the actors, in person and as mummies of the air, read their lines? Here it is, in type for the first time—

ANNOUNCER: The Golden Gate International Exposition and the California Commission present the story of Treasure Island.

MUSIC: *Fanfare.*

NARRATOR: (Slowly, with deep feeling) The Story of Treasure Island. Where the tide once ruled, tonight she stands . . . and she will always stand. Not sand, not rock and steel and stone, but stronger than all of these . . . for Treasure Island was born in the hearts and minds and souls of men in a country so great and free. The story of Treasure Island . . . a story of those who crossed her path . . . the men who dream and the men who toil and sweat and build. A tribute to everyone . . . great and small . . . who gave this great adventure something of themselves.

MUSIC: *Fanfare.*

ANNOUNCER: February 25th, nineteen hundred and thirty-three!!!

NARRATOR: Into the office of the *San Francisco News* walks one Joseph Ellsmore Dixon, native son, salesman and a man with an idea . . .

DIXON: San Francisco's building the two greatest bridges in the world . . . and the day is not far off when a *third* bridge, huge Clipper ships, will link San Francisco with the Orient and Asia. This Bay Area, I tell you, is mighty! It has grown, and will continue to grow, and *we ought to tell the whole world about it!*

(Pause) I think San Francisco ought to stage a great World's Fair!

VOICES: (Pause and then slowly, musingly) Well-I-I . . . Why not? Why not? (Off mike and louder) Why not? (Farther off mike and louder) Why not?

MUSIC: (*Coming in with Agitato to build up with ensuing montage.*) (*Moving off mike and lines "Why not, why not, why not?" in chorus building to musical climax.*)

NARRATOR: (*On cue*) As every lovely flower is first a humble, tiny seed that must take root in fertile soil, be nourished and cared for and cultivated, so did Joseph Dixon's vision of a great World's Fair begin to grow.

VOICE: Editorial! . . .

VOICE 2: This newspaper endorses Mr. Dixon's idea to have San Francisco sponsor a World's Fair . . . recommends city-wide consideration of the plan . . .

SOUND: *Rap, rap, rap of gavel.*

ANNOUNCER: 1934!

MAN: Motion made and seconded that the Sunrise Breakfast Club go on record that San Francisco stage a World's Fair . . . (fading off mike) . . . to celebrate the two great bridges and to tell the world of western progress, industry, travel, recreation . . .

VOICES: (Shout) All in favor?! (several) Aye! (Shout) No? . . . Carried!

SOUND: *Rap, rap, rap of gavel.*

MAN: Motion carried . . . that the South of Market Boys heartily endorse a World's Fair to be held in San Francisco . . .

SOUND: *Background rapping of gavel, not constant but spaced throughout narrator's ensuing beginning lines, cut when music sneaks in.*

NARRATOR: Meeting after meeting of San Francisco's civic, improvement, merchant

and social groups . . . and like fire in the dry autumn, the World's Fair idea grew hot and strong and spread across the city. Junior and Senior Chambers of Commerce . . . informal little groups meeting in small rooms above San Francisco's famous streets in old North Beach, along the water front, along Market Street and in every nook and corner of the city by the Golden Gate. Men's groups and women's organizations.

MUSIC: (*San Francisco—sneaking in.*)

NARRATOR: And once again the city which men may leave but never forget, where tradition still marches at the side of progress, stirred with the rumblings of this new chance to bid for the spotlight of all the nations throughout the world . . . the city proud of her people, a people proud of their city.

SAN FRANCISCO!

MUSIC: *San Francisco up and to finish.*

SOUND: *Fade in crowd noise.*

ANNOUNCER: 1934!

NARRATOR: Responding to the will of a people audacious enough to tackle the creation of the world's two greatest bridges at the same time, Angelo Joseph Rossi, carnation-wearing mayor of San Francisco, aided by dynamic city administrator Alfred John Cleary, appointed a Citizen's Committee to probe this new business of staging a great World's Fair. Out of that Citizen's Committee came men whose names will linger on among the memories that Treasure Island has etched in the hearts of millions.

MUSIC: *Fanfare.*

ANNOUNCER: 1935!

MUSIC: *Maestoso March (Fade to)*

NARRATOR: (*On cue*) Man's greatest task is the conversion of his finest dreams into living reality. The visions, and dreams and thoughts are great only when men use them as inspiration, and change them, as the chemist makes the tangible from the intangible, into something that all mankind can see, and touch, and use. To Architect George William Kelham, and to Engineer William Peyton Day, went the task of finding a site for this World's Fair that was conceived, but as yet far from created.

MUSIC: *Agitato (Sneak in)*

NARRATOR: In spite of differences of opinion, engineer and architect Day and Kelham patiently, methodically, carry on their work, and turn to a spot that four years before, the San Francisco Junior Chamber of Commerce had suggested as a future downtown airport for the Northern Pacific Coast.

VOICES: Can you imagine that!!! Surveying the Yerba Buena Shoals for a world's fair site . . . Yeah! . . . Gonna have a *floating* fair! . . . (*Derisive laughter*) (*Fade out*).

MUSIC: *Out.*

NARRATOR: With funds allotted to the Citizens' Committee for San Francisco's World's Fair, Kelham and Day take soundings over a mile square stretch of water off the Yerba Buena Shoals.

SOUND: *Crowd noise, fade in.*

VOICES: Why it's 30 feet deep a mile out! . . . Take you ten years to dredge her out! . . . And then the tides wear it away again . . . We built the two greatest bridges, didn't we? . . . Somebody's crazy to think of turnin' water into dry land . . . But it would be a wonderful spot for a World's Fair! . . . And a marvelous airport . . . right downtown almost! . . . How'd you get from the bridge to the Island? Huh?

SOUND: *Crowd noise up, and blend with airplane fading to*

NARRATOR: But San Francisco has always played stakes for millions . . . has loved

the impossible, the daring, the audacious, and perhaps the thought of creating the largest island man had ever built . . . with voices raised to say, "It can't be done" . . . served only to give the Press this story.

NEWSBOY: Extra . . . Extra . . . All about the Fair. (*Fading*) All about the Fair.

SOUND: (*Airplane up and out.*)

NARRATOR: With Mr. and Mrs. San Francisco supporting a World's Fair on an island yet to be torn from the bottom of San Francisco Bay, two men accept the task of touching Uncle Sam for a few million dollars to begin the mighty job.

(*Strings — sustained low "G" — throughout the following sequence.*)

PAGE: Mr. Cutler and Mr. Creel to see the President.

2 VOICES: Thank you.

SOUND: *Close doors.*

VOICES: Say, wasn't that George Creel that went in to see the President? . . . Yeah. Handled propaganda during the World War. Who's the other fellow? . . . Leland Cutler, President of the San Francisco World's Fair . . . You don't mean it? When are they going to hold that? . . . That's probably being settled behind those closed doors right now.

SOUND: *Doors open.*

ROOSEVELT: (*Laughs*) George, you and Lee are thinking about a World's Fair, but I'm thinking airport.

MUSIC: (*Bridge*).

NARRATOR: To one Leland W. Cutler, first President of the Golden Gate International Exposition, and to one George Creel, its United States Commissioner, who so clung to their task that many said they became commuters between San Francisco and the Nation's Capitol — a salute for a great day that brought to first dawn of life an island destined to be known throughout the world as — Treasure Island.

MUSIC: (*Up to finish*).

ANNOUNCER: February, 1936.

CUTLER: (*Fading in*) And so, gentlemen, the period of negotiation has ended. Work . . . actual work, may begin at once. From PWA and WPA, a sum in excess of six million dollars has been granted, contingent upon the use of the Exposition site as a San Francisco municipal air terminal . . .

MUSIC: *Fanfare.*

NARRATOR: Beneath the shadow of the mighty Bay Bridges . . . another mighty task begins . . . to wrest from God the mud and sand buried beneath His tides and waves . . .

MUSIC: *Maestoso — fade to*

VOICES: America — her Government . . . Her Army engineers . . . Her industry . . . Her labor . . . Dredges pumping black sand . . . Day and night . . . Day and night . . . Day and night . . . Day and night . . . Day and night . . . Day and night . . . (*Fade*) Day and night . . . Dredges working . . . Twenty million cubic yards . . . Island getting bigger . . . Going's getting tougher . . . Mud and muck . . . A mile of mud . . . Tides a-washin' . . . In and out! . . . Machinery and engineers . . . Men, men, more men . . . Dollars, millions of 'em . . . A World's Fair . . . An airport . . . Day by day . . . Month by month . . . A-workin' and a-sweatin' . . . Swell view from here, ain't it? Somebody's crazy! They'll never plant trees and flowers in this ground . . . Mud and salt . . . Raining! . . . Raining! Raining! Raining . . . raining . . . raining . . . raining. (*Fade, etc.*)

VOICES: Ferry slips are nearly done . . . Digging foundations for airplane hangars! Pan American's going to set its Clipper ships down here . . . Man, machines and

shovels! . . . Earth torn from the ocean floor! . . . Mortar, clay, cement, fulfilling dreams of men.

MUSIC: (*Up and out.*)

NARRATOR: The sun came out to dry this new Island off the Yerba Buena Shoals, and joined the fever heat of organization to build, to sell and promote the World's Fair of Western America.

ANNOUNCER: 1937!

NARRATOR: Long before the eighteen months' task of building the Island was done, President Leland W. Cutler's emissaries were combing the Nation, and all the nations bordering the Pacific.

MUSIC: (*Latin American music.*)

VOICE 1: (*Spanish Accent*) Si, si, Señor . . . The Government of Peru is happy to accept the invitation of the Golden Gate International Exposition.

MUSIC: (*Up and fade.*)

VOICE 2: . . . and sees in your World's Fair an opportunity to further human happiness and the brotherhood of Nations.

MUSIC: (*Up and fade.*)

NARRATOR: (*On cue*) The land of the gaucho . . . Argentina accepts . . . we'll build a great pavilion of glass and steel . . .

MUSIC: (*Up and fade.*)

Colombia . . . Chile . . . Ecuador.

VOICE 1: Mighty Brazil will build a pavilion . . . will serve her coffee and play her famous music . . .

MUSIC: (*Up and fade.*)

NARRATOR: Guatemala and Panama . . . El Salvador . . . Mexico.

MUSIC: (*Up and fade.*)

NARRATOR: Plans forged ahead . . . for palaces that would sparkle like stars that line the milky way . . . houses of industry, of science, of medicine . . . palaces to show the great farm products of all the West . . . plans for beauty that would live beyond its death . . . magic carpets of flowers and lights that would do man's bidding, as did Aladdin's Lamp. Month after month, more of the Nations throughout the World sent word that when the great day came they would be a vivid, living part of the spectacle on San Francisco Bay.

MUSIC: (*International cue.*)

VOICES: France and Italy . . . Japan . . . Norway . . . Johore . . . Netherlands-East Indies . . . Australia and Indo-China . . . New Zealand . . . our own Hawaii . . . The Philippines . . .

MUSIC: (*Full and out.*)

NARRATOR: The World had heard and had replied.

MUSIC: *Fanfare.*

NARRATOR: Governor Merriam sets up the California Commission. Five million dollars are allotted to place the Golden State in the spotlight of the World . . . to show her fabulous counties . . . her history . . . her agriculture, livestock, travel, and recreation, to play a vital, leading role in this daring venture on San Francisco Bay.

MUSIC: "*California Here I Come*"—*Segue Allegro Cue.*

NARRATOR: One forgotten day, Clyde M. Vandenberg, young, curly-haired director of publicity, sits with other young men, who are his right hands of press, magazines, radio, photography . . .

SOUND: (*Small crowd noise.*)

VOICE: It's a name the whole world knows already . . . People will say we stole it

from Robert Louis Stevenson . . . But it's perfect—describes the Island and the Fair . . . (*thoughtfully*) Hmmmnummm . . . Treasure Island . . . (*Slightly louder*) Treasure Island . . . boys . . . that's it . . . Treasure Island!

MUSIC: (*Up and out.*)—*Segue Agitato—Fade to*

NARRATOR: Often in this Twentieth Century, the problem of advertising real estate, oranges, and ocean playgrounds is best solved by lovely girls, and so it was with Treasure Island. In the same little publicity office, cluttered with typewriters, blue pencils and black coffee came, where the name Treasure Island was born the second time, a brain-storm caused a beautiful young woman, Zoe Dell Lantis, to listen to instruction from Publicity Man Vandeberg . . .

LANTIS: I'm to wear this? Why . . . it hardly *covers* me.

VANDEBERG: All you have to do Miss Lantis, is wear that pirate costume and sell Treasure Island to every city in the Nation. *Travel* and see the country . . . You don't like it, huh?

LANTIS: Like it . . . I love it . . . when do I leave?

MUSIC: *Agitato up and fade to*

SOUND: *Train, airplane, automobile, etc.*

Fade to Narrator, on cue: Zoe Dell Lantis, photogenic in her tattered buccaneer's costume, became Treasure Island's Pirate Girl in a thousand American cities. Amazing, uncanny, was the fact that wherever went the Pirate Girl, there was a camera and flash bulb waiting.

ANNOUNCER: Oregon.

NARRATOR: Pirate Girl rolls logs in a lumber mill pond.

ANNOUNCER: Wyoming.

NARRATOR: Treasure Island's Pirate Girl stunt rides in rodeo.

ANNOUNCER: New York City.

NARRATOR: Pirate Girl poses with Fiorella LaGuardia.

LaGUARDIA: Zoe Dell, *you* tell that Mayor of *yours*, Rossi, to think up some excuse for me to take a trip out there to Treasure Island.

VOICE 1: Fifty thousand pictures . . . seventy-five . . . (*Music fades out*) . . . thousand miles . . . Treasure Island's Pirate Girl became the Nation's most photographed young beauty.

NARRATOR: Meanwhile Publicity Dynamo Vandeberg was hammering on the office doors of Governors' offices in all the Western States, and getting acceptances.

ANNOUNCER: 1938!

NARRATOR: Treasure Island's huge Administration Building, stone and steel heart of the future West's mightiest airport is completed, and before a banquet of a thousand civic leaders from all the West, America's number one citizen makes a famous statement . . .

ROOSEVELT: When you people out here in the West do a thing you seem to do it better than anyone else in the world.

SOUND: *Roar of applause.*

MUSIC: *National Emblem March.*

NARRATOR: Hectic months were those of 1938. To hundreds of Treasure Island officials, to thousands of sweating workmen—builders, painters, electricians, gardeners, work became a sleepless nightmare, ruled over by the deadline day, February 18th, 1939. As that day approached, a meeting was held in the office of the individual who as much as any one man helped to mould an idea into a gigantic city of pleasure on the world's greatest man-made Island . . . President Leland W. Cutler.

VOICE 1: Major O. F. J. Keatinge, reporting on foreign participation.

KEATINGE: Since November, 1936, when President Roosevelt issued the proclamation inviting the Nations of the earth to participate in America's official 1939 World's Fair of the Pacific, the Governments of foreign countries have looked forward with increasing interest to participating in the Golden Gate International Exposition. So great has been the response to invitations . . . so thorough are the displays these nations have sent here, that I am satisfied, more than satisfied, that Treasure Island's four hundred acres can provide every man with a tour of the World . . . that this Exposition will be *an international* exposition where each nation offers its good works, and its friendship, to all nations.

CUTLER: Thank you, Major Keatinge . . . yours was a big job . . . and you did it as we knew you would . . .

VOICE 1: Mr. F. M. Sandusky, reporting on exhibits.

SANDUSKY: Gentlemen, more than 350 outstanding American industries are exhibiting at the Exposition, either in their own building, or with splendid displays in the great exhibit halls that radiate from the Tower of the Sun. All who may doubt the progress that industry and labor have created in these United States may see, at this Exposition, the material benefits of living and of working in a free democracy.

VOICE 1: Mr. William Day, director of public works.

DAY: Treasure Island will be physically complete on opening day, February 18th. The six great blocks of exhibit palaces, one million square feet, are ready. And, with Julius Girod and the beloved John McLaren, we have actually given Treasure Island a bath, pumping millions of gallons of fresh water through the soil to remove the salt. Treasure Island will be a paradise of flowers.

VOICE 1: Vandeberg and publicity.

VANDEBERG: We believe that through wonderful cooperation from the Press, the magazines and radio, and from industry and its advertising, Treasure Island is better publicized than the Forty-Nine Gold Rush.

VOICE: Executive Secretary H. C. Bottorff on finance.

BOTTORFF: You already know the story of the splendid Federal participation. To that vital beginning has been added over six million, four hundred fifty thousand dollars raised by business and industrial interests in the Bay Area; five million dollars from the State of California; one million dollars from the Western States; two million dollars more for exhibits of the United States Government, and approximately six million dollars advance revenue received from Foreign Governments, exhibitors, concessionnaires, ticket sales and so forth. Our financial structure is sound and assures the opening of the Exposition.

MUSIC: *Fanfare.*

NARRATOR: From every city, state and county in America, and all over the world . . . proving the amazing interest in this, the ninth world fair in six years . . . a half million people submit names for Treasure Island's amusement zone . . .

RADIO ANNOUNCER: (*Fading in*) Good evening listeners everywhere in the West . . . from this microphone in the headquarters of the Golden Gate International Exposition we are going to bring you, in just a second, a thousand dollar name that twenty million Americans will be speaking during 1939. Remember the *Pike* at the 1906 St. Louis Exposition . . . *The Zone* at our own 1915 Fair . . .

VOICE 1: One moment, please . . .

ANNOUNCER: The name is . . . "THE GAYWAY!"

MUSIC: *Gayway music.*

SOUND: *Sirens, whistles, bells and stuff.*

ANNOUNCER: February 18th, 1939.

MUSIC: *Fanfare (16 bar fanfare, 1939.)*

ANNOUNCER: High noon on Treasure Island, and by radio to all the Nation, and to the countries around the World, we bring you the official opening ceremonies of the Golden Gate International Exposition . . .

NARRATOR: And here is your host, Mr. Leland W. Cutler, President of this World's Fair of Western America . . .

SOUND: *Applause.*

CUTLER: (*with feeling*) I have waited four years for this moment, waited as a mother waits for her child's first step . . . waited as a man who builds an ocean-going ship . . . and with bated breath, watches it slide down into the water. Today our Exposition which we have been building, becomes *your* Exposition. Treasure Island is offered today, upon the altar of greater peace, and greater good will, among all the nations, among all the races.

MUSIC: *Male chorus "The Bells of Treasure Island."*

NARRATOR: And to Treasure Island where thousands pack this Federal Plaza, came another message on California's greatest day of '39 . . . this message from far-off Florida, in a tiny broadcasting room aboard a titan of the United States Navy . . .

ROOSEVELT: As the boundaries of human intercourse are widened by giant strides of trade and travel, it is of vital import that the bonds of human understanding be maintained, enlarged and strengthened rapidly. Unity of the Pacific nations is America's concern and responsibility . . . their onward progress deserves now a recognition that will be a stimulus as well. May this, America's World's Fair on the Pacific, in 1939, truly serve all nations in symbolizing their achievements of all the ages past . . . and in amalgamating their destinies . . . one with every other—through all the ages to come.

NARRATOR: (*Powerfully*) You remember that day, February 18th, 1939? The dream of a few men, now the possession of all men! Treasure Island's moment had come! It now belonged to the world.

VOICE: Culbert L. Olson, Governor of the Golden State . . .

GOVERNOR: As Governor of the State of California, it is much more than an honor to invite you, the nation, to visit with us here on Treasure Island. Somehow, we of California and the West look upon this Exposition as our opportunity to repay the people of an entire nation for what they have given to us . . . for our West is not mighty merely because of its mountains, its limitless desert, its great valleys which send food to the whole world . . . but rather because it is a great melting pot into which this free land has poured thousands of souls, who believed that America's frontiers can ever be expanded. Today, proud of Treasure Island, another great Western achievement, we also give thanks, to this nation, for our heritage.

VOICE: The Mayor of San Francisco . . . the Honorable Angelo J. Rossi!

ROSSI: (*Measured*) The West has given to San Francisco the honor and responsibility of forging the beginnings of the Golden Gate International Exposition, and to act as host city in welcoming the world to participate in a celebration dedicated to the future of the Pacific Empire. As Chief Executive of "The City That Knows How," I assure you that your journey to Treasure Island will be worth while, your visit filled with hours of entertainment and interest and your memory stored with pleasure.

NARRATOR: That day, February 18th, 1939 . . . a man's voice went to his native land which he had not seen in many a day, Dean of the Consular Corps in San Francisco, handsome son of golden Peru—Senor Fernando Berckemeyer's message of good will between North and South America, flashed by short-wave radio to North and South America . . .

CONSUL: In the life of every man there comes one great moment. *I* have met that moment today. Treasure Island is good proof that dreams are not in vain . . . and perhaps what we find here—many nations, all races and colors and creeds of mankind—may mean that *another* dream may some day be not in vain . . . a world fashioned from the lovely picture of Treasure Island.

MUSIC: *Fanfare.*

NARRATOR: The world that was Treasure Island, on February 18th, 1939, saw these nations in review.

MUSIC: *Grand March. (At this point girls representing the different governments participating pass in review and are identified as they present themselves.)*

NARRATOR: In this parade of nations, as in Treasure Island's countless parades in '39 and '40 . . . parades of civic, fraternal and social groups . . . cities and counties and states . . . the trim, brightly clad Treasure Island Band under the direction of Ralph Murray, played a colorful, leading role. And so came to a close the opening day of ceremonies of Treasure Island—an island dedicated to peace and good will among the Nations of the World.

MUSIC: *"America"—fade to*

MINISTER: Our Father, who art in Heaven, bless this day . . . bless this Island, symbol of peace and good will among all men . . . watch over, and preserve this Nation . . . grant us always the privilege of great dreams . . . *(fade)* . . . give us always, as we have today, the strength and the courage to strive for progress and achievement . . .

MUSIC: *America—Up to finish (Chorus Sings.)*

NARRATOR: Following that momentous day in 1939, the people began to poke into every nook and corner of Treasure Island . . . to see the flowers, to watch the magic lights, the beaver in the Oregon exhibit, the baby kangaroo from Australia . . . to listen as lucky folks won free long distance calls; chatting with polite soldiers explaining bombers and national defense. And there:

MUSIC: *(Sanborn specialty.)*

VOICE: Do you remember . . .

NARRATOR: Cavalcade of the Golden West.

CAVALCADE NARRATOR: 1862 — and the cry of "Westward Ho!" again is heard from Coast to Coast . . . but now the cry is for stronger ties, for bands of steel to bridge the wilderness, joining East with West for the nation of tomorrow. From the East in Council Bluffs starts the Union Pacific, and from the Pacific Coast in Sacramento, the strong men of the Central Pacific, Stanford, Huntington, Hopkins, and the Crockers, begin with Engineer Judah, the incredible task of scaling the High Sierra. Finally, on May 10th, 1869, at Promontory Point in Utah, the rival roads come together, as the nation stops to watch . . .

VOICE: And here, ladies and gentlemen, is the President of the Central Pacific Railroad, with a spike of pure gold, which he will drive into the last tie, made of California laurel. I present Governor Leland Stanford of California.

SOUND: *Applause.*

STANFORD: . . . we should tender thanks to God for the completion of this great work, and pray that the way is now made ready for the next chapter in the glowing history of the West. Following these rails of steel will come the pioneers of the industrial frontier . . . the builders who will create America's new Empire in the Golden West.

SOUND: *Tapping of spike.*

SOUND: *Locomotive whistles.*

SOUND: *Big crowd noise.*

CAVALCADE NARRATOR: Thus, the meeting of the rails, May 10th, 1869, and the bridging of our own industrial age with the romantic days of the trappers, the missionaries, the covered wagons, and the Pony Express. Thus—the CAVALCADE OF THE GOLDEN WEST!

MUSIC: *Fanfare—Segue to classical selection.*

NARRATOR: (*Cue*) One of the greatest exhibits on Treasure Island was the Palace of Fine and Decorative Arts, guided by Dorothy Wright Liebes, Dr. Langdon Warner, Dr. Walter Heil, and Roland J. McKinney. Paintings that heretofore had been only legends and tiny reprints in cultural magazines, were now on Treasure Island . . . Botticelli's "Birth of Venus" . . . Raphael's "Madonna of the Chair" . . . the works of Michelangelo . . . Titian, Tintoretto and Donatello. The finest arts of the 48 states . . . Gothic tapestries, Renaissance sculptures . . . a Palace more priceless than the palaces of a hundred kings. Another invaluable contribution to the beauty and joy of this Exposition has been that of the Women's Board, under the chairmanship of Mrs. George T. Cameron, working faithfully from the difficult days of 1936 . . . the building of the Yerba Buena club . . . assuming the leadership in entertainment, in social affairs that made this Treasure Island more friendly, more human, more real.

MUSIC: *Up to full and finish—segue—drums.*

NARRATOR: As Treasure Island and 1939 rolled on, summertime's gala new re-opening ushered in a new General Manager, Doctor Charles Henry Strub . . .

VOICE: Flying today from Southern California to spend this last night upon Treasure Island . . . Doctor Charley Strub . . .

STRUB: Many men have served Treasure Island. I was among that fortunate group. Each of us was proud to serve in his own humble way . . . and as I look back, tonight, I realize that we felt a *privilege* in serving . . . for we served something bigger than the biggest of men . . . something more than men. The contribution to Treasure Island which I was able to make will be lived over again at this moment . . . and I deeply appreciate having Time turned back, to let me live those days over once again . . .

NARRATOR: Dr. Charles Henry Strub brought with him brilliant new entertainment to serve youth and to serve the old, with young ideas. A parade of stars . . . Edgar Bergen and Charlie McCarthy, Bing Crosby, Jack Benny, Jack Haley and Rubinoff, and a parade of music. The greatest parade of name bands ever assembled in one season. A parade that was lead by the King of Swing, Benny Goodman.

MUSIC: *One Chorus of a Benny Goodman number.*

NARRATOR: Second in the line of march in this great parade of America's name bands came another. Who was it? Don't you know? Students? . . .

EVERYBODY SAY: Kay Kyser.

MUSIC: *Kay Kyser Chorus—fade to*

VOICES: What will be the darkest place on San Francisco Bay the night of September 30th? . . . Uh-huh . . . Students . . . ? Treasure Island !!

MUSIC: *Kyser Chorus—up to finish.*

NARRATOR: Temple Compound saw bands to suit the taste of everyone. Hot . . . sweet . . . rhythmic . . . and smart . . . the last of which was perhaps best exemplified by that king of the ivories . . . Eddie Duchin.

MUSIC: *Chorus Duchin number.*

NARRATOR: An old timer was not to be denied . . . with his clarinet and his hat with a silver lining, he was there to ask:

VOICE: Is everybody happy?

MUSIC: *Chorus of Ted Lewis number.*

NARRATOR: And on they came . . . George Olsen, Smilin' Phil Harris, Harry Owens and his Royal Hawaiians, and that juggler of jive, Count Basie . . .

MUSIC: *Count Basie number.*

NARRATOR: American music for an American era, on America's newest city of pleasure, with rhythm that set the feet a-tapping and brought smiles into the hearts of those who came to this land of Aladdin to find the dreams of their youth.

ANNOUNCER: October 29th, 1939!

NARRATOR: Treasure Island on this date turned down its light in a world growing darker hour by hour. Somehow the scene from San Francisco's seven hills had saddened. At night the mighty bridges still decked the bay with golden necklaces of light, and the skyline glowed with warmth . . . but many a man could not subdue the feeling that something had died on San Francisco Bay . . . something that should not have died . . . but along the city streets a *few* men chose to say . . . Treasure Island has not died . . . it's just a blackout.

VOICE 1: (*Well off mike*) Black-out!

SOUND: *Airplane effects . . . air raids . . . bombing, etc.*

VOICE 2: Czechoslovakia! Remember?

NARRATOR: Yes . . . yes, we do remember . . . Her lovely exhibit out there on Treasure Island.

VOICE 1: Blackout!

SOUND: *Air raid effects up.*

VOICE 2: Little Holland . . . Do you remember? SOUND: *Up and fade to*

NARRATOR: Remember little Holland? Yes . . . on a day when 40,000 tulip bulbs came to Treasure Island . . . a gift from little Holland.

SOUND: *Add muffled thunder of guns to air raid sounds.*

VOICE 3: And what gift for Holland now . . . will tulips lie rotting upon graves that bombs will dig to swallow up a new generation?

VOICE 1: Remember the words . . .

SOUND: *Gradually fading out with following speech:*

VOICE 2: (*Slow fade on entire speech*) That this Exposition will be an *international* Exposition, where each nation offers its good works and its friendship to all other nations . . .

VOICE 1: There were other words from Washington.

ROOSEVELT: May this Fair serve all Nations, in symbolizing their achievements . . . in amalgamating their destinies, one with every other . . . through all the ages to come.

NARRATOR: Through all the ages to come.

SOUND: *Cannonading of guns and screaming of bombs up and blend with "Maestoso March." Fade down and music to narrator.*

NARRATOR: It is American to feel the sharp pangs of sorrow and sympathy for all those lands where the power lines of freedom have been cut . . . it is also American to be strong, to keep strong by the preservation of our great achievements, and so it was that in a famed hotel atop historic Nob Hill in San Francisco one George D. Smith pledged himself that Treasure Island would come to life again.

VOICES: Board of Directors votes to liquidate . . . Let's take a gamble and open again . . . The travel agencies will back it . . . The contractors say "Yes" . . . George Smith, Dan London . . . the hotels . . . All right . . . raise one million, four hundred and fifty thousand dollars . . . and open Treasure Island for 1940 . . . Activities started and rosey reports showed that all was well . . . But on October 19th, another voice, "the jig was up." The quota set — had failed.

SOUND: *Ticking of telegraph.*

NARRATOR: Trump playing George Smith, played a last ace . . . sent telegrams to one hundred and eight concessionnaires of the '39 Fair and, in a long, sweaty meeting with these men, big tycoons and little hot-dog men, the first chapter in a NEW Treasure Island was written. MUSIC: *Fanfare.*

ANNOUNCER: On May 25th, 1940, the Fair will open!

NARRATOR: Electric words.

VOICES: The Fair will open! . . . The Fair will open! . . . The Fair will open!

MUSIC: *As "The Fair Will Open" line begins, enter music softly, with a fast agitato.*

NARRATOR: Aided by the great names who conceived and built the '39 spectacle on Treasure Island . . . eminent San Franciscan, Marshall Dill, accepted the presidency of a new and streamlined Treasure Island and to the vital post of general manager, came young University of California graduate manager, and Chamber of Commerce executive, William W. Monahan.

MUSIC: *Fanfare—Direct to segue to rhumba, fade to*

ANNOUNCER: And then—FIESTA.

SOUND: *Celebration noises, horns, ratchets, etc.*

NARRATOR: Yes, fiesta. Fiesta in San Francisco, and throughout all the Bay Area. Into this amazing scene of amazing people, costumed in the glorious colors of the old West, singing on the city streets, went the energies of bank president Parker S. Maddux, and public relations man Donald V. Nicholson. But greater than Fiesta—the fever of a population that had grown to love its Treasure Island—and so throughout the entire week preceding May the 25th, work nearly stopped as men and women and children caught the spirit of the Fair in '40.

MUSIC: *Up and finish.*

ANNOUNCER: May 25th, 1940.

NARRATOR: May the 25th, nineteen hundred and forty! Around the world a trumpet call.

MUSIC: *Fanfare.*

NARRATOR: And the 1940 World Premiere of Treasure Island is on.

MUSIC: *"Waltz of the Flowers"—fade to*

NARRATOR: (*On cue*) Where the great Pacific meets the sky, a flush of gold remains. The silver stars are out, and San Francisco wears her evening gems. In semi-darkness sits a mighty crowd awaiting that moment when the night will be drenched with the splendor of the magic lights of a new and streamlined Treasure Island.

MUSIC: *Fanfare over waltz—fade to*

VOICE 1: Here in the Court of the Nations, across a giant stage will flow a pageant of this Exposition city, enchanting and lovely tonight in her 1940 makeup. Young and gay and vivacious . . .

VOICE 2: (*Dramatic interruption*) Ladies and gentlemen . . . We have just established contact with the Admiral Byrd Expedition in Little America in the Antarctic. It is our privilege to ask Little America to send a word of greeting to "The Fair in Forty" which will turn on the fabulous illumination system. Come in, Little America.

MUSIC: *Out abruptly.*

VOICE 1: (*Short wave effect*) Greetings to Treasure Island . . . Greetings filled with regret that we are not with you there tonight. It is cold and lonely here . . . but we are with you by radio . . . close to your music and laughter. And here in Little America, we are grateful for the honor of sending an electrical impulse across the thousands of miles—to turn on your magic lights. And as we say good-bye, we say "Let there be light on Treasure Island."

SOUND: *Bursting bomb.*

MUSIC: *Fanfare.*

VOICE 1: And there was *light again* on Treasure Island.

NARRATOR: Light and music and action.

VOICES: The Fair in Forty, with its Forty Fair Girls . . . Miss San Francisco . . . Miss California . . . Miss Treasure Island . . . Miss U. S. A.

GIRL: (*Close to mike*) Hello there, America.

SOUND: *Fade in airplane in distance.*

NARRATOR: And at that moment, up in the sky, that like the land and the sea man has conquered, a girl and a boy look down upon this *new* Treasure Island.

SOUND: *Airplane up trifle.*

BAIRD: If only everyone could see Treasure Island from up here in the sky.

VENTER: The Tower of the Sun, like a dagger of white fire . . .

BAIRD: It's like flying over a giant fire opal . . . an opal lying on a rippling black velvet. It's like the Arabian Nights come true. There just couldn't be anything more beautiful . . . will you look at the light in the Court of the Moon.

VENTER: And those silver pictures on the Pool of Reflections.

BAIRD: Palace walls blazing . . . courtyards washed in blue . . . and fountains tumbling like bubbling gold.

VENTER: It's amazing, a few short minutes ago, everything lost in the darkness of the night, and then suddenly all this light and color. It just doesn't seem real.

BAIRD: It's lovely—this lovely Treasure Island. Let's hurry back and see it close to.

SOUND: *Airplane up and out.*

NARRATOR: (*Cued in before airplane entirely out*) And as nearly 125,000 people on Treasure Island, and millions throughout the world listen, dignified Exposition President, Marshall W. Dill, spoke words that came from the hearts of many men, that glamorous night of May 25th, 1940:

DILL: We have not come to this day without much labor and some sacrifice. To re-create an "Evanescent City" has been our task. We of the 1940 Fair pay tribute to those who dredged this "City Beautiful" out of the silt of the Bay. They laid the sills upon which we have re-built. We are the grateful heirs of their faith and their dreaming, and in this world of tumult and strife abroad, we hope we have done something here on Treasure Island to lift the sadness from a weary day . . . a little island where peace, beauty and humanity abound. We have lighted a lamp of the spirit and we can only fervently hope that some of its rays may light the dark places.

MUSIC: *Musical comedy selection—fade to*

VOICE: And from *Hollywood* . . .

NARRATOR: From the cinema capital of the world, a gift to Treasure Island. A gift of loveliness, wrapped in youth and presented in song. Seventeen-year-old Suzanna Foster, outstanding discovery in the land where discovery is the rule, and not the exception.

MUSIC: "*Kiss Me Again*"—*Suzanna Foster.*

NARRATOR: That night on May the 25th, nineteen hundred and forty, all who felt the spirit of this NEW Treasure Island, knew as men know that day and night will come, that it filled a need in nervous times . . . and as midnight came, that world premiere on San Francisco Bay rose to its finish . . .

MUSIC: "*Valse Triste*"—*fade to*

VOICE: (*Venter*) Beneath the white stars that tonight look down upon a world whose minutes drag themselves through a sea of blood and horror and hatred, we speak a humble prayer on a lovely Island in San Francisco Bay—Treasure Island. May God

grant that those of us who may, come to this Island to reassure themselves that America is yet a Nation capable of constant peace, of lasting happiness. May God grant that all of us draw upon the *spirit* which created this Golden Gate International Exposition . . . the same spirit which gave it re-birth . . . and that moments like this, will be ours to treasure—always.

MUSIC: "*Omnipotence*" by Male Chorus.

ANNOUNCER: June 15th.

MUSIC: *Fanfare*.

NARRATOR: But *twenty* days after the world premiere of 1940 streamlined Treasure Island, the word "success" hardened into reality.

SOUND: *Crowd noise . . . large crowds, millions of people.*

VOICE 1: The one millionth visitor.

MUSIC: *Fanfare*.

ANNOUNCER: July 30th.

VOICE 1: Three million visitors have come to Treasure Island.

SOUND: *Crowd noise . . . fades to, and behind*

NARRATOR: (*On cue*) One million visitors every twenty days! Hundreds of thousands ahead of the most optimistic hopes. The spark-plug who kept this explosive record hitting on all sixteen cylinders . . . was modest general manager, William W. Monahan. Each Tuesday night, by the medium of radio, he kept his public interested and informed . . .

RADIO ANNOUNCER: We are speaking to you from our studios in San Francisco, and it is now time for the weekly program, "The Exposition Speaks," which originates in the offices of W. W. Monahan. We take you now to Treasure Island.

MONAHAN: Good evening, ladies and gentlemen. With three million people having already visited us here-on Treasure Island, we are cautiously beginning to feel that we have quite a Fair on our hands. This is really no miracle. The miracle of Treasure Island happened long ago . . . in its creation and its building. The credit for our 1940 record, which we modestly admit is amazing, can go to no one man or woman. Rather, it's the old business of working like a family (and by the way, we notice lots of their families here).

Tonight, however, I'd like to throw a few orchids in the general direction of a few of the favorite sons in this Exposition family of ours. To one, H. C. Bortorff, a tribute . . . for his talent in keeping the complex machinery of Treasure Island well oiled. And a bouquet to Major Keatinge, our strong man holding down two important posts, governmental participation and special events. In the latter department, the thrill circus in the open air theater . . . the big variety shows on the Federal Plaza . . . and the daily fireworks spectacle detailed to the hands of a blind man, charming and capable personality, Charles Duffield. I want to pay tribute, too, to F. M. Sandusky, our director of exhibits and concessions for his efficient handling of this difficult and important assignment; to Emil Bondeson, director of music and shows, who arranged the outstanding events of our musical season; and to H. C. Vensano, our director of works, who is responsible for the beautiful setting in which this great pageant has been held; and to Jack James, our director of promotion whose voice extolling the wonders of Treasure Island and the West has, indeed, been heard all around the world. And I would also like to pay tribute to all those who entered so enthusiastically into our streamlined plan of 1940, exhibitors, large and small, concessionaires, and the whole personnel of the Exposition who have toiled faithfully and long to make the Fair in Forty go down in history as an unqualified success, a pleasant memory of beauty and pageantry and fun.

MUSIC: *Introduction to "High On A Windy Hill" fade to*

NARRATOR: 1940 Treasure Island rumor had it . . . had it that one Billy Rose, New York and points north, south, east and west, had surveyed the Pacific Ocean up and down the Coast of California for a gigantic aquacade . . . had thought twice, and signed a contract with his new friend, Bill Monahan. As the ink dried on this colossal bit of paper, to Treasure Island with a fanfare, came barrel-chested Johnny Weissmuller, iron-man Marshall Wayne, and lovely Esther Williams, trailed by a gorgeous horde of Aquabelles and amid millions of gallons of water, great publicity, and great music, the show of shows wa son . . . Billy Rose's Aquacade! Remember?

VOICE 1: Morton Downey.

MUSIC: "*Yours For A Song*"—Morton Downey.

ANNOUNCER: America! Cavalcade of a Nation!

MUSIC: "*Star Spangled Banner*" fanfare—*tympani roll under narrator.*

NARRATOR: Like twigs and leaves and scraps of paper upon a stream, the "River of Time" has washed each great episode in American history out into the Ocean of the Past. The land, the sea, the hills remain . . . but the human clay has crumbled to dust under the destructive force of Time. Yet Time will never *erase* the romantic memory of this Nation's four hundred vibrant years. "America! Cavalcade of a Nation" re-lived those four hundred years, in *another* show of shows on Treasure Island . . . re-lived *one* moment in our history as vivid today as it was on the day a tall lean American stepped awkwardly before a handful of our ancestors . . .

LINCOLN: "*Gettysburg Address.*"

MUSIC: *Fanfare.*

ANNOUNCER: The Folies Bergere.

MUSIC: "*Orpheus Overture*"—*fade to*

NARRATOR: Paris in the spring was Treasure Island in 1940 . . . for as each sunset came, men talked to their wives of business and important meetings, and sped by their offices enroute to the California Auditorium on Treasure Island . . . where famed showman, Clifford Fischer, had set up one of the world's loveliest collections of blondes and brunettes. And was any man disappointed? Of course not. From front row to last row, the answer was the same. Television, ladies and gentlemen, is unfortunately just around the corner . . . so tonight, just one last glimpse of the Folies Bergere. Petite Michel.

MUSIC: "*Michel*" *specialty.*

MUSIC: "*Angelus*"—*fade to*

NARRATOR: Like a few of those who rushed west in '49, and found their pot of gold, so did many who browsed around on 1940 Treasure Island, discover new delights in "Art in Action." Harvard and Groton men, and those who carve meat and drive trucks—found pleasure in this priceless Palace of Fine and Decorative Arts. The masters of the past . . . and the masters of the present, fitted into the theme of this new Treasure Island . . . life, and action. And in this new-found phase of Treasure Island, the leading name was Timothy Pflueger. What better man to tell the story?

PFLUEGER: The idea of Art in Action came from my own enjoyment in watching the development of art projects. The thanks of the Exposition are due to one hundred artists who contributed their time in the interest of all artists, in making these demonstrations. On the other hand the thanks of the artists are due the Exposition for making available to them this opportunity. The WPA art project also contributed in accenting the Palace of Fine Arts! Several projects have been sponsored by the San Francisco Board of Education. The public was very deeply interested

and I look for this form of art activity to take a permanent place not only in Expositions, but in regular established museums.

MUSIC: *Fanfare.*

NARRATOR: Memorable words of '39.

ROOSEVELT: May this, America's World's Fair of the Pacific, truly serve all nations in symbolizing their achievements of all the ages past . . . and in amalgamating their destinies, one with every other, through all the ages to come . . .

MUSIC: "*Peking Street Suite*"—*fade to*

NARRATOR: Will you ever forget—Pacific House . . . heart of the family of nations on Treasure Island. Serene and proud. In her halls, many languages, many ideals and heritages, differing in detail, but not in fundamentals . . . scenes that were the crossroads of the earth . . . her pictorial maps by the great Covarrubias . . . the ceramic reliefs by Sotomayor . . . glass maps by Taylor . . . a picture of this earth on which we try to live and work in peace. Pacific House! . . . her flags of all nations, her lectures, her music from all the world . . . and her symbolism of a closer unity among those nations across whose shores roll the waves of the mighty Pacific.

MUSIC: *Up and finish.*

NARRATOR: It is but a lovely step across the lagoon from Pacific House to International Court. The many thousands who visited this area found therein the essence of all the charm of the foreign nations who shared in this Exposition; nations which showed in graphic beauty lands of the tropics and of the north. The foreign participation was an integral part of this Exposition; they made it theirs. For those nations, the Dean of the San Francisco Consular Corps, Dr. Casas-Briceno, Consul-General of Venezuela, speaks.

CONSUL: Elevating our reason and lending dignity to our will, this San Francisco Fair, gentlemen, has covered in all its aspects the transcendency of one sole purpose: to encourage confidence and peace between all people. And I am proud to proclaim that Pan America received from this Exposition a permanent promise of continental solidarity. The Golden Gate Exposition, and the gentlemen who directed it, leave with us a promising lesson of unity, and a deep reciprocal sentiment of intercontinental friendship, as well as a mutual understanding. This Exposition has revived history, and at the same time, the feeling of security for all of us—that individual liberty cannot be maintained in surroundings of international insecurity.

NARRATOR: Folies Bergere, Cavalcade, Aquacade and the other great shows on Treasure Island caused General Manager Bill Monahan every twenty days to say . . .

VOICE: (*for Monahan*) The Fourth Million . . . The Fifth Million . . . The Sixth Million . . .

NARRATOR: And still they come . . . riding herd on the day and night job of telling the millions of what to see on Treasure Island, informing, interpreting, selling, promoting and still finding time to make himself thoroughly liked wherever he went—long, lanky, genial, straight-talking Jack James, 1940 Treasure Island's Director of Publicity and Promotion.

NARRATOR: As 1940 Treasure Island took in the hearts of all kinds of men it presented a great panorama of the music all men will love always. The San Francisco Symphony Orchestra, conducted by beloved Pierre Monteux, guest conductors Kostelanetz, Bruno Walter, Meredith Wilson and Gaetano Merola . . . and voices which have carved themselves in America's Album of Music . . . John Charles Thomas, Grace Moore, Jan Peerce, Gladys Swarthout, Lily Pons and Lauritz Melchior, Oscar Levant . . . the blind genius, Alec Templeton.

MUSIC: *Herod Overture—fade to*

NARRATOR: On the foundations of '39 the Forty Fair was built . . . and in the panorama of great music, there was no break between the years. In '39 the series "California Composers," and to the Golden State's pride of climate and material achievements was added the new-found pride in the discovery and realization that it had made, was making, a major contribution to the realm of fine music. To the California Commission went a man with an idea, and thereafter, week after week, the west and all of Canada heard the music of California's own composers.

MUSIC: *Up and fade.*

NARRATOR: The outgrowth of California Composers was a greater, wider venture on 1940 Treasure Island. An idea had grown, and in the height of Treasure Island's summer glory, the California Music Festival took the spotlight. Invitations to great and small musical organizations were extended to come and play and sing their music . . . to give expression and to receive acclaim . . . the accomplished and the beginners . . . professional and the amateur. The movement met success. Among the gifts that Treasure Island leaves behind is the powerful impetus to the California Music Festival. As that movement is destined to live on into the future of California, so it is our privilege to bring its music back for this one night . . . directed as it was in '39 and '40 by Jack Joy.

MUSIC: *Up and finish "Herod Overture"—segue drum and march—fade to*

NARRATOR: Momentous indeed are these days roaring across the American scene. Headlines, and holocaust, and opinions and wishes and fears . . . and a nation mobilizing materially and spiritually to be faithful unto freedom no matter the cost . . . We bring you now the man, who, during the birth of this great World's Fair of Western America, was chosen by the President as United States Commissioner to the Golden Gate International Exposition, George Creel. No one is better fitted to describe Federal participation than this man whose dreams and ideas became a reality. Mr. Creel . . .

CREEL: Here on Treasure Island, the Federal Exhibits Building has towering above it the forty-eight Golden Colonnades representing our 48 states. Behind its muraled walls depicting the conquering of the West by water . . . and by land . . . is our Federal "Government in Action" . . . and in the cast, the Army, the Navy, the Marine Corps . . . and the dramatic, rough-and-ready Coast Guard. Here, too, we have the intricate machinery to keep abreast of 1940's social economic change and problems, Social Security, WPA, Housing, Slum-Clearance, Reclamation projects, reforestation, electrification, highways . . . the Department of Agriculture. (*Cue, Treasure Island Company marches in front of stage*) (*very slight pause*). One display of the might of this free nation of America made hearts beat faster each Treasure Island evening in this great Federal Plaza.

ANNOUNCER: This is the Voice of the Exposition, Ladies and gentlemen . . . there will be a colorful and patriotic ceremony in front of the Federal Building . . . carried out by the Treasure Island Company, United States Army, and the Thirtieth Infantry Band. . . . The members of the Company were selected from the regular Army regiments in the Ninth Corps Area, and are permanently quartered at Camp Hunter Liggett on the Exposition grounds. The ritual of lowering and folding the American flag is one of the greatest importance. Our care, of the flag is symbolic of the esteem in which we hold our country. The flag must never touch the ground, and great care is taken in folding it upon its being lowered. The red and white is always folded into the blue of the night. This ceremony, called Retreat, will at this moment give way to the lowering of the flag. It is a proper mark of respect for ALL

of us to stand as the flag is lowered . . . to observe silence, the men removing their hats and holding hat or hand over their hearts. *Flag Lowering Ceremony* . . .

MUSIC: *Treasure Island Company Band* . . . *Troops march off.*

NARRATOR: Eyes clear, figures stiff and strong and straight . . . hearts and bodies moulded into one unswerving unity by the greatest love of all—the love of this country of America. Marching off into the nighttime shadows created by the blazing lights of this farewell Story of Treasure Island in humanity-packed Federal Plaza—the Treasure Island Company of the Regular Army under the leadership of Lt. Col. Raymond Godfrey Lehman.

MUSIC: *Drum roll—March.*

NARRATOR: Symbolic, too, of the strength of this Nation, the works of one of its 48 states . . . the Golden State of California, represented by the California Commission, guided and directed by Frank W. Clark . . . and assisting Mr. Clark in the administration of the California Commission activities were Bob Penfield, James Smyth, Rusty Mikel, Phil Van Dusen, Fred Grey, and Claude Cooper.

VOICE: Magnificent California . . . Empire of beauty in which man has achieved, not perfection, but a record of progress through agriculture, shipping, industry, recreation and climate that is a bright spot in the annals of this nation's history.

NARRATOR: Grouped on Treasure Island—18 lovely buildings, representing the limitless resources of California.

VOICES: Redwood Empire . . . man-made counterpart of the oldest living things . . . Alameda-Contra Costa Building . . . recreation and sunshine and good living . . . San Joaquin Valley Building . . . the richness of the Earth stretched forth between the mountains . . . Sacramento-Tahoe Building . . . Capital of the Golden State . . . mountain retreats and historic border towns . . . Southern Counties Building . . . family of great producers of the nation's finest food . . . San Francisco Building . . . the fabulous history of a fabulous city . . .

VOICE: The California Building!

SOUND: *Fire siren.*

VOICES: (*Repeat*) Fire, Fire, Fire, Fire!

MUSIC: "*Orgy of Spirits.*"

NARRATOR: Saturday, August 24th . . . a burst of flame and fire clawed at the timbers and walls and very foundation of the lovely California Building. The host building of Treasure Island . . . home of western hospitality . . . open house for a fun-seeking nation . . . burning . . . an inferno.

SOUND: *Up sirens.*

SOUND: *Crackle of fire.*

VOICE: There's a breeze!

VOICE 2: There's a fortune in art treasures in there!

VOICE 3: And a pipe-organ.

VOICE 4: (*Shouts*) Here come the soldiers . . .

NARRATOR: As the fire caught huge curtains and jumped hungrily for the bright dry wood, scores of our soldiers from the Treasure Island Company dashed into the blazing symbol of California, began removing every priceless painting and object of art. Through their courageous work, an unreplaceable record of California's past was saved from black ashes. Not heroes, said they . . . only soldiers functioning in the routine of duty. And we say—in peace as in war, they are beside us.

VOICE: As though incensed at the removal of those things of greatest value, the fire howled on to reduce the California Building to ruins, and even as it burned, radio, . . . fast, mobile radio, was on the scene from coast to coast . . .

RADIO ANNOUNCER: (*Excited*) Ladies and gentlemen, we are standing beside the blazing California Building on Treasure Island, not blazing in beauty, but in fire . . .

VOICE: There's Frank Clark and Bob Penfield of the California Commission.

RADIO ANNOUNCER: Mr. Clark . . . over here, please. You're Chairman of the California Commission, which erected this lovely building. No need to ask you how you must feel at this moment . . .

CLARK: Well . . . I feel like any good Californian. This is terrible . . . terrible. But this won't stop a *thing* here on Treasure Island. The show goes on . . . and the California Commission will be right in there giving the public everything on schedule!

MUSIC: *Up and finish.*

NARRATOR: (*Softly*) Beside mountain lakes in the still of night . . . where the Mississippi meets the full moon and the darkies and the cotton . . . in pent-house cabarets above 42nd street . . . in little farm-house living rooms . . . all who are American have felt the spirit of a now fragile and white-haired woman who many years ago poured out her heart in music as ageless as love. She is Carrie Jacobs Bond and she is here tonight—on Treasure Island. If this be Treasure Island's end . . . it is the end of a perfect day. The past gave to Carrie Jacobs Bond her inspiration for that song . . . and tonight I see in her face, and in her eyes, that this moment of 1940 is as great as that day so many years ago. End of a Perfect Day . . .

CARRIE JACOBS BOND: *Piano.* "End Of A Perfect Day."

ORCHESTRA: *Builds into number. Solo and duet.*

NARRATOR: (*Cue*) To you, Treasure Island, farewell. Much you have given us. The beauty of dawn and the beauty of sunset. Joy of abandon and forgetfulness. Tonight we find that joy is sorrow, and sorrow joy . . . and both are sweet. Here, in your lovely, wordless way, you have taught us friendship. The good and the bad have come to you and you have had gifts for all who would receive them. As the world has lived, your life was all too short. It seems but yesterday you lay beneath the sea . . . but who are we to reckon Time . . . for today, tonight are but our future memories, and we will have them each new day. We *will*—we *promise* you.

MUSIC: "*Taps*"—*segue to cymbal and tympani roll.*

NARRATOR: (*Change of pace throughout*) The end of a perfect day is but the dawn of a greater day. Each good life that passes from this earth leaves behind it material for the betterment of life to come. Treasure Island's perfect day is ending . . . but it is *not Death* for Treasure Island; it is just—new life. The flowers may fade, the palaces may fall to earth, the music and laughter stilled . . . the face may change but the soul never . . . for the dreams of men are never stifled, never crushed.

Closer to a greater destiny!

Ready for a greater task!

As God measures Time, it is but *tomorrow* that huge airplanes will glide down through the air which tonight is ruled by the Tower of the Sun . . . will roll across the ground where Pacific House now stands. Let there be no sadness tonight . . . for remember, sorrow is of the past and joy is of the future. And so it is we say to Treasure Island . . . a salute to a greater future that starts—*tonight!*

MUSIC: "*Glory*" by *Cadman.*

MUSIC: *Trumpet* "*Reveille.*"

SIGNOFF

ANNOUNCER: Ladies and gentlemen, "The Story of Treasure Island" was written by Glenn A. Wheaton and produced by Robert C. Coleson, with music directed by Jack Joy. Narrators were John B. Hughes, Arthur Linkletter, Mel Venter and

Don Thompson. The voice of the President of the United States was imitated by Fred McKaye. Suzannah Foster, from the new film, "There's Magic in Music," appeared through the courtesy of Paramount Pictures. "The Story of Treasure Island," presented by the California Commission of the Golden Gate International Exposition, came from the great stage in the Federal Plaza, through the radio facilities of the California Commission.

We return you to your local studios.



APPENDIX

EXECUTIVE COMMITTEE

| | | | |
|-----------------------------|-----------------|------------------------------|---------|
| JAMES B. BLACK | 1939 | HARRY H. HILP | 1940 |
| G. W. BRAINARD | 1940 | B. W. LETCHER | 1939 |
| JOHN R. CAHILL | 1940 | DAN LONDON | 1940 |
| A. J. CLEARY | 1939-40 | J. W. MAILLIARD, JR. | 1939 |
| COLBERT COLDWELL | 1939 | ATHOLL McBEAN | 1939 |
| GEORGE CREEL | 1939-40 | D. M. MESSER | 1940 |
| LELAND W. CUTLER | 1939-40 | PHILIP H. PATCHIN | 1939 |
| MARSHALL DILL | Ex-Officio 1940 | GEORGE D. SMITH | 1939-40 |
| CLARENCE B. EATON | 1940 | RUSSELL G. SMITH | 1940 |
| MILTON H. ESBERG | 1939 | MAYOR ANGELO J. ROSSI, | |
| JOHN F. FORBES | 1939-40 | HONORARY MEMBER | 1939-40 |
| E. H. HELLER | 1940 | | |

BOARD OF MANAGEMENT — 1939

| | | |
|-------------------------------|----------------------|-------------------|
| JAMES B. BLACK | COLBERT COLDWELL | PHILIP H. PATCHIN |
| LELAND W. CUTLER (EX-OFFICIO) | J. W. MAILLIARD, JR. | |

LIQUIDATING COMMITTEE — 1940-41

| | |
|--------------------------|------------------|
| G. W. BRAINARD, CHAIRMAN | |
| CLARENCE B. EATON | D. M. MESSER |
| HARRY H. HILP | RUSSELL G. SMITH |
| DAN LONDON | GEORGE D. SMITH |

OFFICERS

| | |
|--|----------------------------|
| CHAIRMAN OF THE BOARD 1939 | ATHOLL McBEAN |
| PRESIDENT 1939 | LELAND W. CUTLER |
| PRESIDENT 1940 | MARSHALL DILL |
| VICE PRESIDENT | CHARLES KENDRICK |
| VICE PRESIDENT | GEORGE D. SMITH |
| VICE PRESIDENT | RICHARD M. TOBIN |
| VICE PRESIDENT AND DIRECTOR OF WORKS 1939 | W. P. DAY |
| TREASURER | JOHN F. FORBES |
| EXECUTIVE SECRETARY AND ASSISTANT TREASURER 1939 | } H. C. BOTTORFF |
| ASSISTANT GENERAL MANAGER AND ASSISTANT TREASURER 1940 | |
| SECRETARY AND GENERAL COUNSEL | COL ALLEN G. WRIGHT |

EXECUTIVE OFFICERS

| | |
|--|-----------------------|
| EXECUTIVE VICE PRESIDENT 1938 | COL. J. FRANKLIN BELL |
| CHIEF DIRECTOR 1939 | H. D. H. CONNICK |
| MANAGING DIRECTOR 1939 | CHARLES H. STRUB |
| EXECUTIVE VICE PRESIDENT AND GENERAL MANAGER 1940 | W. W. MONAHAN |
| EXECUTIVE VICE PRESIDENT AND GEN. MGR. [POST PERIOD] 1940-41 | H. C. BOTTORFF |

MEMBERS OF THE CALIFORNIA COMMISSION

| | | |
|-------------------------------|-----------------------|--------------------|
| HON. FRANK W. CLARK, CHAIRMAN | | |
| EDWARD H. HELLER | MRS. HENRY E. ERDMAN | WILLIAM M. MALONE |
| ALEXANDER WATCHMAN | HERBERT ERSKINE | C. T. MERCHANT |
| J. C. BERENDSEN | JOHN ANSON FORD | HAROLD J. McCURRY |
| L. E. BONTZ* | EUGENE N. FRITZ | FREDERICK PETERSON |
| A. M. BOWLES | R. V. GARROD | C. M. REDSTED |
| FRANCIS CARR | A. P. GIANNINI | KERNAN ROBSON |
| MICHAEL COSTELLO | GORDON F. IRVINE | PAUL C. SMITH |
| LEO A. CUNNINGHAM | DR. EDWARD E. JOHNSON | J. C. YOUNGBERG |
| | MRS. GEORGE J. KNOX | |

*DECEASED

BOARD OF DIRECTORS

GEORGE H. ALLEN
 RAYMOND M. ALVORD
 G. CHESLEY ANDERSON
 E. N. AYER
 GEORGE W. BAKER
 WAKEFIELD BAKER
 CAPTAIN FRANK M. BARTLETT
 HENRY BECKER
 FRANK G. BELCHER
 F. N. BELGRAND, JR.
 S. BELTHER
 ALBERT M. BENDER
 HAROLD BERLINER
 LEO M. BIANCO
 REGINALD H. BIGGS
 LOUIS BLOCH
 JACOB BLUMLEIN
 JOHN M. BONNER
 A. M. BOWLES
 G. W. BRAINARD
 H. R. BREAKENRIDGE
 LOUIS J. BREUNER
 DR. LEROY H. BRIGGS
 JOSEPH A. BROWN
 E. H. BROWNSTONE
 HUGH W. BRUNK
 FRANK E. BUCK
 HENRY F. BUDDE
 C. A. BULLWINKEL
 LEWIS F. BYINGTON
 CHARLES M. CADMAN
 JOHN R. CAHILL
 J. F. CALVERLEY
 GEORGE T. CAMERON
 RICHARD A. CARRINGTON, JR.
 THOMAS D. CARTER
 ANTHONY CASTELLINO
 W. W. CHAPIN
 ALLEN L. CHICKERING
 DR. J. FREDERIC CHING
 CHARLES A. CHRISTIN
 HON. ALFRED J. CLEARY
 THOMAS I. COAKLEY
 R. B. COONS
 R. W. COSTELLO
 HON. GEORGE CREEL
 TEMPLETON CROCKER
 W. W. CROCKER
 LELAND W. CUTLER
 D. G. DAVIS
 HAROLD R. DEAL
 ALEXANDER DE BRETTEVILLE
 MARSHALL DILL
 R. STANLEY DOLLAR
 DOUGLAS OORN
 FLORENCE DOUGLAS
 FRANK P. DOYLE
 PORTER DUNLAP
 GEORGE B. DUNSCOMB
 A. W. EAMES
 CLARENCE B. EATON
 SIDNEY R. EHRMAN
 HENRY EICKHOFF, JR.
 CHARLES T. ELSEY
 ALFRED I. ESBERG
 PHILIP J. FAY
 A. R. FENNIMORE
 WILLIAM P. FILMER
 VINING T. FISHER
 WILLIAM FITZMAURICE
 HERBERT FLEISHACKER
 JOHN F. FORBES
 J. E. FRENCH
 R. D. FRISSELLE
 FRANK W. FULLER, JR.
 B. R. FUNSTEN
 FRANK S. GAINES
 H. R. GAITHER
 A. P. GIANNINI
 L. M. GIANNINI
 DON E. GILMAN
 DR. H. T. GOODSPEED
 J. D. GRANT
 B. I. GRAVES
 A. CRAWFORD GREENE
 W. K. GROESBECK
 WALTER A. HAAS
 GERALD H. HAGAR
 MARSHAL HALE
 R. B. HALE
 GEORGE J. HARNEY
 MAURICE E. HARRISON
 HON. JOHN F. HASSLER
 HON. FRANCK R. HAVENNER
 HENRY Q. HAWES
 JOHN R. HAYDEN
 WILLIAM RANDOLPH HEARST
 EDWARD H. HELLER
 EUGENE HERZOG
 ELMER L. HICKS
 H. R. HIGGINS
 E. E. HILLS
 HARRY H. HILP
 ROBERT P. HOLLIDAY
 CLIFFORD E. HOLMBOE
 C. S. HOWARD
 J. W. HOWELL
 WILLIAM L. HUGHSON
 WILLIAM F. HUMPHREY
 FRANK JACKSON
 A. P. JACOBS
 SAMUEL KAHN
 M. J. KELLY
 A. N. KEMP
 GEORGE W. KEMPER
 CHARLES KENDRICK
 EUGENE F. KERN
 JOSEPH H. KING
 J. R. KNOWLAND
 FREDERICK J. KOSTER
 GUS LACHMAN
 R. D. LAPHAM
 J. B. LEVISON
 JOY LICHENSTEIN
 E. C. LIPMAN
 N. B. LIVERMORE
 JAMES K. LOCHEAD
 DAN E. LONDON
 BARON LONG
 ALFRED J. LUNDBERG
 JAMES W. McALLISTER
 F. M. MCAULIFFE
 JAMES H. MCCABE
 HON. WILLIAM H. MCCARTHY
 HON. W. J. MCCrackEN
 A. D. McDONALD
 FELIX S. MCGINNIS
 CHARLES K. MCINTOSH
 WESLEY MCKENZIE
 GEORGE A. MCQUEEN
 PARKER S. MADDEX
 DAN P. MAHER
 STEPHEN MALATESTA
 CARL L. MARITZEN
 SAM M. MARKOWITZ
 MAURICE M. MARSHALL
 WILLIAM MARSHALL
 M. S. MAXWELL
 THOMAS C. MEAGHER
 DWIGHT L. MERRIMAN
 D. M. MESSER
 WILSON MEYER
 GRANT D. MILLER
 ROBERT WATT MILLER
 HAL MILLS
 H. B. MILLS
 JAMES K. MOFFITT
 J. ELMER MORRISH
 WILL F. MORRISH
 S. F. B. MORSE
 A. J. MOUNT
 PAUL E. MUDGETT
 A. STANWOOD MURPHY
 D. J. MURPHY
 MRS. MARTIN C. NEWALL
 HENRY D. NICHOLS

BOARD OF DIRECTORS (Continued)

- | | |
|-------------------------|---------------------------|
| HENRY NORTH | HON. JOHN F. SHELLEY |
| R. H. NORTON | PAUL SHOUP |
| JOHN A. O'CONNELL | JUDGE M. C. SLOSS |
| ROBERT S. ODELL | GEORGE D. SMITH |
| LOUIS D'NEAL | PAUL C. SMITH |
| W. H. ORRICK | DR. ALDO SOAVE |
| JOSEPH OSTERLOH | MAX SOBEL |
| W. F. OSTRANDER | ALLEN SPIVOCK |
| CURTIS O'SULLIVAN | DR. ROBERT GORDON SPRDL |
| HON. JOHN J. O'TOOLE | W. H. STEWART |
| FRED PABST | CHARLES STRUB |
| CHARLES R. PAGE | WALTER GAINES SWANSON |
| SILAS H. PALMER | HOLLIS R. THOMPSON |
| R. P. PAOLI | JOSEPH S. THOMPSON |
| PHILIP H. PATCHIN | W. H. THOMSON |
| J. H. PATRICK | RICHARD M. TOBIN |
| MORRIS E. PENTER | DR. DON B. TRESSIDER |
| ADOLPH PETRY | NION R. TUCKER |
| F. ELLIS PIERCE | EDWARD D. VANDELEUR |
| JAMES E. POWER, JR. | W. J. VARLEY |
| N. R. POWLEY | FREDERICK WAGNER |
| ARCHIBALD H. PRICE | CARLTON H. WALL |
| HERMAN QUAST | EMMETT F. WALT |
| JAMES H. QUINN | HON. EARL WARREN |
| STUART L. RAWLINGS | L. A. WARREN |
| MORRIS READ | ALEXANDER WATCHMAN |
| PHIL RILEY | JAMES F. WATERS |
| M. H. ROBBINS | T. J. WATSON |
| HARRISON S. ROBINSON | HAROLD D. WEBER |
| HON. ANGELO J. ROSSI | WALTER A. WEBER |
| W. P. ROTH | DR. ALANSON WEEKS |
| CASS RUNNING | HENRY A. WEICHHART |
| L. P. ST. CLAIR | BUD WEISER |
| ANNA SCANLON | HON. RICHARD J. WELCH |
| RAY SCHILLER | FREDERICK CROCKER WHITMAN |
| NAT SCHMULOWITZ | STANLEY D. WHITNEY |
| CARL SCHUSTER | DR. RAY LYMAN WILBUR |
| ALBERT E. SCHWABACHER | HARRY G. WILLIAMS |
| CHARLES R. SCHWANENBERG | A. EMORY WISHON |
| HARVEY C. SCOTT | LEONARD E. WOOD |
| PORTER B. SESNON | CLEVELAND R. WRIGHT |
| R. S. SHAINWALD | TRUMAN R. YOUNG |
| HON. WARREN SHANNON | |

TREASURY DEPARTMENT

JOHN F. FORBES, TREASURER

H. C. BOTTORFF, ASSISTANT TREASURER

C. J. HASSON, CONTROLLER

SEE APPENDIX: PAGE 67

SERVICE DEPARTMENT

H. C. BOTTORFF, DIRECTOR OF OPERATIONS

SEE APPENDIX: PAGE 67

LEGAL DEPARTMENT

COL. ALLEN G. WRIGHT, SECRETARY AND GENERAL COUNSEL

RANDELL LARSON, ASSISTANT COUNSEL

DEPARTMENT OF WORKS

- | | |
|--|--------------------|
| DIRECTOR 1939 | W. P. DAY |
| DIRECTOR 1940 | H. C. VENSAND |
| CHIEF OF CONSTRUCTION 1939-40 | LLOYD J. BROWN |
| CHIEF OF STRUCTURAL ENGINEERING 1939 | JOHN J. GOULD |
| CHIEF OF HORTICULTURE 1939 | JULIUS J. GIRDD |
| CHIEF OF HORTICULTURE 1940 | ELMER GOULD |
| CHIEF OF ELECTRICITY 1939 | W. R. VAN BOKKELYN |
| CHIEF OF ELECTRICITY 1940 | GILBERT WOOD |
| CHIEF OF ARCHITECTURE 1939 | EDWARD L. FRICK |
| CHIEF OF COLOR 1939 | J. E. STANTON |

DEPARTMENT OF WORKS (Continued)

CHIEF OF SPECIFICATIONS 1939 A. J. EVERS
 CHIEF OF TRANSPORTATION 1939 I. S. SHATTUCK
 EXPEDITING OFFICER 1939 H. V. GRANT
 CHIEF OF ROADS AND BRIDGES 1939 JOHN B. LEONARD
 CHIEF OF WATER SUPPLY AND SANITATION 1939 CHARLES H. LEE
 CHIEF OF MECHANICAL ENGINEERING 1939 WILLIAM E. LELAND
 CHIEF OF RECLAMATION 1939 JAMES J. WALSH
 CHIEF OF JANITORIAL DIVISION 1940 DON L. GEISERT

DEPARTMENT OF EXHIBITS AND CONCESSIONS

DIRECTOR F. M. SANDUSKY
 CHIEF OF CONCESSIONS 1939 FREDERICK WEDDLETON
 CHIEF OF CONCESSIONS 1940 RAY MAXWELL

GOVERNMENTAL PARTICIPATION, EVENTS, CEREMONIES

DIRECTOR 1939 BRIG. GEN. WILLIAM E. GILLMORE
 DIRECTOR 1940 MAJ. D. J. KEATINGE
 CHIEF OF STATE PARTICIPATION 1939 KEITH SOUTHARD
 DIRECTOR OF SPECIAL EVENTS 1937-38 WALTER REIMERS
 CHIEF OF SPECIAL EVENTS 1939 R. G. CONGDON
 CHIEF OF SPECIAL EVENTS 1940 EARL DARFLER

EXPLOITATION, PROMOTION AND PUBLICITY

DIRECTOR 1939 C. M. VANDEBURG
 ASSISTANT DIRECTOR 1939 CROMPTON BANGS, JR.
 DIRECTOR 1940 JACK JAMES
 ASSISTANT DIRECTOR 1940 GORDON E. CLAYCOMBE
 MANAGER PRESS DIVISION 1939 LYN FOX
 MANAGER PRESS DIVISION 1940 J. A. COOK
 MANAGER MAGAZINE DIVISION 1939 BILL WRIGHT
 MANAGER MAGAZINE DIVISION 1940 EARLE V. WELLER
 MANAGER PUBLICATIONS AND PROMOTION DIVISION 1939 FRANK FELIZ
 MANAGER PUBLICATIONS AND PROMOTIONS DIVISION 1940 LEE BLAIR
 MANAGER RADIO DIVISION 1939 ARTHUR E. ROWE
 MANAGER RADIO DIVISION 1940 ROBERT COLESON
 MANAGER PHOTO DIVISION 1939-40 CARL WALLEN
 MANAGER LECTURE DIVISION 1939 FRANK PETERSON
 MANAGER TRAVEL DIVISION 1939 NEWMAN TUCKER
 MANAGER ART DIVISION 1939 KEN SAWYER
 MANAGER ART DIVISION 1940 NEIL SAMPSON

DEPARTMENT OF THE PACIFIC AREA

CONSULTANT 1939 PHILIP N. YOUTZ
 DIRECTOR 1940 DR. GRACE L. MCCANN MORLEY

DEPARTMENT OF FINE ARTS

VICE CHAIRMAN 1940 TIMOTHY L. PFLUEGER
 SECRETARY 1939-1940 KENNETH SLAUGHTER
 CHIEF FINE ARTS DIVISION DR. LANGDON WARNER
 CHIEF DECORATIVE ARTS DIVISION DOROTHY WRIGHT LIEBES

LIVESTOCK DEPARTMENT

E. J. FJELDSTED, DIRECTOR 1939

MUSIC AND SHOWS DIRECTORS

E. O. BONDESON 1939-1940

PAUL POSZ 1939

BRIDGE CELEBRATION FOUNDING COMMITTEE (Continued)

| | |
|------------------------|--------------------------|
| CURTIS, E. N. | MCCRACKEN, HON. WM. J. |
| CUTLER, LELAND W. | MCDONALD, ANGUS |
| DAVIS, M. R. | MAILLAIRD, J. W., JR. |
| DIXON, DAWSON | MEEK, B. B. |
| DOHRMANN, FRED W. | MEYER, WILSON |
| DOYLE, FRANK P. | MYERS, MAJ. GEN. JOHN T. |
| EDMONDSON, CLYDE | MORRISH, WILL F. |
| EDWARDS, L. P. | MURRAY, HON. WILLIAM F. |
| ELLSWORTH, HON. OLIVER | NORRIS, T. W. |
| FENNIMORE, W. D. | O'CONNELL, JOHN A. |
| FILMER, WM. P. | O'HARA, T. J. |
| FINLEY, ERNEST | OLMSTED, J. E. |
| FISHER, H. P. | PABST, FREDERICK W. |
| FISHER, R. E. | PARKER, JOSEPH M. |
| FORBES, J. F. | PARSONS, I. B. |
| FUNSTEN, B. R. | PATCHIN, PHILIP H. |
| GIBERSON, J. R. | POWLEY, N. R. |
| GILMAN, DON | PRESLEY, GEORGE J. |
| HALE, MARSHAL | REICHEL, WILLIAM F. |
| HALE, R. B. | ROBINSON, HARRISON S. |
| HAMILTON, WM. J. | ROSBI, HON. ANGELO J. |
| HOLLIDAY, ROBERT P. | RYDER, E. G. |
| HAYDEN, J. EMMET | SANFORD, P. M. |
| HAYDEN, J. R. | SILVEY, J. M. |
| HUGHSON, WILLIAM L. | SMITH, H. H. |
| JENSEN, LEX | STEIN, DR. J. L. |
| JONES, F. V. | THOMPSON, FRED |
| KEESLING, FRANCIS V. | THOMPSON, HON. HOLLIS R. |
| KING, JOSEPH H. | THOMPSON, JOSEPH S. |
| KNOWLAND, JOSEPH R. | TREADWELL, EDWARD F. |
| LAVERS, G. N. | TRUMBULL, ROBERT |
| LAWS, ADMIRAL GEORGE | WILLIAMS, GEORGE W. |
| LINDNER, CLARENCE | WOOD, HOWARD I. |
| LUTGENS, HARRY | WOODFIELD, WILLIAM, JR. |
| MAXWELL, THOMAS | |

COMMITTEE ON CONCESSIONS AND AMUSEMENTS

MILTON H. ESBERG, CHAIRMAN

| | |
|-----------------------------------|------------------|
| WALTER H. SULLIVAN, VICE CHAIRMAN | J. PAUL ST. SURE |
| DON GILMAN | GENE BUCK |
| SAM G. BLYTHE | N. L. MCLAREN |
| CHARLES H. STRUB | |

SUB-COMMITTEE TO THE COMMITTEE ON CONCESSIONS AND AMUSEMENTS

| | |
|-----------------------|-----------------|
| LEWIS A. LAPHAM | JOHN M. MENZIES |
| KENETH MONTEAGLE | PORTER SESNON |
| MILTON H. ESBERG, JR. | |

**COMMITTEE ON SPECIAL EVENTS, CEREMONIES
AND SOCIAL AFFAIRS**

W. P. F. BRAWNER, CHAIRMAN

| | |
|-------------------------------------|-----------------------------|
| MUSIC: | STATES & CITIES: |
| PAUL A. BISSINGER | DWIGHT L. MERRIMAN |
| SPORTS: | MISCELLANEOUS: |
| RENWICK G. CONGDON | CLIFTON MAYNE |
| ARTHUR CONOVER | FRANK W. TEASDEL |
| BUSINESS & PROFESSIONAL: | FRATERNAL: |
| W. K. DYSDN | G. M. NEUMAN |
| FOREIGN: | STAFF MEMBERS: |
| HAIGHT STANTON | STANLEY BEAUBAIRE |
| | WALTER REIMERS, SECRETARY |

BUSINESS AND PROFESSIONAL (Sub-Committee)

| | |
|-------------------|-----------------|
| ARDEN R. DAVIDSON | L. E. TOWNSEND |
| GEORGE D. GAVIN | CARL ZACHRISSON |
| JOHN J. HASTER | |

SPORTS COMMITTEE (Sub-Committee)

GERALD M. NAUMAN, CHAIRMAN

J. A. ADDLEMAN
 HARRY B. ALTEN
 FAY BOWMAN
 D. W. BROBST
 EDWARD CHANDLER
 ROBERT A. CHISHOLM
 WALTER M. CHRISTIE
 W. J. CLASSEN
 JOHN S. COATES
 WM. M. COFFMAN
 J. J. CONDON
 JAMES J. CRONIN
 JOHN P. CUNED
 GEORGE DAVIS
 LLOYD DINKELSPIEL
 SAM DUNNE
 KY EBRIGHT
 PHIL FINNELL
 FRANK E. R. GEIS
 CAPTAIN CHAS. GOFF
 WALTER D. HELLER
 A. T. HEUER
 JOSEPH R. HICKEY
 MORRIS HUDSON

CHAS. F. HUNTER
 ELMER W. IRWIN
 L. V. JOHNSON
 HENRY KANTER
 HOWARD KINSEY
 JAMES LANG
 DOUGLAS B. LEWIS
 C. W. LINDEMANN
 E. P. MADIGAN
 HARRY MALDNEY
 ALFRED M. MASTERS
 PAUL G. McDONALD
 R. A. MCGUIRE
 PHIL PATTERSON
 FATHER LED POWELSON
 KENNETH PRIESTLEY
 CAPT. L. E. ROGERS
 AL SANDELL
 R. D. SCHWERIN
 L. T. SHAW
 JOE SPRINGER
 GERALD STRATFORD
 RUSSELL WISLER
 HARRY WOLTER

FENCING

FERARD LEICESTER, CHAIRMAN

ELWYN BUGBE, SECRETARY
 ERICH FUNKE
 JAMES N. HOWELL
 MARY GARD JAMISON
 HELEN MAYER
 HARRY MALDNEY

MALCOLM McDONALD
 BRYAN H. SMITH
 JACK THOMPSON
 HARRY UYTENHOVE
 EDWARD H. VISCONTI

INTER-COLLEGIATE BOXING

W. E. ACKERMAN
 HARRY MALDNEY
 ALFRED R. MASTERS
 JOSEPH NIDEROST

J. B. RICE
 MYRON SCHMALL
 I. F. TOOMEY

SWIMMING

PHILIP PATTERSON, CHAIRMAN

FAY BOWMAN
 ERNST BRANSTEN
 DR. A. DE FERRARI
 HAROLD DITTMORE
 RAY DOUGHERTY
 E. C. LA MONTAGNE

GUS RISSMAN
 L. V. JOHNSON

DISTANT SWIMMING:
 HARRY CORBETT, CHAIRMAN

EXHIBITS COMMITTEE

A. EMORY WISHON, CHAIRMAN

FRAZIER BAILEY
 JACOB BLUMLEIN
 AMBROSE DIEHL
 HERBERT FLEISHHACKER

REED FUNSTEN
 CARL HEISE
 EDWIN OLIVER
 ALMON E. ROTH

FINANCE COMMITTEE

JAMES B. BLACK, CHAIRMAN

HENRY Q. HAWES
 RAY W. SMITH
 WALLACE M. ALEXANDER
 W. H. BERG
 CHARLES R. BLYTH

CHARLES M. CADMAN
 W. W. CROCKER
 BARTLEY C. CRUM
 PERRY T. CUMBERSON

FINANCE COMMITTEE (Continued)

MILTON H. ESBERG
HERBERT FLEISHHACKER
J. E. FRENCH
A. P. GIANNINI
B. I. GRAVES
SAMUEL KAHN
J. R. KNOWLAND
FREDERICK J. KOSTER
ROGER D. LAPHAM
J. B. LEVISON
ALFRED J. LUNDBERG

J. W. MAILLIARD, JR.
A. D. McDONALD
A. H. MEYER
GEORGE D. SMITH
J. H. THRELKELD
L. A. WARREN
MICHEL D. WEILL
EX-OFFICIO:
ATHOLL McBEAN
LELAND W. CUTLER
JOHN F. FORBES

COMMITTEE FOR THE DEPARTMENT OF
GOVERNMENTAL PARTICIPATION

S. F. B. MORSE, CHAIRMAN

WALLACE ALEXANDER
SYLVESTER ANDRIANO
ETTORE AVENALI
S. BELITHER
J. B. BLAIR
CHARLES R. BLYTH
PHILIP BRADLEY
WM. H. BURKHARDT
H. B. COLLIER
J. S. CURRAN
PAUL DIETRICH
MARSHALL DILL
STANLEY DOLLAR
D. PORTER DUNLAP
ALFRED EHRMAN
PAUL I. FAGAN
PHILIP J. FAY
E. T. FORD
TIREY L. FORD
L. M. GIANNINI
DON GILMAN
STANFORD GWIN
H. H. HAIGHT
FRED G. HARPER
MAURICE E. HARRISON
CHARLES KENDRICK
P. A. KINNDCH
JOSEPH KNOWLAND
FRED T. KOSTER
CLIFTON KROLL

ROGER LAPHAM
JOY LICHTENSTEIN
IRA S. LILLICK
CLARENCE LINDNER
N. B. LIVERMORE
HUGH MACKENZIE
FRANCIS B. LODMIS
ELLIOT McALLISTER, JR.
RENE A. MAY
WILSON MEYER
CLAY MILLER
GEORGE MONTGOMERY
GENERAL THORNWELL MULLALLY
WILLIAM OLIN
W. R. PHILLIPS
JEROME POLITZER
THOMAS ROLPH
W. P. ROTH
ALBERT E. SCHWABACHER
ROBERT SIBLEY
PAUL SMITH
NION R. TUCKER
RICHARD TURNER
PAUL VERDIER
FREDERICK WAGNER
EARL WARREN
MICHEL WEILL
BRAYTON WILBUR
COL. C. H. YOUNG

COMMITTEE ON LIVESTOCK COMMITTEE

J. SHELDON POTTER, CHAIRMAN

W. H. BABER
ERWIN C. EASTON
SAMUEL H. GREENE
ROBERT P. HOLLIDAY
FRED KLEPPE

JOHN P. LAWLOR
CHARLES R. PAGE
A. T. SPENCER
J. W. MAILLIARD, JR. [EX-OFFICIO]

MUSIC COORDINATING COMMITTEE

MRS. LENORA WOOD ARMSBY, CHAIRMAN

DON E. GILMAN
ROBERT W. MILLER
GUIDO MUSTO
MRS. MARJORIE PETRAY
DONALD THORNBURG

HOWARD K. SKINNER
RICHARD M. TOBIN
MILTON ESBERG [EX-OFFICIO]
W. P. F. BRAWNER [EX-OFFICIO]

COORDINATING COMMITTEE FOR THE PACIFIC AREA

DOCTOR RAY LYMAN WILBUR, CHAIRMAN

MRS. DUNCAN McDUFFIE
DOCTOR CARL ALSBERG
MRS. WILLIAM DENMAN
MRS. ALFRED McLAUGHLIN
HERMAN PFLEGER
JUDGE M. C. SLOSS
DR. R. G. SPROUL
ROGER LAPHAM
WALLACE ALEXANDER
ALBERT BENDER
SIDNEY M. EHRMAN

A. CRAWFORD GREENE
HON. HERBERT HOOVER
JEROME POLITZER
DR. HOWARD NAFFZIGER
RICHARD M. TOBIN
R. S. TURNER
DR. W. W. BOARDMAN
JUDGE WILLIAM DENMAN
EDWIN DICKINSON
GALEN M. FISHER

COORDINATING COMMITTEE FOR THE PACIFIC AREA

(Continued)

MISS MABEL GILLIS
 MRS. ARTURO G. ORENA
 RT. REV. E. L. PARSONS
 STUART RAWLINGS
 DR. AURELIA H. REINHARDT
 MRS. LENORA WOOD ARMSBY
 RAYMOND ARMSBY
 MRS. GEORGE CREEL
 BARTLEY CRUM
 MRS. WILLIAM DENMAN
 MRS. MILTON ESBERG

MARSHALL MADISON
 RICHARD ODDIE
 DR. ROBERT CALKINS
 TEMPLETON CROCKER
 DR. HERBERT EVANS
 DR. HERBERT E. GREGORY
 DR. A. L. KROEBER
 DR. F. M. MCFARLAND
 DR. JOHN C. MERRIAM
 DR. CARL SAUER
 DR. ROBERT E. SWAYNE

PROMOTION COMMITTEE

TED HUGGINS, CHAIRMAN

CLAY BERNARD, VICE CHAIRMAN
 WINSTON C. BLACK
 J. L. BOSSEMEYER
 HAROLD J. BOYD
 W. A. BROWN
 RALPH BRUNTON
 J. E. CARPENTER
 CHARLES D. CARROLL
 CARLTON S. CONNOLLY
 PASCAL COWAN
 GEORGE CREEL
 JOHN CUDDY
 JOSEPH M. CUMMING
 HAROLD R. DEAL
 R. W. DOE
 DENIS DONDOHOE
 CARL J. EASTMAN
 CLYDE EDMONDSON
 L. R. EVERETT
 P. T. FARNSWORTH
 WALTER A. FOLGER
 MISS JULIE GOSS
 HOWARD G. HANVEY
 GENE HOFFMAN

HARRY H. HOLLISTER
 WALLACE I. HUTCHINSON
 A. C. JOY
 CHRIS LYKKE
 W. H. MOULTHROP
 D. V. NICHOLSON
 GEORGE L. NORTH
 EDWARD F. O'DAY
 JOHN W. PETTIT
 J. H. QUIRE
 BURCK SMITH
 WM. ST. SURE
 WALTER G. SWANSON
 I. S. TERRELL
 F. Q. TREDWAY
 HARRY TROUPE
 FRANCIS WALTON
 JOSEPH C. WHITNAH
 HAL WILTERMOOD
 MISS ZELIA ZIGLER
 MISS ELIZABETH HARRIS
 JOHN B. LONG
 DWIGHT O'DELL
 MAJOR ERNIE SMITH

TRANSPORTATION COMMITTEE

H. R. HIGGINS, CHAIRMAN

AVIATION:
 S. A. STIMPSON

F. S. MCGINNIS

INDUSTRY:
 I. F. LYONS
 R. N. SLINGERLAND

STEAMSHIP LINES:
 L. E. ARCHER
 DREW CHIDESTER
 J. E. RYAN

RAILWAYS:
 J. R. HAYDEN
 J. F. HOGAN

TRAVEL AGENCIES:
 B. A. LECHNER
 A. L. HAMMELL

SUB-COMMITTEES OF THE TRANSPORTATION COMMITTEE:

RAIL PASSENGER TRAFFIC:
 F. S. MCGINNIS, CHAIRMAN
 J. R. HAYDEN
 J. F. HOGAN

WATER FREIGHT TRAFFIC:
 DREW CHIDESTER, CHAIRMAN
 F. A. BAILEY
 IRVING F. LYONS

RAIL FREIGHT TRAFFIC:
 J. F. HOGAN, CHAIRMAN
 J. R. HAYDEN
 IRVING F. LYONS

INTRA-FAIR AND AUTO TRAFFIC:
 R. N. SLINGERLAND, CHAIRMAN
 J. R. HAYDEN
 J. F. HOGAN

WATER PASSENGER TRAFFIC:
 LEO E. ARCHER, CHAIRMAN
 F. A. BAILEY
 DREW CHIDESTER

AIR TRAFFIC:
 S. A. STIMPSON, CHAIRMAN
 B. A. LECHNER
 R. N. SLINGERLAND

WELFARE COMMITTEE

MORTIMER FLEISHHACKER, JR., CHAIRMAN

MISS HELEN H. BRIDGE
 JOHN H. McCALLUM
 MRS. MILTON H. ESBERG
 MISS ALICE GRIFFITH
 MISS ANNIE CLD WATSON
 JOHN C. NEUBAUER

B. W. LETCHER
 MRS. ELIZABETH LOSSING
 EMERY EDWARD STONE
 MRS. F. BURCKHALTER
 RABBI WM. M. STERN
 MRS. WM. L. HYMAN

WOMEN'S BOARD

MRS. GEO. T. CAMERON, CHAIRMAN
MRS. HAZEL P. FAULKNER, SECRETARY

MRS. GEORGE CREEL
MRS. WILLIAM DENMAN
MRS. JOHN F. FORBES
MRS. WALTER HAAS

MRS. E. S. HELLER
MRS. DUNCAN McLAUFFIE
MRS. ALFRED McLAUGHLIN
MRS. HENRY POTTER RUSSELL

WORKS COMMITTEE

SILAS PALMER, CHAIRMAN

RAYMOND ALVORD
CARL G. BROWN
A. B. CAHILL
E. B. DeGOLIA
MARSHALL DILL
WM. H. HARRELSON
N. B. LIVERMORE

ARTHUR H. MARKWART
ALBERT C. MATTEI
WARREN H. McBRYDE
DWIGHT L. MERRIMAN
STUART L. RAWLINGS
COL. JOHN H. SKEGGS

1939 EXHIBITS

ACME EXHIBITS
[ACME BREWING CO.]
ADDRESSOGRAPH-MULTIGRAPH CORP.
AETNA CASUALTY & SURETY CO.
AETNA LIFE INSURANCE CO.
THE AUTOMOBILE INS. CO.
THE STANDARD FIRE INS. CO.
AMERICAN BIBLE SOCIETY
AMERICAN DENTAL ASSN.
AMERICAN EXPRESS CO.
AMERICAN LEGION
AMERICAN MEDICAL ASSN.
AMERICAN NATIONAL RED CROSS
AMERICAN POTASH & CHEMICAL CORP.
AMER. RADIATOR & STAND. SAN. CORP.
ARMOUR & COMPANY
ATCHISON TOPEKA & SANTA FE RY.
BALDWIN PIANO COMPANY
BANK OF AMERICA N. T. & S. ASSN.
BARKER BROTHERS
BASALT ROCK CO., INC.
BETHLEHEM STEEL CO.
THE BOOKHOUSE FOR CHILDREN
BOWIE SWITCH COMPANY
BOY SCOUTS OF AMERICA, INC.
BRITO-CANADIAN MACHINE CO.
CALIF. ACADEMY OF SCIENCE
CALIF. ASSN. OF ICE INDUSTRIES
CALIF. COMMISSION FOR G. G. I. E.
AGRICULTURE [Sec. B]
CALIFORNIA MEDICAL ASSN.
DEPT. OF INSTITUTIONS
DEPT. OF MOTOR VEHICLES
DEPT. OF PENOLOGY
[DIV. OF NARCOTIC ENFORCEMENT]
DEPT. OF SOCIAL WELFARE
EDUCATIONAL PROGRAM
INDUSTRIAL ACCIDENT COMMISSION
STATE BOARD OF EDUCATION
STATE DEPT. OF PUBLIC HEALTH
TREASURE MOUNTAIN
UNIVERSITY OF CALIFORNIA
CALIF.-NEVADA RAILROAD
CALIFORNIA COTTON MILLS CO.
CALIF. FRUIT GROWERS EXCHANGE
CALIFORNIA NURSERY COMPANY
CALIFORNIA PACKING COMPANY
CALIF. TUBERCULOSIS ASSN., INC.
CALIF. WALNUT GROWERS ASSN.
CAMEL-BELL, INC.
CHICAGO & NORTHWESTERN RY. CO.
CHRISTIAN BUSINESS MEN'S COM.
CHRISTIAN SCIENCE ACTIVITIES AT G.
G. I. E., INC.
CHURCH OF JESUS CHRIST OF LATTER
DAY SAINTS
CHRYSLER SALES CORPORATION
AIRTEMP, INC.

AMPLEX CORP.
DE SOTO MOTOR CORP.
DODGE BROS. CORP.
FARGO MOTOR CORP.
PLYMOUTH MOTOR CORP.
CIBA PHARMACEUTICAL PROD. INC.
CITY OF PARIS DRYGOODS CO.
COCA COLA BOTTLING CO. OF CALIF.
THE COLEMAN LAMP & STOVE CO. OF
CALIFORNIA
COMPTON METAL HOMES
CONSTRUCTION INDUSTRIES SECTION
S. F. CHAMBER OF COMMERCE
THOS. COOK & SONS-WAGON-LITS INC.
CRANE COMPANY
A. CROSETTI BROS. & CO.
CROWN-ZELLERBACH CORP.
DAGGETT & RAMSDELL
DAHL MANUFACTURING CO.
DENVER & RIO GRANDE WESTERN RY.
DESERT DATE SHOP
M. H. DEYOUNG MEMORIAL MUSEUM
DIAMOND SAVILIFT CO.
DSS ENAMELING CO. & WESTERN
STOVE CO.
THE DORR COMPANY, INC.
DOUGLAS FIR PLYWOOD ASSN.
THE DOW CHEMICAL COMPANY
AUGUST E. DRUCKER CO.
DUTROW & JOHNSON
EDISON GENERAL ELEC. APPLIANCE
ELECTRIC HOUSEHOLD UTILITIES
HURLEY MACHINE DIV.
ELGIN NATIONAL WATCH CO.
ENCYCLOPEDIA AMERICANA
EVINRUDE MOTORS
E. I. DU PONT DE NEMOURS & CO.
DU PONT FILM MFG. CORP.
EXHIBITORS ART & DESIGN SERV., INC.
EXPOSITION MODEL TOURS, INC.
FEDERAL ART PROJECT
FEDERAL HOUSING ADMINISTRATION
FEDERAL THEATER PROJECT
FORD MOTOR COMPANY
THE AMERICAN BRASS CO.
CHAMPION SPARK PLUG CO.
FIRESTONE TIRE & RUBBER CO.
ROBERT FOWLER
W. P. FULLER & CO.
THE FULLER BRUSH COMPANY
GENERAL CABLE CORPORATION
GENERAL ELECTRIC CO.
GENERAL MOTORS CORP.
BUICK MOTOR DIV.
CADILLAC MOTOR CAR DIV.
CHEVROLET MOTOR DIV.
DIESEL ENGINE DIV.
LA SALLE MOTOR CAR DIV.

1939 EXHIBITS (Continued)

- OLDSMOBILE DIV.
 PONTIAC MOTOR DIV.
 GENERAL TIME INSTRUMENTS CORP.
 SETH THOMAS DIV.
 STROMBERG ELECTRIC CO.
 WESTCLOX DIV.
 WESTERN CLOCK CO., LTD.
 W. W. GIBSON
 GIRL SCOUTS
 MRS. MORTON R. GIBBONS
 A. GIURLANI & BRO.
 GLADDING McBEAN & CO.
 GOODYEAR TIRE & RUBBER CO.
 B. F. GOODRICH CO.
 MILLER
 HODD
 DIAMOND
 BRUNSWICK
 GOLDEN GATE EXPOSITION PETROLEUM
 EXHIBITORS, INC.
 ETHYL GASOLINE CORP.
 GEN. PETROLEUM CORP. OF CALIF.
 GILMORE OIL CORP.
 RICHFIELD OIL CORP.
 RIO GRANDE OIL CO.
 SEASIDE OIL CO.
 SHELL OIL CO.
 SIGNAL OIL CO.
 SUNSET OIL CO.
 STANDARD OIL CO. OF CALIF.
 THE TEXAS CO. OF CALIF.
 TIDEWATER ASSOCIATED OIL CO.
 [ASSOCIATED DIVISION]
 UNION OIL CO. OF CALIF.
 THE GRAYLINE, INC.
 GREAT WESTERN ELECTRO CHEM. CO.
 DAVID GRAY, JR.
 TED GRISWOLD
 THE GROLIER SOCIETY, INC.
 H. J. HEINZ CO.
 HILLS BRDS.
 CHAS. HOLTZ
 THE HOOVER CO.
 FATHER HUBBARD ARCTIC EXPEDITION
 [LOAN]
 JOHN B. HUGHES
 IMPERIAL PEARL SYNDICATE
 INDEPENDENT ORDER OF FORESTERS
 INGLESIDE PUBLIC GOLF COURSE
 INTERNAT'L BUSINESS MACHINES CORP.
 INTERNAT'L CORRES. SCHOOLS
 ITALIAN SWISS COLONY
 JOHNS-MANVILLE SALES CORP.
 JOHNSON MOTORS
 JOSHUA HENDY IRON WORKS
 THE JUNKET FOLKS
 KERR GLASS MFG. CO.
 KEYSTONE BROTHERS
 LAKE ELSINORE CLUBS
 LA SALLE EXTENSION UNIV.
 LEDERLE LABORATORIES, INC.
 LESLIE SALT COMPANY
 LEVI STRAUSS & CO.
 LIBERTY ORCHARDS CO.
 LIBBY McNEILL & LIBBY
 LIBBEY-OWENS-FORD GLASS CO.
 ELI LILLY & COMPANY
 LIONS INTERNATIONAL
 LITTLE CHURCH IN THE WILLOWOOD
 LOGAN KNITTING MILLS
 LOS ANGELES KNITTING MILLS, INC.
 LUTHERAN CHURCH [MISSOURI SYNDICATE]
 LYONS-MAGNUS INC.
 MARCHANT VALVE CORP.
 C. W. MARWEDEL
 AETNA BALL BEARING CO.
 AMERICAN SWISS FILE & TOOL CO.
 BOSTON GEAR WORKS, INC.
 CINCINNATI TOOL CO.
 DIAMOND EXPANSION BELT CO.
 EAGLE MANUFACTURING CO.
 EASTMAN MANUFACTURING CO.
 EGYPTIAN LACQUER CO.
 FAULTLESS CASTER CO.
 EDWIN H. FITLER
 HANSON CLUTCH & MFG. CO.
 IMPERIAL BRASS MFG. CO.
 JOHNSON BRONZE CO.
 JOYCE-GRIDLAND CO.
 LINCOLN BRASS WORKS
 OSBORN MFG. CO.
 WM. H. OTTEMILLER CO.
 PARKER-KALAN CORP.
 REED MFG. COMPANY
 STANDARD PRESSED STEEL CO.
 STANLEY ELECTRIC TOOL DIV.
 L. S. STARRETT CO.
 N. A. STRAND & CO.
 O. A. STUART & CO.
 U. S. GAUGE CO.
 UTICA DROP FORGE & TOOL CO.
 J. H. WILLIAMS & CO.
 MASONITE CORP.
 HENRY B. MAAS
 MAYO FOUNDATION
 G. & C. MERRIAM CO.
 THE MERRILL CO.
 METROPOLITAN LIFE INS. CO.
 LED J. MEYBERG CO.
 MILLS COLLEGE
 MCGRAW HILL PUBLISHING CO.
 THE MINE & SMELTER SUPPLY CO.
 MISSION SWEATER SHOPS
 MONSANTO CHEMICAL CO.
 GABRIEL MOULIN STUDIO
 MYSTOPLANE CO., INC.
 NATIONAL AUTOMOBILE CLUB
 NATIONAL AUTOMOBILE FIBRES, INC.
 NATIONAL BISCUIT CO.
 NATIONAL-STANDARD CO.
 THE NAT'L CASH REGISTER CO.
 NEPTUNE METER COMPANY
 NEVADA-MASSACHUSETTS CO.
 OAKLAND CHAMBER OF COMMERCE
 THE OKONITE COMPANY
 OLIVER UNITED FILTERS, INC.
 THE ORIGINAL UTAH WOOLLEN MILLS
 OWENS-ILLINOIS PAC. COAST CO.
 PACIFIC COAST GAS ASSN.
 AMERICAN BRASS CO.
 AMERICAN METER CO.
 AMERICAN STOVE CO.
 ART CONCRETE WORKS
 ATLAS HEATING & VENTIL. CO., LTD.
 H. R. BASFORD CO.
 CALIF.-PACIFIC UTILITIES CO.
 CENTRAL ARIZ. LIGHT & POWER CO.
 COAST COUNTIES GAS & ELEC. CO.
 CONTINENTAL WATER HTR. CO. LTD.
 CRIBBIN & SEXTON CO.
 DAY & NIGHT WATER HTR. CO. LTD.
 S. R. DRESSER MFG. CO.
 EL PASO NATURAL GAS CO.
 FRASER FURNACE CO., INC.
 GAFFERS & SATTLER
 GENERAL WATER HEATER CORP.
 JAMES GRAHAM MFG. CO.
 GRAYSON HEAT CONTROL LTD.
 HAMMER-BRAY CO.
 HONOLULU GAS COMPANY
 HOYT HEATER CO. OF NO. CALIF.
 IRONRITE IRONER CO.
 MERCED NOROSTROM VALVE CO.
 MERIT WATER HEATER CO. LTD.
 LED J. MEYBERG CO.
 MISSION WATER HEATER CO.
 NORGE DIV. BERG WARNER CORP.
 THE MUELLER COMPANY
 PACIFIC GAS & ELECTRIC CO.
 PACIFIC GAS RADIATOR CO.
 PAYNE FURNACE & SUPPLY CO.
 PITTSBURGH EQUITABLE METER CO.
 PORTLAND GAS & COKE CO.
 RELIANCE REGULATOR CORP.
 REPUBLIC ELEC. POWER CORP.

1939 EXHIBITS (Continued)

GEO. D. ROPER CORP.
 RUDD MANUFACTURING CO.
 SANTA MARIA GAS CO.
 SAN JOAQUIN LIGHT & POWER CORP.
 SEATTLE GAS COMPANY
 SERVEL, INC.
 SIERRA PACIFIC POWER CO.
 SO. CALIF. GAS CO.
 SO. COUNTIES GAS CO.
 SPRAGUE METER CO.
 WARD HEATER CO., LTD.
 WELSBACH COMPANY
 PACIFIC ELECTRIC MFG. CO.
 PACIFIC GAS & ELECTRIC CO.
 PACIFIC GREYHOUND LINES
 PAC. INTERCLUB YACHTING ASSN.
 PACIFIC ROENTGEN CLUB
 THE PACIFIC TEL. & TEL. CO.
 PAN AMERICAN AIRWAYS INC.
 THE PARAFFINE COS., INC.
 PEACE PROJECTS, INC.
 THE PIONEER FLINTKOTE CO.
 PIPER AIRCRAFT CORP.
 THE PULLMAN COMPANY
 PEPPER MUSIC COMPANY
 PENNSYLVANIA RAILROAD CO.
 FRANCOIS & HENRI PERROSET
 PITTSBURGH PLATE GLASS CO.
 PLANTERS NUT & CHOC. CO.
 POSTAL TELEGRAPH CO.
 THE QUARRIE CORP.
 RADIO CORPORATION OF AMERICA
 RAILWAY EXPRESS AGENCY, INC.
 RAILWAY & LOCOMOTIVE HIST. SOC.
 REMINGTON-RAND INC.
 REFRESHMENT, INC.
 REX IMPORT CO.
 RHEEM MFG. CO.
 JOHN A. ROEBLING'S SONS CO.
 ROMA WINE CO.
 ROYCE INDUSTRIES, INC.
 ST. FRANCIS HOSPITAL PROP'S. INC
 THE SALVATION ARMY
 SANDOZ CHEMICAL CO.
 SANGAMO ELECTRIC CO.
 SAVE-THE-REDWOODS-LEAGUE
 SCHERING CORP.
 A. SCHILLING & CO.
 SCHLAGE LOCK CO.
 SCHUCKL & CO., INC.
 SEE'S CANDY SHOPS, INC.
 A. SENSENBRENNER SONS
 S. F. AQUARIUM SOCIETY
 S. F. ASSOCIATION FOR THE BLIND
 S. F. ELECTRICAL DEVELOPMENT
 LEAGUE
 S. F. GAS MODEL CLUB
 S. F. JUNIOR CHAMBER OF COMMERCE
 SIMON MATTRESS MFG. CO.
 SINGER SEWING MACHINE CO.
 SLEEPER, INC.
 ADAM WUEST, INC.
 ALEXANDRIA BEDDING CO.
 ARROW BEDDING CO.
 AUGUSTA BEDDING CO.
 CAPITAL BEDDING CO.
 CHATTANOOGA MATTRESS CO.
 L. C. DOUP
 ENTERPRISE MATTRESS CO.
 ENTERPRISE MOAKLER CO.
 FLORIDA SPRING MFG. CO.
 GLOBE BEDDING CO.
 GORDON-CHAPMAN CO.
 HANDCRAFT BEDDING CORP.
 F. S. HARMON MFG. CO.
 HERR MFG. CO.
 J. C. HIRSCHMAN CO.
 HONORBIT PRODUCTS, INC.
 INGRAHAM MATTRESS & MFG. CO.
 JAMISON-ANCHOR BEDDING CO.
 KENTUCKY SANITARY BEDDING CO.
 MARQUARDT BEDDING CO.
 MCGENTIRE BROTHERS
 NAT'L ROSE SPRING & MATTRESS CO.
 PERFECTION MATTRESS & SPRG. CO.
 RE-LY-ON PRODUCTS CO.
 ROYAL BEDDING CO.
 SALT LAKE MATTRESS MFG. CO.
 SIMON MATTRESS MFG. CO.
 SLEEPER INC. OF CHICAGO
 SOULE STEEL CO.
 SOUTHERN PACIFIC CO.
 SPIRITUAL ASSEMBLY OF BAHAI OF S.F.
 SPERRY GYROSCOPE CO., INC.
 J. D. & A. B. SPRECKELS CO.
 STAMP CLUBS OF NORTHERN CALIF.
 STANDARD BRANDS OF CALIF.
 STANDARD SANITARY MFG. CO.
 TEA GARDEN PRODUCTS CO.
 THERMADOR ELEC. MFG. CO.
 TIEN CHU VE-TSIN MFG. CO., LTD.
 TIMKEN ROLLER BEARING CO.
 TUBBS CORDAGE CO.
 UNION PACIFIC RAILROAD CO.
 UNITED AIRCRAFT CORP.
 UNITED AIR LINES TRANSPORT CORP.
 UNITED STATES STEEL CORP.
 AMERICAN BRIDGE CO.
 AMERICAN STEEL & WIRE CO.
 CARNEGIE-ILLINOIS STEEL CORP.
 COLUMBIA STEEL COMPANY
 FEDERAL SHIPBLDG. & DRYDOCK CO.
 NATIONAL TUBE CO.
 OIL WELL SUPPLY CO.
 TENNESSEE COAL, IRON & R.R. CO.
 U. S. STEEL PRODUCTS CO.
 UNIVERSAL ATLAS CEMENT CO.
 VIRGINIA BRIDGE CO.
 VANCOUVER BREWING CO.
 VITICULTURAL INDUSTRIES, INC.
 BEAULIEU VINEYARD
 BERINGER BROS., INC.
 CALIF. GRAPE PRODUCTS CO.
 GRESTA BLANCA WINE CO.
 B. CRIBARI & SONS INC.
 EAST-SIDE WINERY
 FRUIT INDUSTRIES, LTD.
 FOUNTAINGROVE VINEYARD
 WM. HOELSCHER & CO.
 INGLENOOK VINEYARD CO.
 ITALIAN SWISS COLONY
 MONTEBELLO WINE CO. OF CALIF.
 F. KORBEL & BROS., INC.
 MONT LA SALLE VINEYARDS
 MUTHER WINE CO.
 NAPA & SONOMA WINE CO.
 NOVITIATE OF LOS GATOS
 PETRI WINE CO.
 ROMA WINE CO., INC.
 F. SALMINA & CO.
 SANTA ROSA WINERY
 SHEWAN-JONES, INC.
 SOLANO WINERY, INC.
 SWEET WINE PRODUCERS ASSN.
 WENTE BROTHERS
 WINE INSTITUTE
 COMMANDER P. H. W. WEEMS
 WEST COAST LUMBERMEN'S ASSN.
 WEST DISINFECTING CO.
 WESTERN PACIFIC RAILWAY CO.
 WESTERN PINE ASSOCIATION
 WESTERN SUGAR REFINERY
 J. D. & A. B. SPRECKELS CO.
 WESTERN UNION TELEGRAPH CO.
 WESTINGHOUSE ELEC. & MFG. CO.
 THE BRYANT ELECTRIC CO.
 WESTINGHOUSE ELEC. ELEVATOR CO.
 WESTINGHOUSE ELEC. & MFG. CO.
 WESTINGHOUSE ELEC. INTERN'L CO.
 WESTINGHOUSE ELEC. SUPPLY CO.
 WESTINGHOUSE X-RAY CO., INC.
 LUCILLE WHEELER
 WHITE SEWING MACHINE CO.
 WINTHROP CHEMICAL CO.
 THE RUDOLPH WURLITZER CO.

STATE AND TERRITORIAL PARTICIPATION 1939

ARIZONA
CALIFORNIA
COLORADO
IDAHO
ILLINOIS

MISSOURI
MONTANA
NEVADA
NEW MEXICO
OREGON

UTAH
WASHINGTON
WYOMING
TERRITORY OF HAWAII

FOREIGN PARTICIPATION 1939

ARGENTINE REPUBLIC
AUSTRALIA
BRAZIL
REPUBLIC OF CHILE
BRITISH COLUMBIA
REPUBLIC OF COLOMBIA
CZECHOSLOVAKIA
DENMARK
ECUADOR

EL SALVADOR
FRANCE
FRENCH INDO-CHINA
GUATEMALA
ITALY
JAPAN
JOHORE
MEXICO
NETHERLANDS

NETHERLANDS EAST INDIES
NEW ZEALAND
NORWAY
PANAMA
PERU
PHILIPPINES
PORTUGAL
SWEDEN

1940 EXHIBITS

AIRCRAFT ASSOCIATES
C. ALBRIGHT
AMERICAN BUILDING MTNCE. CO.
AMERICAN EXPRESS COMPANY
AMERICAN NAT'L RED CROSS
AMERICAN PHYSICIANS' ART ASSN.
AMERICAN RADIATOR & STD. SANITARY
AMERICAN RED CROSS
AMERICAN UROLOGICAL ASSN.
ASSO. GEN'L CONTRACTORS OF AMER.
ATCHISON, TOPEKA & SANTA FE RY.
AWFUL FRESH McFARLANE CANDIES
EDWARD R. BACON COMPANY
BALDWIN PIANO COMPANY
BANK OF AMERICA
THE BARRY PINOCCHIO
BOY SCOUTS OF AMERICA, INC.
BRITISH WAR RELIEF ASSN.
BRITO-CANADIAN MACHINE CO.
HELEN BURTON
CALIFORNIA ACADEMY OF SCIENCE
CALIFORNIA ASSN. OF ICE INDUSTRIES
CALIF. COLLEGE OF ARTS & CRAFTS
CALIFORNIA COMMISSION
CALIFORNIA HEART ASSOCIATION
CALIF. MEDICAL ASSOCIATION
CALIFORNIA NURSERY CO.
CALIF. STATE ASSN. OF CHIROPODISTS
CALIFORNIA REDWOOD ASSOCIATION
CALIF. TUBERCULOSIS ASSN., INC.
CHAMBERLIN METAL WEATHER STRIP
CO., INC.
CHICAGO & NORTHWESTERN RY.
THE CHILDREN'S GUILD
CHINESE ART DISPLAY
CHRISTIAN BUS. MEN'S COM. OF S. F.
BAY REGION
CHRIS. SCIENCE ACTIVITIES AT THE
1940 G.G.I.E., INC.
CHURCH OF JESUS CHRIST OF LATTER
DAY SAINTS
CLIPPER YACHT COMPANY
J. V. CLODS
COCA COLA BOTTLING CO.
CONSOLIDATED REALTY CO.
CONSTRUCTION INDUSTRIES EXHIBIT
CRANE COMPANY
A. CROSETTI BRO. & CO.
CROWLEY LAUNCH & TUGBOAT CO.
CROWN ZELLERBACH CORP.
DALMO MANUFACTURING CO.
DENVER & RIO GRANDE WESTERN RY.
DESERT DATE SHOP
DEWALT ELECTRIC SAW & TOOL CO.
DOANE MOTOR TRUCK CO.
DOHRMANN COMMERCIAL CO. D. B. A.
DONNER TRAIL SKI EXHIBIT
DOSS ENAMELING COMPANY

DOW CHEMICAL COMPANY, THE
EQUITABLE LIFE ASSUR. SOC. OF U. S.
FORD MOTOR COMPANY
FRESH-OMATIC COFFEE ROASTING
SYSTEM, INC.
FULLER & CO., W. P.
GEDDES, S. R. (NAT'L HOBBY SHOW)
GENERAL ELECTRIC CO.
GENERAL MOTORS CORP.
GLADDING McBEAN & CO.
GOLDEN GATE BRIDGE & HIGHWAY
DISTRICT PAINTINGS
GOLDEN GATE EXPOSITION PETROLEUM
EXHIBITORS, INC.
GOLDEN STATE TRANSPORTATION HIS-
TORICAL SOCIETY
GOODRICH CO., THE B. F.
GRAYLINE INC., THE
GROLIER SOCIETY, INC., THE
HAROLD R. HANEFELD
HARRAN RICKARD & McCONE CO.
HEATING & PIPING CONTRACTOR
HILLS BROS. COFFEE INC.
HORN PRODUCTS COMPANY
FR. HUBBARD ARCTIC EXPEDITION
IMPERIAL PEARL SYNDICATE
INCANDESCENT SUPPLY CO.
INTERNATIONAL BUS. MACHINES CORP.
ISLAND CATERING CO.
ISLAND SERVICE COMPANY
ITALIAN SWISS COLONY WINE CO.
JOHNS-MANVILLE SALES CORP.
JOHNSON PRODUCTS, INC.
KEYSTON BROTHERS
EDNA KIRBY'S GLASS HOUSE
KOREAN EXHIBIT
GED. F. KREMKAU & SONS AND STAR
MARINE ENGINE CO.
LESLIE SALT COMPANY
LEVI STRAUSS & CO.
LIBBY McNEILL & LIBBY
LIBBEY-DWENS-FORD GLASS PROD.
LIBERTY ORCHARDS CO.
ELI LILLY & COMPANY
LITTLE CHURCH OF WILDWOOD
LONGSTREET MEMORIAL ASSN.
LOMA LINDA FOOD CO.
LOS ANGELES COUNTY MEDICAL ASSN.
LUCKY STORES, INC.
M-A-P CHEMICAL CO.
MARCHANT PLUMBING SUPPLY CO.
MARITIME EXHIBITION COMMITTEE
MASONITE CORPORATION
MAXWELL HARDWARE CO.
MRS. ANN MCCONNELL
WENDELL McMALLULL
MERRILL CO., THE

1940 EXHIBITS (Continued)

METROPOLITAN LIFE INS. CO.
 LEO J. MEYBERG CO.—BENDIX
 MIRAMONTE BEACH & COUNTRY CLUB
 MICHEL & PFEFFER IRON WORKS, INC.
 MYSTOPLANE CO., INC.
 R. M. NASON COMPANY
 NATHAN DOHRMANN
 NATIONAL BISCUIT CO.
 NATIONAL BROADCASTING CO.
 NAT'L CASH REGISTER CO.
 NATIONAL PRESSURE COOKER CO.
 NATIONAL WOMEN'S PARTY
 MRS. V. NEALE
 NEPTUNE METER COMPANY
 H. D. NEWHOUSE
 NIDROMETAL MARINE HARDWARE CO.
 NUNES BROTHERS
 NU-WAY COUPLING CO.
 PACIFIC GAS & ELECTRIC CO.
 PACIFIC GREYHOUND LINES
 PACIFIC PUMPING CO.
 PACIFIC ROENTGEN CLUB
 PACIFIC TEL. & TEL. CO.
 PACIFIC TRANSIT BUS SALES CO.
 PALACE HARDWARE CO.
 PALACE TRAVEL COACH CORP.
 PAN AMERICAN AIRWAYS
 PARAFFINE COMPANIES, INC., THE
 PENNSYLVANIA RAILWAY CO.
 PERROSET, FRANCOIS & HENRI
 PICARD, MICHEL A.
 PITCHER SLIDING DOOR CO.
 PLANTERS NUT & CHOCOLATE CO.
 PORT OF DAKLAND
 POSTAL TELEGRAPH CO.
 PYRENE MANUFACTURING CO.
 QUARRIE CORP., THE
 JOHN G. RAPP CO.
 R. C. A. MANUFACTURING CO., INC.
 RAIRODIANS OF AMERICA (S. F. SECTION)
 RAILWAY EXPRESS COMPANY
 REFRESHMENT INC. (COCA COLA)
 REX IMPORT COMPANY
 RHEEM MANUFACTURING CO.
 ROMA WINE CO., INC.
 GEORGE D. ROPER CORP.
 RY-LOCK CO., LTD.
 ST. FRANCIS HOSPITAL ASSN.
 S. F. ASSN. FOR THE BLIND, THE
 SAN FRANCISCO BANK, THE
 S. F. GLASS COMPANY
 S. F. JUNIOR CHAMBER OF COMMERCE
 SCHLAGE LOCK COMPANY
 SCHUCKL & CO.
 SEE'S CANDY SHOPS, INC.
 SINGER SEWING MACHINE CO.
 SOUTHERN PACIFIC COMPANY
 SPIRITUAL ASSEMBLY OF THE BAHAI
 OF SAN FRANCISCO
 S. SPRINGER
 STAMP CLUBS OF NORTHERN CALIF.
 MRS. MARY STANLEY
 STAR MARINE ENGINE COMPANY
 STENDOTYPE COMPANY OF CALIFORNIA
 SUN-MAID RAISIN GROWERS ASSN.
 SUNNYVALE PACKING COMPANY
 SWISS SNACK
 TIEDEMANN & HARRIS, INC.
 TIMBER ENGINEERING CO. OF CALIF.
 TRUSCON STEEL CO.
 UNION PACIFIC RAILROAD CO.
 UNITED AIRLINE TRANSPORT CORP.
 UTAH WOOLEN MILLS
 RUSSEL J. VARSI
 VERMONT MARBLE CO.
 EDWARD B. WARD & CO.
 WEEKS-HOWE-EMERSON CO.
 WESTERN PACIFIC RAILROAD CO.
 WESTERN UNION TELEGRAPH CO.
 WESTINGHOUSE ELECTRIC & MFG. CO.
 WIERK DRAFT ELIMINATOR CO.
 W. P. A. NURSERY SCHOOL

STATE AND TERRITORIAL PARTICIPATION 1940

ARIZONA
 CALIFORNIA
 ILLINOIS

MISSOURI
 NEVADA
 OREGON
 UTAH

WASHINGTON
 TERRITORY OF HAWAII
 ALASKA

FOREIGN PARTICIPATION 1940

BELGIUM
 BRAZIL*
 BRITISH INDIA
 BRITISH WEST INDIES
 COLOMBIA*
 CZECHOSLOVAKIA*
 DENMARK*
 ECUADOR*
 FRANCE

FRENCH INDO CHINA
 GREAT BRITAIN
 HOLLAND
 HUNGARY
 ITALY*
 JAPAN*
 MALAYSIA*
 MEXICO
 NETHERLANDS EAST INDIES

NORWAY*
 PERSIA
 PERU*
 PHILIPPINES
 PORTUGAL*
 RUSSIA
 TURKEY
 SWITZERLAND

*OFFICIAL PARTICIPATION

1939 CONCESSIONS

AMUSEMENT GAME, R. MABRY
 AMUSEMENT GAME, R. SECKEL
 AN CLACHAN, HAMILTON, BARROW, WADE,
 GUTHRIE & Co.
 ANIMAL SHOW, AETNA AMUSEMENT CO.
 ANTI-MIST, INC., ALLEN ELLIS
 ARGENTINE, JUAN A. DE MARVEL
 ART COLORS & LAVENDER,
 H. O. STRIKER & JACK RUSHIN
 ATELIER D'ART, E. E. LOCKWOOD
 AUTO PARKING, MAURICE KATLEMAN
 AUTO SCOOTERS
 AUTOMAT PHOTOGRAPHS, W. OSWALD
 AUTOMOBILE EMBLEM, E. M. SUMMERS

BABY TURTLES, S. GORDON
 BAGUID GIFT SHOP, U. V. CARILLO
 BALLOON GAME, R. SECKEL
 BALLOON GAME, SOL GRANT
 BARBECUE, ONG AUR LUNE
 BARBER SHOP, JACK LA VINE
 BEAN POTS, R. MABRY
 BELLEVUE SHOP, DOROTHEA J. BEHNE
 BEST SANDWICHES, JAMES A. GRAY
 BINOCULARS, CLARENCE JOHNSON
 BINOCULARS, G. F. MCNAIR
 BINOCULARS, TOWER OPTICAL CO.
 BLACKSMITH SHOP, D. MACRURY
 BLANKET & RADIO WHEEL,
 B. HYMAN & HARRY BERMAN

1939 CONCESSIONS (Continued)

- BLANKET WHEEL & AMUSEMENT GAME, M. LICHTMAN
 BOAT CONCESSION, CROWLEY LAUNCH AND TUGBOAT CO.
 BOWERY MUSIC HALL, RAY SMITH AND ASSOCIATES
 BRAZILIAN HANDICRAFTS, SILVANO DE SILVA & WALDO HERNANDEZ
 BUILDING "11" RESTAURANT, C. L. CAMERON
 BURL BOWL, LUCILLE & V. WHEELER
 ROBERT BURNS' COTTAGE, M. GARRICK
 CACTUS SHOP, C. E. PRENTICE
 CAFE RAT MONTE, GLOVER & HARTLEY
 CALIF. GOLD COINS, PHIL SCHUMAN
 CANDIED APPLES, JOHN GENTLES
 CANDID CAMERA, MAX SCHWARTZ
 CANDY CORN, J. A. HARVEY, JR.
 CANDY & TOY SHOP, MRS. E. PERSON
 CANDY SHOP, SID WOLFE
 CARD & COIN DECK DISPLAY, H. BARRETT
 CASA MEXICANA, BOARD OF TRADE
 CENTRAL COURT CAFETERIA, C. L. CAMERON
 CERTIFICATE OF ATTENDANCE, H. G. WALTERS
 CHECK STAND, SHEA & DAY
 CHECKING STAND, J. A. GRAY & F. BERLIN
 CHET ART, CHET ART CO.
 THE CHICKEN, H. COBB
 CHILDRENS' VILLAGE, THORNTON HOWELL
 CHILI BOWL, F. & N. WOOLLEY
 CHINA NAT'L TEA CORP.
 CHINESE VILLAGE, CHINESE FACTORS, INC.
 CHINESE CANDY & NUT STAND, M. CHUNG
 CHINESE CANDY & NUTS, W. LINDROOTH
 CHUCK WAGON, C. S. PEFLY
 CIGAR STANDS, TED STILL
 CIGARETTE WHEEL GAME, MORTON & STILL
 CITY ICE DELIVERY COMPANY
 CANDY BUTCHER SHOP, STEINBERG AND SPENCER
 CANDY FLOSS, ANTHONY TREMP
 CANDY SHOP, W. & M. STOCKLEY
 CANDY SHOP, STEINBERG & SPENCER
 CANDY STORE, MCGRATH BROS.
 CZECHO-SLOVAK EXHIBIT, A. RUSKA
 CLICKER CAMERAS, KNOWLES BLAIR & RAWSON HOLMES
 COCA COLA, FRANK BERLIN
 COHN'S JEWELRY SHOP, AL COHN
 COIN OPERATED SCALES, MR. TARTAR
 CONKLE'S COSTUME JEWELRY, A. CONKLE
 CONSTITUTION OF THE UNITED STATES, C. ROSE
 CONTINENTAL CAFE, J. G. KRUTZLER
 COOKIE CUTTER, H. D. STRIKER & JACK RUSHIN
 CORNER OF PARIS, A. CHOURAGUI
 CORN ON THE COB, JOE ARCHER
 CRILLO'S SPECIALTY KITCHEN, LOUIS CRILLO
 CUBOID FOOT COMFORT SHOP, E. BUSH & F. KOSS
 CUP DISPENSING MACHINE, BLAKE, MOFFAT & TOWNE
 CURIOS, LOK HING CO.
 CUT FAST STEEL, J. R. ANDERSON
 DAIRYLAND, SAM GREENE
 DANCE PAVILION, T. Y. TANG
 DANCERS OF THE WORLD, LOUIS A. STUTZ
 DAY DREAMS, R. SECKEL
 DART GAME, R. SECKEL
 DEEP SEA DIVER, J. T. BRANSON
 DENMARK, AXEL ZACHO
 PRINCESS DER LING
 DICTIONARIES, S. SPRINGER
 DIVING BELL, EDMOND S. MARTINE
 THE DOLL HOUSE, H. A. DEVAUX
 DOUGHNUT TOWER, ELMER BOSE
 DRINKING WATER, NATIONAL PURE DRINKING WATER
 DRINKING WATER, ALHAMBRA WATER
 DUCK SAMBO, R. SECKEL
 DUTCH WINDMILL, MRS. S. MENGES DE HARTOG
 EGYPTIAN ART BAZAAR, L. ZERAH
 ELEC. PRESSER SHOP, R. W. STORMER
 ELYSIUM THEATER, ARTHUR ALLEN
 ESTONIAN CAFE, GEORGE D. SMITH
 ESTONIAN PANCAKE SHOP, B. F. STEADY
 ESTONIAN VILLAGE, ESTONIAN CULTURAL COMMITTEE
 EXPO. CATERING SERVICE, GEO. SMITH
 EXPOSITION ICE CO. INC., W. B. WOLKEN
 EXPO. ICE CREAM CO. INC., W. B. WOLKEN
 EXPO. PETROLEUM CO., E. A. HUGILL
 EXPOSITION TELESCOPE CO., C. LYKKE
 FEATURE ANALYSIS, B. & J. & B. CHAMBERLIN
 FERRIS WHEEL, MR. BITTLE
 FERRY TERMINAL NOVELTIES, JAMES A. GRAY
 FILM STAND NO. 1 & 2, MAX SCHWARTZ
 FISHERMAN'S GROTTTO, A. W. BELCHER
 FLASHER GAME, ARNOLD HERSCHFELD
 FLEUR CELD NOVELTIES, H. C. SWEARINGEN & A. L. PAULSEN
 FLEUR DE LUXE, F. S. & J. WOODINGTON
 FLOWER STANDS, J. VARS COMPANY
 FLYING SCOOTER, EVERETT HINZ
 FOOT OSCILLATORS, W. BERCOVICH
 FOOT OSCILLATORS, JAMES ZANCKER
 FOUNTAIN LUNCH, JAMES A. GRAY
 FRANKFURTER STANDS
 FRENCH FRIES, SDL ABRAMS & J. ADAMS
 FRENCH INDD CHINA SHOP, C. H. BONFILS
 FRENCH PASTRY, LE MOULIN DE LA GALLET
 FRESH FRUITS, SAM WEINER
 FROZEN CUSTARD, J. B. LANE
 FRUIT & VEGETABLE JUICES, C. B. BOYD
 FRUIT & VEGETABLE STANDS, McLAUGHLIN & BERING
 GAY PAREE, PIONEER PALACE OPER. CO.
 GHIRARDELLI'S, D. GHIRARDELLI CO.
 GIANT CRANE, HANS SCHAPIRA
 GIANT OCTOPUS, D. C. CROSS
 GILBERT'S PERFUME, B. & G. GILBERT
 GIRL FROZEN IN ICE, D. W. NICHOLSON
 GLASS BLOWERS OF THE WORLD, TOM WOLFE
 GLOBE-A-DROME, J. F. BRANSON
 GOLDEN BOOK, FLORINDO NANNINI
 GOVT. OF BRAZIL, EURICO PENRADO
 GRAYLINE TOUR AND GUIDE SERVICE, THE GRAYLINE, INC.
 GREAT ACE CARD TRICK, BRUCE BROOKS
 GREENWICH VILLAGE, SIEBER & CASTLE
 GUESS YOUR AGE, HAMILTON & GUSTAFSON
 GUESS YOUR WEIGHT, GUSTAFSON & HAMILTON
 GUIDE SERVICE, JOHN A. BOYD
 HAM & BACON FLASHER, L. H. DRIVER
 HAMLET, S. M. SARDYAN & L. YACUBIAN
 HANDWRITING ANALYSIS, SID WOLFE
 HANSEN TELESCOPES, S. A. HANSEN
 HAPPY VALLEY RANCHO, C. L. CAMERON
 HAT SHOP, E. BYBEE
 HAWAIIAN NOVELTIES & PERFUME, MR. C. Q. PANG
 HEADLESS GIRL SHOW, D. W. NICHOLSON
 HENSON'S RESTAURANT, S. A. HENSON
 HINDUSTAN TEMPLE, J. L. MATHUR
 HI STRIKER, CLARENCE GUMP
 HOLE-IN-ONE, F. C. BLAKE
 HOLLYWOOD BATHING BEAUTIES, HONEY CHOC-MALT, DALMO MFG. CO.
 HOUSE OF FOOK LOOK, JOE TANG
 HUM-A-TUNE, MORRIS GOLDSTEIN
 WALTER OSWALD

1939 CONCESSIONS (Continued)

- HYDROSPHERE, ALEX O. DANDINI
 INCUBATOR BABIES, BETTER BABIES, INC.
 INTERNATIONAL GIFT SHOP,
 WOLF & LEVY
 INTERNATIONAL MOVIE FLASH
 INTRA-MURAL KEY SYSTEM,
 WM. P. ST. SURE
 ISLAND CLUB,
 BARTLEY C. CRUM, WM. B. WOLKEN
 ISLAND RETREAT, MAGDAMD, YOTOKO AND
 ZEISAK
 ITALIAN SANDWICH SHOP, JOSEPH AR-
 CARD AND MARIO FASTA
 IVORY, WAH HING FACTORY
 JAPAN PAVILION, TOSHITO SATOW
 JAVANESE RESTAURANT, JOE VAN BUSSEL
 JERUSALEM, THE HOLYLAND, T. A. WOLF
 JEWELRY SHOP, H. SWEET
 JOHNSON'S COSTUME JEWELRY,
 HARRY LEE JOHNSON
 JOHNSON'S PRODUCTS,
 DUTROW & JOHNSON
 JOHORE GUIDE BOOK,
 INCHE ONN BIN JA'AFAR
 JOLLY ROGER, MR. BENDER
 BUCK JONES
 JUNIPER WOOD NOVELTIES,
 VEARL LOHRMAN
 KITCHEN UTENSILS, JACK RUSHIN
 KOSHER SANDWICHES, M. KATLEMAN
 LACQUER SHOP, SHEN SHAD AND AU LANG
 KEE
 LAFFLAND, CHAS. F. KELLER, JR.
 LAGOON BOATS, GEO. C. BOARDMAN, JR.
 LA MISE EN BOITE, H. DELAVEAUX
 LANDSCAPE SKETCHINGS, YANG LING-FU
 LAVENDER & ROSE BEANS, J. RUSHIN
 LAVENDER & SACHETS, SID WOLFE
 LICENSE PLATES, KINDEL & GRAHAM
 LIFE SHOW, ROBT. CURTIS
 LINDY LOOP, H. ILLIONS
 LINEN SHOP, T. DETO
 LIVESTOCK RESTAURANT, C. L. CAMERON
 LUNCH ROOM & SERVICE BAR, CLARONE
 CORPORATION
 LUX THEATER, J. A. HARVEY, JR.
 MAGIC PICTURES, GUY A. MEEK
 MAGKITCHEN, R. F. TILLMANS
 MAJOLICA WARE, WM. & AL. NERLI
 MARCO POLO RESTAURANT, CAMPANELLI
 & FERRARIS
 MARQUISE LE POMPADOUR, E,
 DANA & LILA
 MARK TWAIN'S TERRITORIAL ENTER-
 PRISE, A. M. BLAKE
 MCFADDEN'S COSTUME JEWELRY,
 FRED J. MCFADDEN
 MENTAL ACT, BEN LEXEL
 MERRY-GO-ROUND, WHITNEY BROS.
 MIDGET AUTO RACE, CHAS. F. KELLER
 MIDGET CITY, LED SINGER
 MILK BOTTLE GAME, SOL GRANT
 THE MILL, W. B. ROBERTSON
 MINIATURE RAILWAY, J. M. ANDERSON
 MISS AMERICA, JAKE EHRLICH
 MEXICAN ARTS & CRAFTS, J. H. ARIAS
 METAL AUTO EMBLEMS,
 MISS E. M. SUMMERS
 MILK, TREASURE ISLAND MILK CO.
 MILK BOTTLE GAME, WALTER STUTZ
 MINIATURE CURIOSITIES, J. CHARBNEAU
 MONKEY SPEEDWAY, A. HYNES
 MONTE CARLO SECRETS, H. E. DRAKE
 MONTE CRISTO GLASS CLEANER,
 E. VORGANG
 MOVIE FLASH, L. T. BEVAN
 MOVIE-OF-U, ALFRED LAMB
 MT. PALOMAR TELESCOPE,
 ORLOFF & ORKIN
 MUSEE MECHANIQUE, WOLFE & MULLIGAN
 NATIONAL BAZAAR
 R. SILVERMAN & R. BELGRADE
 NETHERLANDS EXHIBIT,
 HOLLAND-AMER. CHAMBER OF COMMERCE
 NOVELTIES, DICKSON & DAVIS
 NOVELTY CAROUSEL, H. DELAVEAU
 NOVELTY SHOP, VICTORIA ARDITTI
 OAKWOOD BARBECUE, C. L. CAMERON
 OFFICIAL PHOTOGRAPHER,
 GABRIEL MOULIN STUDIO
 OFFICIAL PUBLICATIONS,
 H. S. CROCKER & CO.
 ORIENTAL BAZAAR, SID WOLFE
 OWL DRUG CO., H. W. HUDDLESON
 PALACE OF ELEGANCE, DON EARLY
 PALACE OF ILLUSIONS, MYSTERY, INC.
 PARFUM, M. ZIMMERMAN
 PASTOR'S BEAUTY SALON, A. A. PASTOR
 PEANUTS & POPCORN,
 TREASURE ISLAND CATERING CO.
 PENGRAF HANDWRITING, DR. E. F. BELL
 PENCILMANIAC, A. L. PAULSON
 PENNY ARCADE, HERMAN ZAFF
 PENNY CRUSHERS, BERNARD DAVIS
 PERFUME, ROYAL HAWAIIAN DISTRIB. CO.
 PHILIPPINE PAVILION, ARSENIOD LUZ
 PHOTOSTRIP MACHINES,
 H. L. CUNNINGHAM
 PIG-N-BLANKET, EWING & GIBSON
 PIRATE'S CHEST, ADREE BERRY
 PLASTIC NOVELTIES, E. G. FARRINGTON
 PLAY SCHOOL NURSERY, INC., M. BURCH
 POST CARD,
 STANFORD CONVALESCENT HOME
 PORTRAIT ARTIST, A. E. MOHR
 THE "POST OFFICE", DOUGLAS ARCHER
 POTTERY SHOPPE, R. BELGRADE
 PUNCH & JUDY SHOW, F. J. BAKER
 RECORD AMUSEMENT GAME, M. KLEIN
 REDWOOD NOVELTIES,
 REDWOOD BURL SALES CO.
 REDWOOD NOVELTIES, JESS I. LUBIN
 REDWOOD NOVELTIES, C. D. MOLANDER
 REDWOOD PLAQUES, E. B. MOONEY
 RESTAURANT, TOM WING KONG
 RICKSHAS, TOY MON SING
 RING-A-PIN, HARRY TAYLOR
 RIPLEY'S BELIEVE IT OR NOT,
 FRANK ZAMBRENE
 ROLLER COASTER, CHAS. KELLER
 ROLL-O-PLANE, D. C. CROSS
 RUDICK'S GIFT SHOP, HERMANN RUDICK
 SACHET AND LAVENDER, SID WOLFE
 SALLY RAND'S NUDE RANCH,
 HENRY C. CLAUSEN
 SAND SCULPTOR, CLAUD K. BELL
 SANDWICH SLIDE, JESSE A. MUELLER
 SANDWICH STANDS,
 WARREN J. & BEN F. STEADY, JR.
 SEA FOOD COCKTAILS, A. W. BELCHER
 SEA PLANE RIDES, A. PAUL MANTZ
 SEA SHELLS, MARIANO PRISINZANO
 SHEET MUSIC, P. F. PHELPS
 SHOOTING GALLERIES, F. M. MCFALL
 SHOWBOAT, P. A. PFEIFFER
 SIGRID HEMATITE SHOP, S. M. ANDERSON
 SILHOUETTE ARTIST, DON AUSLEY
 SKETCH ARTIST, A. H. GHENT
 SKETCH ARTIST, BROOKS HUNT
 THE SNACK, J. D. WRIGHT
 SNAKE SHOW, CLIF WILSON
 SNOKO, A. R. WALTERS
 SOCIAL SECURITY PLATES, BERT STEVENS
 SOUVENIR PLATES, STANFORDS, INC.
 SOUVENIR PLATES, L. H. DRIVER
 SOUVENIR QUARTZ, TURNER & BATES
 SOUVENIR SPOONS,
 EXHIBITORS ART & DESIGN SERVICE, INC.
 SPEED & EXCURSION BOATS,
 A. B. CROWLEY
 SPORTSMEN'S EXHIBIT, HARRY WOLPA
 SPORT & TRAVEL MAGAZINES,
 W. W. BROWN
 SPORTLAND, WALTER OSWALD

1939 CONCESSIONS (Continued)

STARLAND, IVY LANE AND NATE STEIN
 STEAK SANDWICH, RUDDOLPH TILLMANS
 STELLA, G. G. COMMERCIAL CO.
 STOP SNOR, QUISTGARD & WAITE
 STRATOSHIP, H. E. HANEY
 STROMBERG CONDENSER, H. O. STRIKER
 SUN GLASSES, BEN SILVERMAN
 SWING-IT, HARRY ILLIONS
 SWISS VILLAGE, SID WOLFE & A. MULLIGAN
 STREETS OF ALL NATIONS
 TAM O'SHANTER INN, P. C. KATZ
 TEA GARDEN, PHILIP FONG
 TELEVISION OPERA HOUSE, W. McMAHILL
 TEMPLE OF RELIGION, R. I. COFFEE
 THRELKELD'S SCONES, J. P. CARSTENSEN
 TILT-A-WHIRL, TEX CORDELL
 TIN TYPE OPERATOR, MAX SCHWARTZ
 TREASURE ISLAND CATERING CO.
 TREASURE SEA SHELLS, M. PRISINZAND
 TOWER OF JEWELS, A. F. SANFORD
 TOY COW, H. A. DEVAUX
 TRICK CARDS & COINS, HENRY BARRETT
 TROPICAL SKIES, ALFRED DAVIS

TRUE BLUE CAFETERIA, L. SVENSGAARD
 UNIQUE STAMP SHOP, REV. A. BUCCI
 VAN CATERING CO., H. S. ANDERSON
 VENDING MACHINES, WALTER OSWALD
 VOICE RECORDING, S. M. WRIGHT
 WEST INDIAN JEWELRY, L. CARDOZA
 WESTERN UNION IN INFO. BOOTHS,
 A. E. LITTLER
 WHEEL CHAIRS, G. A. WAHLGREEN
 WHITE STAR CAFE, JACK SPRINGER
 WOLD, W. VON TRUTZSCHLER
 WOMEN'S CLUB HOUSE,
 MRS. M. W. FULLER, MRS. W. HAAS
 WONDER MOUSE, OUTROW & JOHNSON
 WONDERS OF SAND ART, C. K. BELL
 WORLD IN MOTION,
 J. A. HARVEY, JR.
 WORLD'S LARGEST HORSE,
 R. M. FOGELMAN
 YAR (RUSSIAN RESTAURANT) E. BERNADESKY
 YELLOW CABS
 ZIRCONS, BENJAMIN HECKER

1940 CONCESSIONS

ACME EXHIBIT, C. L. CAMERON
 ADMINISTRATION BLDG. CAFE,
 GEO. D. SMITH
 AIRPLANE RIDE, P. BILLMER
 ALASKAN TRADING POST, JAKE SANDUSKY
 ALHAMBRA WATER COMPANY,
 E. D. SELLERS
 ALPINE VILLAGE, SID WOLFE
 AMUSEMENT GAME, C. L. CAMERON
 ANIMAL SHOW, J. A. HARVEY, JR.
 ART COLORS & LAVENDER, JACK RUSHIN
 ART PRINTS, IRVIN SINCLAIR
 ARTISTS AND MODELS, MAX SCHWARTZ
 AUTOMAT PHOTOGRAPHS,
 WALTER OSWALD
 AUTO PARKING, MAURICE KATLEMAN
 AUTO SCOOTER, NATE MILLER
 BABY DOLLS, KINDEL & GRAHAM
 BALL GAME, WALTER B. STUTZ
 BALLOON DART GAME, J. A. HARVEY, JR.
 BALLOON GAME, ELMER C. SMITH
 BARBER SHOP, JACK LAVINE
 BEAN POTS, C. L. CAMERON
 BEER GARDEN, M. C. BARULICH
 BEST SANDWICH SHOPS, JAMES A. GRAY
 BLANKET & RADIO WHEEL,
 BARNETT HYMAN
 BOAT CONCESSION, THOS. B. CROWLEY
 BUILDING I RESTAURANT, C. L. CAMERON
 BURL BOWL, LUCILE WHEELER
 BUTTERMILK, ALEX TUMMERS
 CACTUS NOVELTIES, CHAS. DAVIS
 CALIF. GOLD COINS, PHIL SCHUMAN
 CANDID CAMERA, MAX SCHWARTZ
 CANDY FLOSS, HENRY BARRETT
 CAR-BO-TET, E. A. NEECH
 CARD AND COIN DISPLAY, HENRY BARRETT
 CENTRAL COURT CAFETERIA,
 C. L. CAMERON
 CHECKING STANDS, A. W. NATHANSON
 CHECKING STANDS, JAMES A. GRAY
 CHICKEN HOUSE, C. E. JONES
 CHINATOWN, CHINESE FACTORS INC.
 CIGAR STANDS, MORTON & STILL
 CIGARETTE WHEEL, MORTON & STILL
 CITY ICE DELIVERY CO., A. M. STOKER
 CLUB HOUSE RESTAURANT AND BAR,
 W. W. NAYLOR
 CUP DISPENSING MACHINES, L. CONNOR
 CUT FAST STEEL, JOHN R. ANDERSON
 CRAFTS OF WORLD, J. R. MAYORCAS
 CZECHOSLOVAK GIFT SHOP,
 VLASTA K. PETRANKOVA

CRILLO'S RESTAURANT, WILLIAM LEE
 COCA COLA, FRANK J. BERLIN
 COHEN JEWELRY SHOP, AL COHEN
 COLISEUM RESTAURANT, C. L. CAMERON
 CONTINENTAL CAFE, JOHN KRUTZLER
 COOKIE CUTTER, JOHN KRUTZLER
 CORNER OF PARIS, A. CHOURAQUI
 CORN ON THE COB,
 SOL A. ABRAMS & JAMES ADAM
 COZY SANDWICH SHOP,
 MARIE & MARIE TESTA
 DARKEST AFRICA,
 ISLAND CONCESSIONS INC.
 DAIRYLAND, J. A. HARVEY, JR.
 DERBY RACE GAME AND ANTI-AIRCRAFT
 MACHINES, WALTER OSWALD
 DINTY'S, RAY W. SMITH
 DIVING BELL, EDMUND S. MARTINE
 DOLLS OF ALL NATIONS,
 THE DOLL HOUSE, ROBERT TUCK
 DO-NUT TOWER, ELMER BOSE
 DRINKING WATER, ALHAMBRA WATER CO.
 DRINKING WATER, NAT'L PURE WATER CO.
 ELECTRIC PRESSER SHOP, E. F. GROGAN
 EL PATIO RESTAURANT, H. W. WHITLEY
 ENGLISH SHOPPE, C. VANDERSTEEN
 ESTONIAN CAFE, A. J. KUPER
 ESTONIAN VILLAGE, DR. ELIZABETH JUDAS
 EXPD. PETROLEUM, E. A. HUGILL, JR.
 FILM STANDS, MAX SCHWARTZ
 FLOWER STAND, RUSSELL J. VARSJ
 FLYING SCOOTER, EVERETT HINZ
 FOOT OSCILLATORS, J. C. ZANCKER
 FOUNTAIN PENS, CYRUS RAPOPORT
 FOUNTAIN OF YOUTH, D. W. NICHOLSON
 FOUNTAIN PENS,
 EDWARD ARNHEIM & WM. BROWN
 FRENCH FRIES, SOL ABRAMS & JAMES ADAM
 FRIEDMAN BINOCULARS, JERRY FRIEDMAN
 FROZEN CUSTARD NO. 1, J. B. LANE
 FRUIT JUICE, WESLEY W. BERDOVICH
 FUN HOUSE, WALTER R. STUTZ
 GHIRARDELLI'S, ALFRED GHIRARDELLI
 GIANT CRANE, HANS SCHAPIRA
 GLASS BLOWERS, T. A. WOLFE
 GOAT RIDE, H. EWALD
 GOLD WIRE CONCESSION,
 M. L. GLASS & L. DANA
 GOV'T OF BRAZIL, SILVANO DE SILVA
 GUESS YOUR WEIGHT, GUESS YOUR AGE,
 JOHN A. POLLITT

1940 CONCESSIONS (Continued)

- HANDWRITING ANALYSIS, SID WOLFE
HAM AND BACON, STANFORDS, INC.
HAMLET, S. M. SAROYAN
HAPPY VALLEY RANCHO, C. L. CAMERON
HAWAIIAN SHOP, EVELYN YAMAMOTO
HINDUSTAN TEMPLE,
MRS. MOHAN DEVI MATHUR
HOLLAND HOUSE, C. VANDERSTEEN
HOLLAND-JAVA-BALINESE BAZAAR,
CHARLES V. ROSS
HOLLYWOOD SHOW, F. HERRICK HERRICK
HOLLYWOOD STAR ROOM, C. S. WHITE
HOLLYWOOD WALKIES, TED GRISWOLD
HOLE IN ONE, F. C. BLAKE
HOSTESS HOUSE, J. A. HARVEY, JR.
HOT DOG CONCESSION,
ISLAND CATERING CO., INC.
HUM-A-TUNE, MORRIS GOLDSTEIN
ICE CREAM CONCESSION, JULIAN HARVEY
ICE SHOW, A. J. McCHRISTAL
INCUBATOR BABIES, BETTER BABIES INC.
INDIA BAZAAR, G. R. CHANNON
INTRA-MURAL TRANSPORTATION,
NATIONAL SERVICE CO.
INTERNATIONAL GIFT SHOP, LEWIS LEAVY
INT'L TREASURE HOUSE, M. H. ATIKIAN
ISLAND CLUB, BARTLEY C. CRUM
JADE EXHIBIT, CHINESE FACTORS, INC.
JAPAN—TEA ROOM, T. SATOW
JAPAN—TEA ROOM, T. SATOW
JAVANES RESTAURANT, JOE VAN BUSSEL
JERUSALEM, T. A. WOLFE
JEWELRY SHOP, N. F. COLIN
JOHNSON'S COSTUME JEWELRY,
JOHN G. DORWARD, SR.
JOHNSON PRODS., A. H. JOHNSON
JOLLY ROGER RESTAURANT, E. S. BENDER
KIDDIES AUTO RIDE, A. TREMP
KIDDIES MERRY-GO-ROUND, A. TREMP
KOSHER SANDWICHES, MICHEL KATLEMAN
LAFAYETTE CAFE, DON EARLY
LAGOON BOATS, GEO. C. BOARDMAN, JR.
LATIN AMERICAN CENTER, V. P. DEXTRE
LAVENDER & ROSE BEANS, JACK RUSHIN
LE PETIT PARIS, ARMAND CHOURAQUI
LICENSE TAG KEY RINGS, J. W. KRANNOON
PAUL SCHMERGEL
LIFE SHOW, DUFODUR & ROGERS CO.
LINEN SHOP, V. ARDITTI
LITE-A-LINE, MAX SCHWARTZ
LITTLE GIFT SHOP, DOROTHEA J. BEHNE
LITTLE HUNGARIA, PAUL SCHMERGEL
LITTLE WILD HORSES & DIXI INN,
J. A. HARVEY, JR.
MAGIKITCH'N NO. 1, R. F. TILLMANN'S
MANILA INN, S. A. HENSON
MCFADDEN'S JEWELRY, FRED J. MCFADDEN
MEN'S CLUBHOUSE RESTAURANT AND
BAR, W. W. NAYLOR
MENTAL ACT NO. 1, BEN LEXEL
MENTAL ACT NO. 2, BEN LEXEL
MERRY-GO-ROUND, GEO. K. WHITNEY
MEXICAN ARTS & CRAFTS, L. H. ARIAS
MEXICAN SHOP, F. C. CUELLER
MIDGET AUTO RACES, TRABAK OPERATORS
MINIATURE CURIOSITIES,
JULES CHARBNEAU
MINIATURE RAILWAY, J. M. ANDERSON
MINIATURE SAZAPHONES, M. GOLDSTEIN
MISS AMERICA, SALLY RAND ENT. INC.
MONKEY SPEEDWAY, A. J. HYNES
MONTE CRISTO GLASS CLEANER,
ROBERT VORGANG
MOVIE FLASH, MAX SCHWARTZ
MOVIE OF YOU, ALFRED LAMB
MUSEE MECHANIQUE, SID WOLFE
NAIL GAME, SID WOLF
NATIONAL GARDEN SHOW, T. R. EWART
NIPPON BAZAAR, A. KANZAKI
NORWAY, P. R. POULSSON
NOVELTIES, CHAS. G. DAVIS
NOVELTY PHOTOGRAPHY, MAX SCHWARTZ
NUDE RANCH, SALLY RAND,
W. KEN DAILEY
OAKWOOD BARBECUE, C. L. CAMERON
OCTOPUS, DANIEL C. CROSS
OFFICIAL PHOTOGRAPHER,
RAYMOND MOULIN
OFFICIAL PUBLICATIONS,
H. S. CROCKER CO. INC.
OLD BUDAPEST, NICHOLAS KRAUSZ
OLD SOUTHERN CANDY KITCHEN,
J. A. HARVEY, JR.
ORANGE BLOSSOMS & LAVENDER,
JACK RUSHIN
ORIENTAL BAZAAR, SIDNEY WOLFE
OWL DRUG STORE, J. W. PORTER
PANCAKE SHOP, B. F. STEADY
PANTHEON DE LA GUERRE,
ISLAND CONCESSIONS INC.
PAVILION OF PORTUGAL,
E. GOULARD DA COSTA
PEANUTS & POPCORN,
ISLAND CATERING CO.
PEGGY'S SHOW, PEGGY COFFIN
PENGRAPH HANDWRITING ANALYSIS,
DR. E. F. BELL
PENNY ARCADE, HERMAN R. ZAPP
PENNY CRUSHERS, BERNARD DAVIS
PENNY WEIGHING SCALES,
PEARLESS W. & V. MACHINES
PERFUME CONCESSION, SID WOLFE
PHILIPPINE SHOP, GORDMAN R. SILEN
PHOTO-STRIP MACH., H. L. DUNNINGHAM
PIG'N WHISTLE, B. J. DROMBIE
PLASTIC NOVELTIES, ELIOT G. FARRINGTON
PLASTIC & WOOD NAMES, JACK RUSHIN
PLAYLAND, E. MOLINEUX
PONY RIDE, J. A. BANKS
POSTAL TELEGRAPH, L. J. MILLER
PUPPET SHOW (SALICCI'S), MR. BONDESON
REDWOOD NOVELTIES, C. D. MOLANDER
REDWOOD PLAQUES, MOONEY ART CO.
RIPLEY'S BELIEVE IT OR NOT,
FRANK ZAMBRENO
ROLLER COASTER, CYCLONE COASTER CO.
ROLL-O-PLANE, DANIEL C. CROSS
RONDAVOD RESTAURANT & BAR,
GEORGE HALEY
RUDICK'S GIFT SHOPS, HERMAN RUDICK
RUMANIA SHOP, ANGELA JONESCU
RUSHIN LINEN, JACK RUSHIN
RUSHIN GADGETS, JACK RUSHIN
RUSHIN LEATHER GOODS, JACK RUSHIN
RUSSIAN RESTAURANT, E. BORNADSKY
RUSSIAN ARTS & CRAFTS, ROSE ISAAK
SALIH ENTERPRISES, FRED M. SALIH
SALLY RAND NUDE RANCH,
SALLY RAND ENTERPRISES
SANDWICH SLIDE, JOHN L. CO.
SEA PLANE, A. P. MANTZ
SHEA AND DAY CHECKING STANDS,
FRANK SHEA
SHOOTING GALLERY, F. M. MCFALLS
SIGRID HEMATITE SHOP,
SIGRID M. ANDERSON
SO-REAL FLOWERS, T. J. O'DWYER
SNAKE SHOW, CLIF WILSON
SNOKD, WALTERS & MUHLMAN
SOUTH OF THE BORDER, AMOS CENDALLI
SOUVENIR PLATES, M. SELLER & CO.
SOUVENIR TURTLES, S. GORDON
SPILL THE MILK, J. A. HARVEY, JR.
SPORTLAND, WALTER OSWALD
STARLAND, BUD CARPENTER
STEADY SERVICE CO., D. F. STEADY
STRATOSHIP, NATE MILLER
STROMBERG CONDENSER, JACK RUSHIN
SWISS-BELGIUM-ITALY SHOP,
BERTHA SOLY
SWISS SALES EXHIBIT, HANS STALDER
TEMPLE OF RELIGION AND TOWER OF
PEACE, DR. R. E. SHIELDS
THREKELDO'S SCONES, J. H. THREKELDO

1940 CONCESSIONS (Continued)

TIN TYPE OPERATORS, MAX SCHWARTZ
TOILET LOCKS, COIN OPTD., G. W. DICKSON
TOWER OF JEWELS, A. F. SANFORD
TOWER OPTICAL CO. INC., C. R. JOHNSON
TOY SHOP, PHIL SCHUMAN
TREASURE ISLAND MILK CO.,
THOMAS E. FOSTER
TRUE BLUE CAFETERIA,
LARS SVENDSGAARD
UNIQUE NOVELTY AND GIFT SHOP,
KINDEL & GRAHAM
VATICINATION, L. WILSON
VENDING MACHINES, WALTER OSWALD
VOICE RECORDING MACHINE,
S. M. WRIGHT

WATCHLA, GEORGE HALEY
WESTERN UNION, A. E. LITTLER
WEST FERRY BLDG. FOUNTAIN LUNCH
AND NOVELTIES, JAMES A. GRAY
WEST INDIES HUT, C. VANDERSTEEN
WEST INDIAN JEWELRY, LEO CARDOZO
WHEEL CHAIRS, G. A. WAHLGREEN
WHITE STAR CAFE,
THREKELD COMMISSARY
WINE GARDEN, W. GOLDMAN
WOMEN'S CLUB HSE., MRS. GEO. HEARST
WONDERS OF SAND ART, CLAUDE K. BELL
WORLD OF A MILLION YEARS AGO,
ISLAND CONCESSIONS INC.
YELLOW CAB CO., W. LANCING ROTHCHILD

1939 SPECIAL DAYS PROGRAM

SATURDAY, FEBRUARY 18
OPENING CEREMONIES, NATIONAL BEEF
SHOW, BEAUTY CONTEST, COSSACK CHOR-
US, SKI JUMP.
SUNDAY, FEBRUARY 19
BEEF SHOW, SKI JUMP.
MONDAY, FEBRUARY 20
BEEF SHOW, FORD LUNCHEON, GERTRUDE
ATHERTON, SKI JUMP.
TUESDAY, FEBRUARY 21
SKI JUMP, RICHMOND LODGE DANCE.
WEDNESDAY, FEBRUARY 22
CHILDREN'S DAY, FEDERAL CHORUS, HIS-
TORICAL PAGEANT, FEDERAL CHOR AND
BAND, POST CONTROL OPERATORS' DIN-
NER.
THURSDAY, FEBRUARY 23
BANK OF AMERICA DINNER, AUCTION OF
STEERS.
FRIDAY, MARCH 10
NATIONAL STATE AND COUNTY PARK SER-
VICE, COUNTY AND MUNICIPAL HIGHWAY
OFFICIALS.
SATURDAY, MARCH 11
W. P. FULLER DAY, ARCHITECT'S AND EN-
GINEER'S DAY, RECREATIONAL CAMPING
AND WILDLIFE DAY.
SUNDAY, MARCH 12
RANSOHOFF'S DAY.
MONDAY, MARCH 13
WESTERN MAYORS' DAY.
TUESDAY, MARCH 14
DINNER FOR MAYOR LA GUARDIA.
WEDNESDAY, MARCH 15
SAN FRANCISCO ARCHITECTURAL CLUB
[ARTHUR BROWN, SPEAKER], MLL. EVE
CURIE DINNER.
THURSDAY, MARCH 16
SAN FRANCISCO MUSICAL CLUB, TEA AND
MUSICAL.
FRIDAY, MARCH 17
IRELAND DAY, 6-DAY BIKE RACE.
SATURDAY, MARCH 18
SHERIFF'S DAY, CHAPMAN COLLEGE DAY,
UNIVERSITY OF MICHIGAN DAY, WELLS
FARGO DAY.
SUNDAY, MARCH 19
CHILDREN'S DAY, NEWSPAPER BOY'S DAY.
MONDAY, MARCH 20
MRS. ELEANOR ROOSEVELT DAY, ORDER
OF MOOSE DINNER.
TUESDAY, MARCH 21
NATIONAL COLLEGIATE ATHLETIC ASS'N.,
CHAMPIONSHIP BASKETBALL, BAND CON-
CERT, EDWIN FRANKO GOLDMAN.
WEDNESDAY, MARCH 22
PAN AMERICAN AIRWAY DAY, EXPOSITION
BAND CONCERT.
THURSDAY, MARCH 23
AMERICAN INSTITUTE OF DECORATORS
DAY, CARILLON RECITAL.
FRIDAY, MARCH 24
CALIFORNIA DAIRY COUNCIL DAY, FRESNO
CITY, COUNTY & FRESNO STATE COLLEGE
DAY.
SATURDAY, MARCH 25
OSTEOPATHIC DAY, LOS ANGELES EX-
AMINER DAY, UNIVERSITY OF CALIFORNIA
GROUP, BRUND LASKER SPEAKER.
SUNDAY, MARCH 26
CONCERT, DR. EDWIN FRANKO GOLDMAN,
CONDUCTOR.
MONDAY, MARCH 27
FIRESTONE DAY, PACIFIC MANIFOLDING
BOOK DAY, SYMPHONY ORCHESTRA, RICH-
ARD CROOKS.
TUESDAY, MARCH 28
CONCERT, PHILIPPINE CONSTABULARY
BAND.
WEDNESDAY, MARCH 29
FEDERAL BUILDING OPEN.
THURSDAY, MARCH 30
POPPY DAY, CITY AND COUNTY FEDERA-
TION OF WOMEN'S CLUBS.
FRIDAY, MARCH 31
SACRAMENTO JUNIOR COLLEGE DAY, MET-
ALCRAFT DEMONSTRATION.
SATURDAY, APRIL 1
AMERICAN LEGION DAY, STATE LEGISLA-
TORS DAY, SAN JOSE STATE COLLEGE
DAY, ALPHA GAMMA SIGMA DAY.
SUNDAY, APRIL 2
BUDDHIST DAY, LAUREL CLUB DAY.
MONDAY, APRIL 3
SANTA CLARA UNIVERSITY ENGINEERS,
CHILDREN'S DAY.
TUESDAY, APRIL 4
UNIVERSITY OF REDLANDS, PACIFIC ARTS
ASSOCIATION, L. A. EXAMINER NEWSBOYS.
WEDNESDAY, APRIL 5
CHILDREN'S DAY, YOUTH DAY, ROYAL
NEIGHBORS.
TUESDAY, APRIL 6
ARMY DAY, AMERICAN ASSN. OF HEALTH,
PHYSICAL EDUCATION & RECREATION DAY.
FRIDAY, APRIL 7
CHILDREN'S DAY.
SATURDAY, APRIL 8
AMERICAN ACADEMY OF PEDIATRICS,
CROWN ZELLERBACH DAY.
SUNDAY, APRIL 9
CHILDREN'S DAY.
MONDAY, APRIL 10
VISIT OF CROWN PRINCE FREDERIC AND
CROWN PRINCESS INGRID OF DENMARK.
TUESDAY, APRIL 11
PUBLIC BROADCAST, EDUCATIONAL EX-
HIBIT, SAN FRANCISCO BUILDING, BALBOA
HIGH DRAMA STUDENTS.
WEDNESDAY, APRIL 12
APARTMENT HOUSE INDUSTRY DAY.
THURSDAY, APRIL 13
M-G-M DAY, CONCERT, BRAZILIAN DR-
CHESTRA.
FRIDAY, APRIL 14
OPENING OF INTER-AMERICAN TRAVEL

1939 SPECIAL DAYS PROGRAM (Continued)

- CONGRESS WEEK. LOCOMOTIVE ENGINEERS DAY, CHICO STATE COLLEGE, PAN AMERICAN DAY.
- SATURDAY, APRIL 15**
CONCERT, EDWIN FRANKO GOLDMAN BAND, SCOTS CEREMONIAL AND PAGEANT, CIVITAN INTERNATIONAL, [PACIFIC HOUSE], BUCK JONES AT CHILDREN'S VILLAGE, CHILDREN'S DAY, LOS ANGELES TIMES, CALIFORNIA SCHOLARSHIP FEDERATION, POMONA COLLEGE, I.A.T.C. DAY.
- SUNDAY, APRIL 16**
SANTA BARBARA COUNTY, HEALDSBURG DAY, INTER-AMERICAN TRAVEL CONGRESS, NATIONAL GARDEN WEEK.
- MONDAY, APRIL 17**
AUTOMOBILE DAY, DAUGHTERS OF CALIFORNIA PIONEERS, SAFEWAY EMPLOYEES ASSOCIATION OF OFFICERS DAY.
- TUESDAY, APRIL 18**
JOHN MUIR DAY.
- WEDNESDAY, APRIL 19**
SONS OF AMERICAN REVOLUTION DAY.
- THURSDAY, APRIL 20**
SONOMA COUNTY, FEDERATION OF CONGREGATIONAL WOMEN OF CALIFORNIA DAY.
- FRIDAY, APRIL 21**
SAN FRANCISCO ADVERTISING CLUB DAY.
- SATURDAY, APRIL 22**
CHILDREN'S DAY, ST. MARY'S COLLEGE, Y.M.C.A. BOYS, JOHN MUIR DAY, NATIONAL RESTAURANT ASSOCIATION.
- SUNDAY, APRIL 23**
LAKE COUNTY, COLLEGE OF HOLY NAMES, KNIGHTS TEMPLAR, SAN FRANCISCO CENTRAL COUNCIL OF CIVIC CLUBS DAY.
- MONDAY, APRIL 24**
NATIONAL WILDFLOWER PROTECTION DAY.
- TUESDAY, APRIL 25**
EDWIN MARKHAM DAY, NATIONAL INSTITUTE OF MUSIC AND ARTS, GOLD STAR MOTHERS DAY.
- WEDNESDAY, APRIL 26**
OPENING CALIFORNIA STATE FEDERATION OF MUSIC CLUBS CONVENTION OF TREASURE ISLAND.
- THURSDAY, APRIL 27**
CALIFORNIA HIGH SCHOOL MUSIC FESTIVAL.
- FRIDAY, APRIL 28**
STATE HIGH SCHOOL BAND, ORCHESTRA AND CHORUS, FESTIVAL CALIFORNIA FEDERATION OF MUSIC CLUBS.
- SATURDAY, APRIL 29**
LOS ANGELES DAY, JAPAN DAY, CHILDREN'S DAY, CALIFORNIA HIGH SCHOOL BAND FESTIVAL, ROUND TABLE INTERNATIONAL, CALIFORNIA STATE ECLECTIC MEDICAL SOCIETY, SIXTH WESTERN SHADE TREE CONFERENCE DAY.
- SUNDAY, APRIL 30**
ITALY DAY, LOS ANGELES COUNTY, REDWOOD CITY, WESTERN ELECTRIC CO., RAINBOW GIRLS DAY.
- MONDAY, MAY 1**
MAY DAY, BETTER BABIES WEEK, CHILDREN'S DAY, CERTIFIED BOILER ELEVATOR AND PRESSURE VESSEL INSPECTORS DAY.
- TUESDAY, MAY 2**
BETTER BABIES DAY.
- WEDNESDAY, MAY 3**
PORTOLA MOTHERS.
- THURSDAY, MAY 4**
PRESIDIO HIGH SCHOOL P.T.A. DAY.
- FRIDAY, MAY 5**
GRAND ARMY OF THE REPUBLIC, MADERA COUNTY, PACIFIC NATIONAL BANK, HUMBOLDT COUNTY DAY.
- SATURDAY, MAY 6**
SMITH DAY, CHILDREN'S DAY, SAN FRANCISCO STATE COLLEGE, SAN FRANCISCO COLLEGE FOR WOMEN DAY.
- SUNDAY, MAY 7**
CLEANERS AND DYERS, SANTA CLARA COUNTY, CATHOLIC DAY, PETALUMA DAY, CALIFORNIA FEDERATION OF LEGAL SECRETARIES, LAMBDA SIGMA PHI DAY.
- MONDAY, MAY 8**
EDWIN FRANKO GOLDMAN BAND, FASHION SHOW AT CAFE LAFAYETTE.
- TUESDAY, MAY 9**
CALIFORNIA GRAYS, UNITED DAUGHTERS OF THE CONFEDERACY DAY.
- WEDNESDAY, MAY 10**
JEWISH DAY, MISSION GRAMMAR SCHOOL, PRODUCERS COUNCIL ARCHITECTS DAY.
- THURSDAY, MAY 11**
ODD FELLOWS DAY, CANDY DAY, FIFTH REGIONAL MUSIC FESTIVAL, CHILDREN'S DAY.
- FRIDAY, MAY 12**
HOSPITAL DAY, FIFTH REGIONAL MUSIC FESTIVAL, PALO ALTO SCHOOLS, SAN FERNANDO VALLEY, WEST SIDE, OPTIMIST INTERNATIONAL, PACIFIC STUDENT BODY PRESIDENTS' DAY.
- SATURDAY, MAY 13**
TRIPLET DAY, CALAVERAS COUNTY, MU PHI EPSILON DAY, CHILDREN'S DAY, GIRL SCOUTS, SAN FRANCISCO CONSERVATORY OF MUSIC, WEDGEWOOD DAY.
- SUNDAY, MAY 14**
MOTHERS' DAY, SOUTHERN PACIFIC, ROMANIA, SAN JOSE, PITTSBURG AND COLUMBIA STEEL CO., ALTURAS AND MODOC COUNTY DAY.
- MONDAY, MAY 15**
HAYWARD DAY, CALIFORNIA CONSERVING CO., FRANCONIA DAY.
- TUESDAY, MAY 16**
NATIVE SONS, CALIFORNIA CONFERENCE OF SOCIAL WORKERS DAY.
- WEDNESDAY, MAY 17**
NORWAY DAY, SAN FRANCISCO ARCHITECTURAL CLUB, ST. DOMINIC'S BOYS CHOIR.
- THURSDAY, MAY 18**
WORLD PEACE DAY, AMERICAN WAR MOTHERS' DAY, INTERNATIONAL BUSINESS MACHINES DAY.
- FRIDAY, MAY 19**
SCHOOL TRAFFIC PATROL, BERKELEY DAY, SAN BENITO AND HOLISTER COUNTY, KNIGHTS OF PYTHIAS, SAN FRANCISCO SAFE DEPOSIT ASSOCIATION DAY.
- SATURDAY, MAY 20**
SAN LUIS OBISPO COUNTY, RUSSIAN RIVER RECREATIONAL AREA, DON LEE, SUPREME FOREST WOODMAN'S CIRCLE DAY.
- SUNDAY, MAY 21**
POST OFFICE, LIVERMORE, VALLEY OF THE MOON, UNITED GROCERS, LTD., CIGAR AND TOBACCO PRODS., NEVADA COUNTY DAY.
- MONDAY, MAY 22**
COTTON WEEK, CHRYSLER DAY.
- TUESDAY, MAY 23**
LOS GATOS AND SARATOGA, NATIONAL ASSOCIATION OF PURCHASING AGENTS DAY.
- WEDNESDAY, MAY 24**
COFFEE DAY, MOUNTAIN VIEW AND LOS GATOS DAY.
- THURSDAY, MAY 25**
CATHOLIC DAUGHTERS OF AMERICA, INTERNATIONAL ASSOCIATION FOR IDENTIFICATION, FOOD INDUSTRY DAY.
- FRIDAY, MAY 26**
ALAMEDA CITY, PULP AND PAPER MILL EMPLOYEES, NATIONAL SOJOURNERS' DAY.
- SATURDAY, MAY 27**
BRITISH EMPIRE, MENDOCINO COUNTY,

1939 SPECIAL DAYS PROGRAM (Continued)

- JUNKET FOOD PRODUCTS, AMERICAN ASSOCIATION OF UNIVERSITY WOMEN'S DAY.
SUNDAY, MAY 28
 CHILDREN'S DAY, SANTA CLARA CITY, FORD DAY, SIERRA AND PLUMAS COUNTY, YOUNG REPUBLICANS, CITY OF PARIS, GYRD CLUB DAY.
MONDAY, MAY 29
 DAKLAND DAY, CHILDREN'S DAY, CHIRO-PRACTORS, UNITED COMMERCIAL TRAVELERS DAY.
TUESDAY, MAY 30
 MEMORIAL DAY, SAN RAFAEL MILITARY ACADEMY DAY.
WEDNESDAY, MAY 31
 ORGAN RECITAL, JAMES McMILLAM OF MONTEZUMA SCHOOL, DEDICATION OF NATIONAL GUARD STATUE IN CALIFORNIA BUILDING.
THURSDAY, JUNE 1
 PUBLIC WEDDING DAY.
FRIDAY, JUNE 2
 PRESIDENT SAMOZA DAY, SAN LEANDRO SCHOOLS' DAY.
SATURDAY, JUNE 3
 SHRINE DAY, CALIFORNIA STATE FRA-TERNAL CONGRESS, CHILDREN'S DAY.
SUNDAY, JUNE 4
 MODESTO, POLK GULCH, HONOLULU CON-SERVATORY OF MUSIC, APPLE DAY.
MONDAY, JUNE 5
 EMERYVILLE, DIME DAY, WINE AND AL-LIED INDUSTRIES DAY.
TUESDAY, JUNE 6
 CALIFORNIA WRITERS' CLUB DAY.
WEDNESDAY, JUNE 7
 ARMY BAND CONCERT, ORGAN RECITAL BY MARGUERITE DIX.
THURSDAY, JUNE 8
 DREGON STATE COLLEGE DAY.
FRIDAY, JUNE 9
 HOOVER CLEANER, SOCIETY OF AUTOMO-TIVE ENGINEERS' DAY.
SATURDAY, JUNE 10
 MILLS COLLEGE, JAPAN TOURIST DAY, SCHMIDT LITHOGRAPH, CATHOLIC PRO-FESSIONAL WOMEN, PRINTING INDUSTRIES DAY.
SUNDAY, JUNE 11
 ARMOUR AND COMPANY, MASSACHUSETTS, SAN RAFAEL, SAN MATED COUNTY, CROCKER FIRST NATIONAL BANK DAY.
MONDAY, JUNE 12
 CHILDREN'S DAY, CATHOLIC LADIES AID SOCIETY, CALIFORNIA REAL ESTATE AS-SOCIATION DAY.
TUESDAY, JUNE 13
 NEIGHBORS OF WOODCRAFT DAY.
WEDNESDAY, JUNE 14
 UTAH, FLAG DAY, AMERICAN SEED TRADE ASSOCIATION DAY.
THURSDAY, JUNE 15
 RECEPTION AND TEA, HONORING WIVES OF WESTERN FARM ECONOMICS ASSN., WASH-INGTON STATE GOLDEN JUBILEE CHOIR FROM LUTHERAN COLLEGE.
FRIDAY, JUNE 16
 GRADUATION EXERCISES, CALIF. NAUTI-CAL SCHOOL.
SATURDAY, JUNE 17
 DENMARK, ARIZONA, SAN DIEGO CITY AND COUNTY, YOLD COUNTY, KERN COUNTY, DREGON CAVEMEN, STATE ASSOCIATION OF COUNTY TREASURERS, MOTHER GOOSE DAY.
SUNDAY, JUNE 18
 ELKS FLAG DAY, BURBANK, BEAR PHOTO SERVICE, FATHER'S DAY.
MONDAY, JUNE 19
 CHILDREN'S DAY, MISS KLO DAY, PA-CIFIC COAST OPHTHALMOLOGICAL SOCIETY DAY.
TUESDAY, JUNE 20
 PI BETA MU, AMERICAN LIBRARY ASSO-CIATION DAY.
WEDNESDAY, JUNE 21
 NATIONAL CREDIT, ASSOCIATION OF IN-SURANCE COMMISSIONERS, NEW HAMP-SHIRE DAY.
THURSDAY, JUNE 22
 AMERICAN LIBRARY ASSOCIATION, AGRI-CULTURAL COUNCIL DAY.
FRIDAY, JUNE 23
 DRUIDS', NATIONAL ASSOCIATION OF BUILDING OWNERS AND MANAGER, AL-LIED AUTOMOTIVE INDUSTRIES DAY.
SATURDAY, JUNE 24
 FINNISH DAY, RAINBOW, 42ND DIVISION, BOYS' DAY, INSURANCE DAY, ADVERTIS-ING WEEK, DISTRICT ATTORNEYS DAY.
SUNDAY, JUNE 25
 VALLEJO TIMES-HERALD, VIRGINIA CITY, JUNIOR MUSICIANS, PACIFIC ADVERTISING CLUBS, CALIFORNIA NEWSPAPER PUBLISHERS ASSOCIATION DAY, GAS MODEL HY-DROPLANE MEET, LUTHERAN DAY.
MONDAY, JUNE 26
 JUNIOR STATESMEN OF AMERICA DAY, COOLIDGE QUARTET.
TUESDAY, JUNE 27
 DELAWARE, NATIONAL ASSOCIATION OF MUSEUMS DAY, FENCING CHAMPIONSHIPS, SHOPPING NEWS CARRIERS, CALIFORNIA SHOPPING NEWS CARRIERS, JUN. STATES-MEN, MUSIC TEACHERS, CALIF. WRITERS' CLUB.
WEDNESDAY, JUNE 28
 RETAIL DRY GOODS ASSN. OF SAN FRAN-CISCO, INSTITUTE OF RADIO ENGINEERS DAY, FENCING CHAMPIONSHIPS.
THURSDAY, JUNE 29
 TENNESSEE, THETA DELTA CHI, ASSOCIA-TED TRAFFIC CLUBS OF AMERICA.
FRIDAY, JUNE 30
 CALIFORNIA ARTISTS, WASHINGTON, HIGH TWELVE DAY.
SATURDAY, JULY 1
 BRITISH COLUMBIA AND DOMINION OF CANADA, NATIONAL RETAIL DRY GOODS ASSN., OPTOMETRISTS, PACIFIC SLOPE TYPOGRAPHICAL, LINCOLN HIGHWAY, UNI-VERSITY OF CALIFORNIA SUMMER SESSION, NATIONAL EDITORS ASSOCIATION DAY.
SUNDAY, JULY 2
 PACIFIC DIVISION OF AMERICAN SOCIETY FOR ADVANCEMENT OF SCIENCE, OPTOM-ETRY, SANTA CRUZ, JUGOSLAV, SANTA FE DAY, BENNY GOODMAN BAND, EXPOSITION REGATTA.
MONDAY, JULY 3
 NILES, UNIVERSITY OF DREGON DAY, COOLIDGE QUARTET, GLOBE, ARIZONA DAY, CHILDREN'S DAY, FRECKLE FACE DAY, INTERNATIONAL HORSE SHOW WEEK, DREGON WEEK, NAVY WEEK.
TUESDAY, JULY 4
 FOURTH OF JULY CELEBRATIONS, ALLIED VETERANS, FICTION DAY.
WEDNESDAY, JULY 5
 SIGMA KAPPA SORORITY, NATIONAL AMA-TEUR PRESS ASSOCIATION, TREASURE IS-LAND TALENT PARADE.
THURSDAY, JULY 6
 INTERNATIONAL HORSE SHOW, ASTORIA, DREGON DAY, NATIONAL ORGANIZATION HIGH SCHOOL JOURNALISM DIRECTORS.
FRIDAY, JULY 7
 HAWAII, NATIONAL EDUCATION DAY, RED HEAD CONTEST, SIGMA KAPPA SORORITY [ALUMNI], PASADENA JUNIOR COLLEGE, AUNT MARY DAY.
SATURDAY, JULY 8
 CALIFORNIA RACE RELATIONS, CZECHO-SLOVAKIA, INTERSTATE COMMISSION ON

1939 SPECIAL DAYS PROGRAM (Continued)

- CRIME, SOUTHERN MONTEREY COUNTY AND KING CITY DAY, NAVY DANCES.
- SUNDAY, JULY 9**
ASHLAND, OREGON DAY, SALINAS DAY, STANISLAUS COUNTY, FILIPINO FEDERATION OF AMERICA, ARGENTINA DAY.
- MONDAY, JULY 10**
AMERICAN SOCIETY MECHANICAL ENGINEERS WEEK, COOLIDGE QUARTET, CHILDREN'S DAY, NAVY MOTHERS' DAY, TREASURE ISLAND JAPANESE STAR FESTIVAL DAY.
- TUESDAY, JULY 11**
CALIFORNIA WRITERS' CLUB, MARYLAND, SALINAS OUTDOOR GIRL, ALPHA OMI-CRON PI SORORITY DAY.
- WEDNESDAY, JULY 12**
ORPHANS' DAY.
- THURSDAY, JULY 13**
ENGINEERS' DAY, CALIF. SCHOOL EMPLOYEES ASSOCIATION.
- FRIDAY, JULY 14**
KAY KYSER WEEK, FRANCE DAY, LIONS INTERNATIONAL DAY.
- SATURDAY, JULY 15**
TREASURE ISLAND DOG SHOW, MISSOURI GOVERNOR'S, AMERICAN BAR ASSOCIATION, DOLL DAY, POETRY DAY, IOTA TAU TAU DAY.
- SUNDAY, JULY 16**
MAGICIANS' DAY, CALIF. STATE EMPLOY-MISSOURI HOMECOMING, LUTHERAN DAY, EES, ROSICRUCIANS, BAHAI DAY.
- MONDAY, JULY 17**
DRAFT HORSE SHOW, COOLIDGE QUARTET, JITTERBUG CONTEST, CHILDREN'S DAY.
- TUESDAY, JULY 18**
Y.M.I. and Y.L.I. DAY, INTERNATIONAL STEREOTYPERS AND ELECTROTYPERS UNION CONVENTION, CALIFORNIA NURSERY-MAN'S DAY.
- WEDNESDAY, JULY 19**
HAIR STYLISTS, SCIENTIFIC ASTROLOGERS, S. F. STATE COLLEGE SUMMER SESSION DAY.
- THURSDAY, JULY 20**
UTAH DAY, B'NAI BRITH DAY.
- FRIDAY, JULY 21**
MUSIC HALL VARIETIES WEEK, PACIFIC GROVE, PHI DELTA CHI, SECOND DIVISION ASSOCIATION DAY, REXALL GOLDEN GATE JUBILEE CONVENTION.
- SATURDAY, JULY 22**
GENERAL MOTORS DAY, SALVATION ARMY, IDAHO, PACIFIC MANIFOLDING BOOK COMPANY, EMPLOYEES DAY, TRAVELERS' PROTECTIVE ASSOCIATION DAY, MUSIC HALL VARIETIES WEEK.
- SUNDAY, JULY 23**
RECREATION WEEK, VALLEJO EVENING CHRONICLE DAY, Loyal ORDER OF MOOSE.
- MONDAY, JULY 24**
COOLIDGE QUARTET, PRESBYTERIAN CONFERENCE, CHILDREN'S DAY.
- TUESDAY, JULY 25**
LITERARY LANDMARKS DAY.
- WEDNESDAY, JULY 26**
CHICAGO, AMERICAN INSTITUTE OF HOMEOPATHICS DAY.
- THURSDAY, JULY 27**
SIXTH PACIFIC SCIENCE CONGRESS WEEK, CIVIL ENGINEERS, RHODE ISLAND, CHIROPODIST'S DAY.
- FRIDAY, JULY 28**
TED LEWIS VARIETY SHOW, JITTERBUG CONTEST.
- SATURDAY, JULY 29**
SIXTH PACIFIC SCIENCE CONGRESS, CATHOLIC CENTRAL VERIN, DERRICK LEHMER, CAN'T BUST 'EM, LEAGUE OF WESTERN WRITERS' DAY.
- SUNDAY, JULY 30**
SWISS DAY, SOAP BOX DERBY, SWINE SHOW WEEK, OAKLAND BIG SISTER HOME VISIT, SHASTA TRINITY COUNTY REUNION PICNIC.
- MONDAY, JULY 31**
COOLIDGE QUARTET, UNITED GERMAN SANGERFEST, CHILDREN'S DAY.
- TUESDAY, AUGUST 1**
MORAL REARMAMENT DAY.
- WEDNESDAY, AUGUST 2**
CULVER MILITARY ACADEMY ALUMNI, HONG KONG CLIPPER DAY.
- THURSDAY, AUGUST 3**
OPENING NEW FOLIES BERGERE, BASEBALL, BOY SCOUT, WESTERN PINE ASSOCIATION, CHILDREN'S DAY.
- FRIDAY, AUGUST 4**
U. S. COAST GUARD DAY.
- SATURDAY, AUGUST 5**
AMERICAN HAWAIIAN STEAMSHIP, NEVADA, SWEDEN, PACIFIC NATIONAL FIRE INSURANCE DAY.
- SUNDAY, AUGUST 6**
AUTO RACES, MARVELOUS MARIN, WOMEN OF THE MOOSE, GIDEON, FOOD INDUSTRY, GALLUP, NEW MEXICO DAY, CACTUS DAY.
- MONDAY, AUGUST 7**
MARKET WEEK, CHARLIE MCCARTHY DAY, CERAMICS, CHILDREN'S DAY.
- TUESDAY, AUGUST 8**
CALIFORNIA WRITERS' CLUB DAY, NATIONAL DUNKING, CHILDREN'S DAY.
- WEDNESDAY, AUGUST 9**
MATSON, CLIPPER DAY.
- THURSDAY, AUGUST 10**
MILITARY ORDER OF PURPLE HEART, TOASTMASTER AND TOASTMISTRESS, PENNSYLVANIA STATE TEACHERS COLLEGE DAY.
- FRIDAY, AUGUST 11**
POSTAL SUPERVISORS DAY.
- SATURDAY, AUGUST 12**
AMERICAN LEGION, TEXAS, SISKIYOU COUNTY, FIESTA PLAZA, DAHLIA, AMERICAN BUILDING MAINTENANCE DAY.
- SUNDAY, AUGUST 13**
PHILIPPINE VETERANS, FOURTH DIVISION DAY, TREASURE ISLAND MARATHON.
- MONDAY, AUGUST 14**
CONNECTICUT, TOY DAY, CHILDREN'S DAY.
- TUESDAY, AUGUST 15**
EDDY DUCHIN VARIETY WEEK, ELECTRICAL INSPECTORS, CALIFORNIA WRITERS' CLUB DAY.
- WEDNESDAY, AUGUST 16**
REGISTERED NURSES, AMERICAN TRANSIT ASSOCIATION, NEBRASKA-UNION PACIFIC, CLIPPER DAY.
- THURSDAY, AUGUST 17**
ALASKA-YUKON, YUBA-SUTTER DAY.
- FRIDAY, AUGUST 18**
ROTARY, METROPOLITAN LIFE INSURANCE, INTERNATIONAL HARVESTER DAY.
- SATURDAY, AUGUST 19**
AMERICAN INSTITUTE OF BANKING, AVIATION, LONG BEACH, WOMEN'S CHAMBER OF COMMERCE, ORDER OF JOB'S DAUGHTERS, LESLIE SALT, PHI SIGMI CHI DAY.
- SUNDAY, AUGUST 20**
TEHAMA COUNTY, HUNGARY, IMPROVED ORDER OF REDMEN, VETERANS 31ST RAILWAY ENGINEERS, FORT BRAGG, SUISUN-FAIRFIELD, OAKLAND WHOLESALE GROCERS, SMITH, JOHNSON, BROWN, MILLER, ANDERSON, WILLIAMS AND JONES DAY.
- MONDAY, AUGUST 21**
STAR BOAT CHAMPIONSHIP REGATTA WEEK, INTERNATIONAL PHOTO-ENGRAVERS, ILLUMINATING ENGINEERS SOCIETY, ILLUMINATION NIGHT, OAKDALE CHILDREN'S DAY.
- TUESDAY, AUGUST 22**
WRITERS AND COMPOSERS WEEK, STAR

1939 SPECIAL DAYS PROGRAM (Continued)

- BOAT CHAMPIONSHIP REGATTA WEEK, CALIFORNIA MRA, ADMIRAL YARNELL, AMERICAN TITLE ASSOCIATION.
- WEDNESDAY, AUGUST 23**
CLIPPER DAY, MERKLEY'S MUSICAL MAIDS.
- THURSDAY, AUGUST 24**
UNITARIAN, NATIONAL ASSOCIATION OF CREDIT MEN'S DAY.
- FRIDAY, AUGUST 25**
AMERICAN DIETETIC ASSOCIATION, CALIFORNIA WILD FLOWER DAY.
- SATURDAY, AUGUST 26**
POWER CRUISER RACES, MICHIGAN, ALABAMA, ARCADIA, SCOTTISH, SYNTONIC, SIGMA CHI, PACIFIC COAST ASSOCIATION OF PORT AUTHORITIES DAY.
- SUNDAY, AUGUST 27**
POWER CRUISER RACES, NORWAY, EAGLES, SEBASTOPOL, NORTH DAKOTA STATE SOCIETY, EMPORIUM, BETA SIGMA PHI, CONTRA COSTA OIL WORKERS, SANTA CATALINA ISLAND DAY, HUMBOLDT COUNTY PICNIC.
- MONDAY, AUGUST 28**
REGATTA, BEAVER, CHILDREN'S DAY, NORTH DAKOTA DAY.
- TUESDAY, AUGUST 29**
PHIL HARRIS WEEK, ORDER OF EASTERN STAR, ASSOCIATED PRESS DAY.
- WEDNESDAY, AUGUST 30**
CLIPPER DAY, FREE PLYMOUTH DAY, GOLDEN WEDDING DAY.
- THURSDAY, AUGUST 31**
NETHERLANDS, CANDID CAMERA, LAMBDA CHI ALPHA, CHI PSI DAY.
- FRIDAY, SEPTEMBER 1**
CHRISTIAN BUSINESS MEN'S COMMITTEE DAY, WELSH EISTEDDFOD AND MUSIC FESTIVAL, TWENTY-THIRTY CLUB DAY.
- SATURDAY, SEPTEMBER 2**
JACK BENNY, MARY LIVINGSTONE AND PHIL HARRIS MUSICAL VARIETY SHOW, GOOD TEMPLARS, SEA SCOUT REGATTA, WAUKEGAN, AMATEUR RADIO RELAY LEAGUE DAY.
- SUNDAY, SEPTEMBER 3**
MASTER BARBERS, MCMAHAN FURNITURE COMPANY, 141ST AERO SQUADRON A.E.F., NEGRO DAY, NAVY COMMUNICATION RESERVE, AMADOR COUNTY DAY.
- MONDAY, SEPTEMBER 4**
LABOR DAY, ALPHA KAPPA LAMBDA, WALTHER LEAGUE LUTHERAN CHURCH, CONSUMER CO-OPERATIVES, ASSOCIATION OF BUSINESS OFFICERS OF COLLEGES AND UNIVERSITIES OF THE WESTERN STATES, BEN BARD PLAYERS DAY.
- TUESDAY, SEPTEMBER 5**
SIGMA PHI EPSILON, NATIONAL FEDERATION OF FEDERAL EMPLOYEES DAY.
- WEDNESDAY, SEPTEMBER 6**
PORTUGAL DAY, CLIPPER DAY.
- THURSDAY, SEPTEMBER 7**
BRAZIL DAY, 4-H CLUB, CHEVROLET, OUTDOOR SHOWMEN, CLIPPER DAY.
- FRIDAY, SEPTEMBER 8**
ILLINOIS, PIONEER WOMEN OF CALIFORNIA, LODI DAY.
- SATURDAY, SEPTEMBER 9**
ADMISSION DAY, WINE DAY, WEST COAST LIFE INSURANCE, GAS APPLIANCE, BANK OF AMERICA DAY.
- SUNDAY, SEPTEMBER 10**
"KEEP AMERICA OUT OF WAR" DAY, DELTA PHI EPSILON, HOT MUSIC SOCIETY, CARO ROMA, SONS OF ITALY DAY.
- MONDAY, SEPTEMBER 11**
PHI DELTA THETA DAY.
- TUESDAY, SEPTEMBER 12**
HARRY OWENS AND HIS ROYAL HAWAIIANS MUSICAL VARIETY WEEK, BIGGS DAY.
- WEDNESDAY, SEPTEMBER 13**
JOSE ITURBI AND SAN FRANCISCO SYMPHONY CONCERT, NATIONAL CUSTOMS SERVICE ASSOCIATION.
- THURSDAY, SEPTEMBER 14**
FREE FOOD DAY, NATIONAL COUNCIL OF CATHOLIC WOMEN'S DAY.
- FRIDAY, SEPTEMBER 15**
SAN LEANDRO, MUTUAL LIFE INSURANCE COMPANY, PACIFIC COAST HARDWARE DEALERS ASSOCIATION, CENTRAL AMERICAN DAY.
- SATURDAY, SEPTEMBER 16**
CITY OF LOS ANGELES, STEUBEN DAY, KEY SYSTEM, ELECTRICAL INDUSTRIES, MONTANA DAY.
- SUNDAY, SEPTEMBER 17**
TUOLUMNE COUNTY, DELTA CHI SIGMA SORORITY, SACRAMENTO BREUNER, DEL NORTE COUNTY, CALIFORNIA JUNIOR CHAMBER OF COMMERCE DAY.
- MONDAY, SEPTEMBER 18**
CHILE, HIBERNIA DAY.
- TUESDAY, SEPTEMBER 19**
LEAGUE OF CALIFORNIA MUNICIPALITIES, CALIFORNIA SEWAGE WORKS ASSOCIATION, ANAHEIM DAY.
- WEDNESDAY, SEPTEMBER 20**
TREASURE ISLAND SYMPHONY CONCERT, GRAND HOTEL, PENNSYLVANIA, ACCOUNTANTS DAY.
- THURSDAY, SEPTEMBER 21**
FREE PLYMOUTH DAY.
- FRIDAY, SEPTEMBER 22**
GEORGE OLSEN MUSICAL VARIETY WEEK, AUTUMN FESTIVAL, FIRE CHIEFS', CALIFORNIA APARTMENT HOUSE ASSOCIATION DAY.
- SATURDAY, SEPTEMBER 23**
LEOPOLD STOKOWSKI SYMPHONY CONCERT, GOVERNOR OLSON, BAKERSFIELD, CALIFORNIA STATE BUILDERS EXCHANGE, LADIES AUXILIARY INTERNATIONAL ASSOCIATION OF MACHINISTS, CALIFORNIA BIRD DAY, SHEEP SHOW, NATIONAL GUARD, PIONEER PHILATELIC AND TOURISTS' ASSOCIATION DAY.
- SUNDAY, SEPTEMBER 24**
ALBANY, GOLD STAR MOTHERS, SOUTH OF MARKET BOYS AND GIRLS, SUNRISE BREAKFAST CLUB, INTERNATIONAL, SAN FRANCISCO SHUT-IN ASSOCIATION DAY.
- MONDAY, SEPTEMBER 25**
EXPOSITION STYLE CLINIC AND FASHION FESTIVAL.
- TUESDAY, SEPTEMBER 26**
CALIFORNIA WRITERS' CLUB, CHILDREN'S DAY.
- WEDNESDAY, SEPTEMBER 27**
NATIONAL REHABILITATION ASSOCIATION, CLIPPER DAY.
- THURSDAY, SEPTEMBER 28**
CARRILLO, GOLDEN GATE DENTAL CONGRESS DAY.
- FRIDAY, SEPTEMBER 29**
COUNTY PLANNING COMMISSIONERS, SUNKIST, DIXON, STOCKTON AND COLLEGE OF PACIFIC DAY.
- SATURDAY, SEPTEMBER 30**
HARBOR DAY, SOUTHERN COUNCIL OF CIVIC CLUBS, PACIFIC ASSOCIATION OF RAILWAY SURGEONS, RETAIL FURNITURE DAY, SAN FRANCISCO, CALIF. SCHOOL TRUSTEES ASSOCIATION.
- SUNDAY, OCTOBER 1**
DE MOLAY, GUADALUPE PARLOR NATIVE SONS AND DAUGHTERS, ELDERBLOOD DAY.
- MONDAY, OCTOBER 2**
GONZAGA UNIVERSITY DAY.
- TUESDAY, OCTOBER 3**
SOUTH SAN FRANCISCO GRAMMAR SCHOOL TOUR DAY.

1939 SPECIAL DAYS PROGRAM (Continued)

- WEDNESDAY, OCTOBER 4**
CLIPPER DAY, AUTOMOTIVE ELECTRIC ASSOCIATION.
- THURSDAY, OCTOBER 5**
GEORGE OLSEN MUSICAL VARIETY WEEK, BUILDING OFFICIALS DAY.
- FRIDAY, OCTOBER 6**
MOTOR COURTS DAY, ST. IGNATIUS HIGH SCHOOL TOUR, SANTA CLARA UNIVERSITY, SAN FRANCISCO GIRLS HIGH SCHOOL TOUR DAY.
- SATURDAY, OCTOBER 7**
GENERAL ELECTRIC, SAN FRANCISCO BOYS' CLUB, SAN FRANCISCO LINCOLN GRAMMAR SCHOOL ASSOCIATION, SHASTA UNION ELEMENTARY SCHOOL TOUR, POLAND, SAFEWAY STORES "CUSTOMERS DAY," STOCKTON JUNIOR COLLEGE, ESCALON GRAMMAR SCHOOL TOUR DAY.
- SUNDAY, OCTOBER 8**
COMMUNITY CHEST DAY, ALL-BREEDS CHAMPIONSHIP CAT SHOW, REDWOOD EMPIRE WEEK, UNITED INSTITUTE OF MUSIC, UKIAH ORPHANS DAY.
- MONDAY, OCTOBER 9**
MUSIC WEEK, REDWOOD EMPIRE WEEK.
- TUESDAY, OCTOBER 10**
SANGER DAY, INTERNATIONAL ASSOCIATION OF CHIEFS OF POLICE DAY.
- WEDNESDAY, OCTOBER 11**
SUNSWEEP, ARCHITECTS, MASONIC, NATIONAL ASSOCIATION INDEPENDENT TIRE DEALERS DAY.
- THURSDAY, OCTOBER 12**
ALAMEDA COUNTY DAY, NOKOMIS INDIAN TOUR, KNIGHTS OF COLUMBUS DAY.
- FRIDAY, OCTOBER 13**
NATIONAL ASSOCIATION OF ASSESSORS DAY.
- SATURDAY, OCTOBER 14**
UNIVERSITY OF SAN FRANCISCO, CALIFORNIA SCHOLARSHIP FEDERATION DAY, CATHOLIC ORPHANS TOUR, CAMPFIRE GIRLS DAY, UNIVERSITY OF CALIFORNIA AT LOS ANGELES WEEK-END.
- SUNDAY, OCTOBER 15**
PETROLEUM DAY, VALLEJO DAY, JEWISH FOLK FESTIVAL.
- MONDAY, OCTOBER 16**
COUNT BASIE DAY, LOS ANGELES SCHOOLS' TOUR, NATIONAL TAX ASSOCIATION DAY.
- TUESDAY, OCTOBER 17**
NATIONAL ASSN. OF MASTER BREWERS DAY, JEFFERSON ELEMENTARY SCHOOL TOUR, CANYON ELEMENTARY SCHOOL TOUR.
- WEDNESDAY, OCTOBER 18**
CIVIL SERVICE ASSEMBLY, HALL OF FLOWERS WEEK, SAN JOSE THEODORE ROOSEVELT JR. HIGH SCHOOL TOUR.
- THURSDAY, OCTOBER 19**
BAKERS, WOMEN'S CHRISTIAN TEMPERANCE UNION, MUNICIPAL FINANCE OFFICERS DAY.
- FRIDAY, OCTOBER 20**
TENDER LEAF TEA, JOAQUIN MILLER, JULES CHARBNEAU DAY.
- SATURDAY, OCTOBER 21**
LILY PONS DAY, DAIRY SHOW, TEX RANKIN AERIAL STUNTS, PAC. GAS & ELECTRIC, PHILIPPINE, CHALLENGE BUTTER DAY, CALIFORNIA ALMOND WEEK.
- SUNDAY, OCTOBER 22**
DALY CITY, SDROPTIMIST CLUB, WATSONVILLE, D. N. & E. WALTER COMPANY DAY, RAILROAD FANS DAY.
- MONDAY, OCTOBER 23**
S. F. SOCIETY FOR HARD OF HEARING WEEK.
- TUESDAY, OCTOBER 24**
CALIFORNIA WRITERS' CLUB DAY.
- WEDNESDAY, OCTOBER 25**
GLORIA JEAN, WOMEN'S DAY, CLIPPER DAY, DAIRY INDUSTRIES SUPPLY CORP. DAY.
- THURSDAY, OCTOBER 26**
EAST BAY DISABLED FOLKS DAY, GRIDLEY UNION HIGH SCHOOL TOUR.
- FRIDAY, OCTOBER 27**
PLEASANTON, REEDLEY, YOUNTVILLE VETERANS HOME DAY, NATIONAL GLASS DISTRIBUTORS.
- SATURDAY, OCTOBER 28**
CALIFORNIA GRAYS' BALL, UNIVERSITY OF CALIF. DAY, SANTA BARBARA STATE COLLEGE DAY.
- SUNDAY, OCTOBER 29**
FREDDY MARTIN & ORCHESTRA, MILL VALLEY, OWL DRUG COMPANY EMPLOYEES, AMERICAN BOTTLERS OF CARBONATED BEVERAGES ASSOCIATION DAY.

1940 SPECIAL DAYS PROGRAM

- SATURDAY, MAY 25**
OPENING DAY FIESTA, PAGEANT OF LIGHT, GAYWAY FIESTA, MAJORETTE CONTEST, FLORISTS' TELEGRAPH DELIVERY DAY.
- SUNDAY, MAY 26**
THRILL AERIAL CIRCUS, NATIONAL GARDEN SHOW, BARBERS' DAY, WHISKERING CONTEST, ROBERT RIFLEY DAY, YOUNG CARTOONISTS' CONTEST.
- MONDAY, MAY 27**
LOS ANGELES CHAMBER OF COMMERCE GOODWILL VISIT, INTERNATIONAL BUSINESS MACHINES DAY WITH GRACE MOORE, LAWRENCE TIBBETT CONCERT, G.G.I.E. PROMOTION COMMITTEE DAY.
- TUESDAY, MAY 28**
S. F. R.O.T.C. DAY.
- WEDNESDAY, MAY 29**
SCHOOL SAFETY PATROL DAY.
- THURSDAY, MAY 30**
MEMORIAL DAY CELEBRATION.
- FRIDAY, MAY 31**
FOREIGN PAVILIONS OPEN.
- SATURDAY, JUNE 1**
S.F. SCHOOL REGATTA, ALAMEDA COUNTY, HIGH TWELVE CLUBS, JUNIOR STATES-
- MEN OF AMERICA, GIRL SCOUTS, MORAL RE-ARMAMENT DAY.
- SUNDAY, JUNE 2**
SECOND MRA, O'DONNOR MOFFATT & CO., REDWOOD CITY, GRANDMOTHERS, MAYWOOD (L.A. COUNTY), MUSIC DAY.
- MONDAY, JUNE 3**
EAST BAY CRIPPLED CHILDREN'S DAY.
- TUESDAY, JUNE 4**
SAN FRANCISCO SYMPHONY CONCERT, CALIFORNIA WRITERS CLUB, CLIPPER DAY.
- WEDNESDAY, JUNE 5**
MOTHERS OF AMERICA, AD. CLUB DAY, S.F. WOMEN'S CHAMBER OF COMMERCE MEETING.
- THURSDAY, JUNE 6**
HOTELS, BETTER SPEECH, AMERICAN PEN WOMEN'S DAY.
- FRIDAY, JUNE 7**
FEDERAL BUILDING OPENING CEREMONIES, COMMENCEMENT DAY, FEDERATION OF WOMEN'S CLUBS MEETING.
- SATURDAY, JUNE 8**
FEDERAL BUILDING DEDICATION, KINGS DAUGHTERS, SCHMIOT LITHOGRAPH CO., MILLS COLLEGE, Y.M.C.A., S. F. CON-

1940 SPECIAL DAYS PROGRAM (Continued)

- SERVATORY OF MUSIC, LOYAL WORKERS SOCIETY, NATIONAL NEGRO LEAGUE DAY, JUNIOR BRIDGE TOURNAMENT, AMERICAN WAR MOTHERS, CALIF. SOC. OF SPEECH THERAPY DAY.
- SUNDAY, JUNE 9**
HUNGARY DAY, NATIONAL FLAG, SIERRA-PLUMAS DAY, TEMPLE OF RELIGION PAGEANT.
- MONDAY, JUNE 10**
COOLIDGE QUARTET DAY.
- TUESDAY, JUNE 11**
CLIPPER DAY.
- WEDNESDAY, JUNE 12**
WASHINGTON HIGH SCHOOL BAND CONCERT.
- THURSDAY, JUNE 13**
TRAVELLARIAN NIGHT.
- FRIDAY, JUNE 14**
THRILL AERIAL SHOW, MOVIES, "ALL QUIET ON THE WESTERN FRONT," SYMPHONY ORCHESTRA CONCERT BY NORTHERN CALIFORNIA MUSIC PROJECT, PLAY OPERA GROUP RECITALS, SAN MATEO JUNIOR COLLEGE, SOPHOMORE DANCE.
- SATURDAY, JUNE 15**
BANK OF AMERICA, MARTINEZ CHAMBER OF COMMERCE, CHILDREN OF AMERICAN REVOLUTION, DANCE STUDIOS, SCIOTS DAY, CZECHOSLOVAKIA EXHIBIT DEDICATION, OUTDOOR GIRL CONTEST.
- SUNDAY, JUNE 16**
FORD DAY, PORTUGAL DAY, CLEANERS & DYERS, VALLEJO TIMES-HERALD, FATHERS, CIGAR & TOBACCO PRODUCTS DAY, BRUNCH ARTS CLUB MEETING, MOTHERSINGERS CONCERT.
- MONDAY, JUNE 17**
DAUGHTERS OF CALIFORNIA PIONEERS, SHOPPING NEWS CARRIERS DAY.
- TUESDAY, JUNE 18**
TREASURE ISLAND SYMPHONY CONCERT.
- WEDNESDAY, JUNE 19**
WESTERN WOMEN'S CLUB, CHIURA OBATA, JAPANESE ARTIST, "ATTITUDES OF ORIENTAL PAINTING", PAUL MARTIN'S MUSIC.
- THURSDAY, JUNE 20**
CALIF. STATE SUPERVISORS & COUNTY ENGINEERS' DAY, PAN AMERICAN LEAGUE MEETING.
- FRIDAY, JUNE 21**
WINE INDUSTRIES DAY, JADE EXHIBITION, OAKLAND NEGRO CHORUS.
- SATURDAY, JUNE 22**
SWEDEN, DENMARK, LOS ANGELES COUNTY, KERN COUNTY HERALD, ANGLO-CALIF. BANK, SALVATION ARMY, ALPHA CHI SIGMA, KAPPA GAMMA PI, LIONS CLUB STUDENT SPEAKERS DAY.
- SUNDAY, JUNE 23**
CALIFORNIA STATE EMPLOYEES WEEKEND, AMERICAN LEGION PILGRIMAGE, JAPAN, ESTONIA, TWINS, LUTHERAN CHURCH DAY.
- MONDAY, JUNE 24**
CALIFORNIA EDITORS DAY.
- TUESDAY, JUNE 25**
ALLIED CONSTRUCTION INDUSTRIES, CALIFORNIA PHARMACEUTICAL ASS'N, SOROPTOMIST CLUB DAY.
- WEDNESDAY, JUNE 26**
SOCIETY FOR PROMOTION OF ENGINEERING, EDUCATION DAY.
- THURSDAY, JUNE 27**
TALKS "LIFE AROUND THE PACIFIC," "TRAVELING WITH THE CHINESE ARMIES," PRESENTED BY MAJOR EVANS F. CARLSON.
- FRIDAY, JUNE 28**
CALIFORNIA REALTORS, NATIONAL PLANT, FLOWER AND FRUIT GUILD DAY.
- SATURDAY, JUNE 29**
FINLAND DAY, S. F. 164TH BIRTHDAY PARTY, SOUTHERN PACIFIC WEEKEND.
- SUNDAY, JUNE 30**
KNIGHTS OF COLUMBUS, ALASKA-YUKON, S.P.R.S.I., SAN FERNANDO VALLEY, CALIFORNIA PIONEERS DAY.
- MONDAY, JULY 1**
NATURALIZATION DAY, INDIAN EXHIBIT, GLADYS SWARTHOUT RECEPTION.
- TUESDAY, JULY 2**
SYMPHONY CONCERT.
- WEDNESDAY, JULY 3**
AMERICAN SOCIETY FOR HARD OF HEARING.
- THURSDAY, JULY 4**
INDEPENDENCE DAY CELEBRATION, ALLIED VETERANS DAY, LUM AND ABNER SHOW, GREAT AMERICAN BARN DANCE.
- FRIDAY, JULY 5**
HAWAII DAY, PAUL MANTZ, FAMED STUNT FLYER BOMBARDS TREASURE ISLAND WITH HAWAIIAN LEIS.
- SATURDAY, JULY 6**
CZECHO-SLOVAKIA, BOY SCOUTS DAY.
- SUNDAY, JULY 7**
MARINE CORPS LEAGUE DAY, CALIF. ASSOCIATION TEACHERS OF DANCING PROGRAM.
- MONDAY, JULY 8**
EDUCATIONAL FILM "KINDERGARTEN TO COLLEGE," RECEPTION FOR MISS GRACE PARKER OF NEW YORK, ORGANIZER NATIONAL LEAGUE OF WOMEN'S SERVICE.
- TUESDAY, JULY 9**
ROOSEVELT DELEGATION, NATIONAL ASSN. OF HOUSING OFFICIALS, NATIONAL CONFERENCE OF PLANNING DAY.
- WEDNESDAY, JULY 10**
PASADENA TOURNAMENT OF ROSES BAND, STATE BOARD OF EDUCATION DINNER.
- THURSDAY, JULY 11**
TREASURE ISLAND GARDEN PARTY, AMERICAN PENWOMEN'S PROGRAM.
- FRIDAY, JULY 12**
DISTRICT OF COLUMBIA DAY, EAST BAY GLADIOLUS SHOW, INAUGURAL FLIGHT, AMERICAN CLIPPER TO NEW ZEALAND.
- SATURDAY, JULY 13**
AMERICAN ART FEDERATION DAY.
- SUNDAY, JULY 14**
FRENCH, SALINAS, VIRGINIA CITY, ROSICRUCIAN, ZETA PSI FRATERNITY, COWBOY DAY, WILD FLOWER WEEK RECEPTION.
- MONDAY, JULY 15**
CALIFORNIA WILD FLOWER WEEK, ALEC TEMPLETON RECEPTION.
- TUESDAY, JULY 16**
SYMPHONY NIGHT [MONTEUX-TEMPLETON], SALINAS OUTDOOR GIRL DAY.
- WEDNESDAY, JULY 17**
WILD FLOWER RECEPTION, HALL OF AGRICULTURE.
- THURSDAY, JULY 18**
THRILL AERIAL SHOW FEATURING THE SENSATIONAL MARIONS, THE FOUR MONARCHS AND THE FOUR JAYS. OPEN AIR THEATRE.
- FRIDAY, JULY 19**
JAPAN TOURISTS NIGHT, ANTARCTIC DAY.
- SATURDAY, JULY 20**
JOBS DAUGHTERS, COLUMBIA INDEPENDENCE, MISSISSIPPI, TRAVELERS PROTECTIVE ASS'N DAY.
- SUNDAY, JULY 21**
STANISLAUS COUNTY, ALPHA IOTA SORORITY, MCLAREN PARK BOYS CLUB DAY, NAVAL RESERVE, FLIGHT OVER TREASURE ISLAND.
- MONDAY, JULY 22**
NATIONAL GARDEN SHOW, HOSTESS HOUSE OPEN.
- TUESDAY, JULY 23**
ADELPHIAN CLUB DAY.

1940 SPECIAL DAYS PROGRAM (Continued)

- WEDNESDAY, JULY 24**
SIMON BOLIVAR, CHILDREN'S BARGAIN, BAKERS' DAY.
- THURSDAY, JULY 25**
NEGRO DAY, FORD DAY.
- FRIDAY, JULY 26**
NEGRO MUSIC FESTIVAL, JANET DYER SPENCER PRESENTS: WOMEN ARTISTS WHO HELPED MAKE THE EXPOSITION.
- SATURDAY, JULY 27**
GENERAL MOTORS DAY, NEGRO MOVIE BALL, WESTERN AMATEUR CAMERA CON-CLAVE, JOSEPH LEE DAY, IDAHO, TWIN PEAKS DISTRICT BOY SCOUTS, JEWISH WAR VETERANS DAY.
- SUNDAY, JULY 28**
NORWAY, LILY PONS, BENNY WALKER, YOUNG LADIES INSTITUTE, VALLEJO CHRONICLE DAY, SOAP BOX DERBY.
- MONDAY, JULY 29**
DEMOCRATIC WOMEN'S CLUB DAY.
- TUESDAY, JULY 30**
LILY PONS, ANDRE KOSTELANETZ SYMPHONY CONCERT, PAUL GALLICO DAY.
- WEDNESDAY, JULY 31**
UTAH, KIT CARSON DAY, TREASURE ISLAND ICE FOLLIES, THOMAS J. WATSON DAY.
- THURSDAY, AUGUST 1**
NATIONAL FOREIGN TRADE COUNCIL DAY.
- FRIDAY, AUGUST 2**
MUSIC DAY.
- SATURDAY, AUGUST 3**
NEVADA, RADIO, UNITED COMMERCIAL TRAVELERS, STATE APARTMENT HOUSE, MOTHER SHERWOOD DAY.
- SUNDAY, AUGUST 4**
GERTRUDE LAWRENCE, NATIONAL ASS'N OF DEAF, TEMPLE OF RELIGION, COAST GUARD DAY.
- MONDAY, AUGUST 5**
DRY GOODS AND APPAREL DAY.
- TUESDAY, AUGUST 6**
MUSIC AUDITION, YOUNG ARTISTS CON-TEST.
- WEDNESDAY, AUGUST 7**
CHILDREN'S FIVE CENT DAY, TOYLAND, NATIONAL ASS'N OF BROADCASTERS DAY, FESTIVAL HALL DANCE.
- THURSDAY, AUGUST 8**
PIANO CONCERT BY RAYMOND FOOTE, AMERICAN BIBLE SOCIETY PROGRAM.
- FRIDAY, AUGUST 9**
ARMY AND NAVY UNION DAY.
- SATURDAY, AUGUST 10**
INTERNATIONAL HORSE SHOW, S.S. WASH-INGTON, LOS ANGELES, ECUADOR, FARM-ERS & TRUCK INSURANCE EXCHANGE, YOUNG BUDDHISTS, PHILIPPINE, SOUTH-ERN CIVIC COUNCIL, KANSAS UNIVERSITY ALUMNI DAY, ALAMEDA COUNTY DAHLIA SHOW.
- SUNDAY, AUGUST 11**
DENMARK, D. N. & E. WALTER COMPANY, JUNIOR MUSICIANS, TRIPLETS, POET LAU-REATE DAY.
- MONDAY, AUGUST 12**
SEE A SHOW DAY, PIONEER WOMEN OF CALIFORNIA DAY.
- TUESDAY, AUGUST 13**
SAN FRANCISCO SYMPHONY CONCERT WITH LAURITZ MELCHIOR, BRUND WALTER CONDUCTING, MORGAN HILL DAY.
- WEDNESDAY, AUGUST 14**
SUNSWEEP DAY, FESTIVAL HALL DANCE.
- THURSDAY, AUGUST 15**
ST. VINCENT'S SCHOOL FOR BOYS, IN-SURANCE, OUTDOOR SPORTS DAY.
- FRIDAY, AUGUST 16**
CONGREGATIONAL CHURCH DAY.
- SATURDAY, AUGUST 17**
COMMONWEALTH INSTITUTE, OKLAHOMA DAY.
- SUNDAY, AUGUST 18**
RAILWAY EXPRESS, MAGICIANS, MEXICO, ALTA CALIFORNIA, SPORTSMEN'S, CIVIC CLUBS, PAUL BUNYAN DAY.
- MONDAY, AUGUST 19**
COOS BAY PIRATES DAY, KEY SYSTEM EMPLOYEES BALL, DISABLED CITIZENS, TRAFFIC SAFETY DAY, PROMOTION COM-MITTEE NIGHT.
- TUESDAY, AUGUST 20**
ALAMEDA COUNTY FEDERATION OF WOM-EN'S CLUBS, STATE GRANGE DAY.
- WEDNESDAY, AUGUST 21**
NATIONAL EXCHANGE CLUBS DAY.
- THURSDAY, AUGUST 22**
AMERICAN RED CROSS DAY, FENCING CHAMPIONSHIPS.
- FRIDAY, AUGUST 23**
CHILDREN'S DAY, TENNESSEE DAY.
- SATURDAY, AUGUST 24**
HARBOR, TOWNSEND CLUBS, UNION NOW, CHRISTIAN YOUTH, CASA HISPANA, "ELSIE THE COW," S.S. MANHATTAN, NEW ZEA-LAND CLIPPER DAY, OAKLAND WELDON-IANS CONCERT.
- SUNDAY, AUGUST 25**
TELEPHONE EMPLOYEES, EMPORIUM & CAPWELL, YOUNG MEN'S INSTITUTE, HON-OLULU CONSERVATORY OF MUSIC DAY.
- MONDAY, AUGUST 26**
WOMEN'S SUFFRAGE DAY.
- TUESDAY, AUGUST 27**
OSCAR LEVANT, MEREDITH WILSON AND SAN FRANCISCO SYMPHONY ORCHESTRA, CALIFORNIA WRITERS' CLUB, BARTENDERS DAY.
- WEDNESDAY, AUGUST 28**
FAVORITE MUSIC DAY.
- THURSDAY, AUGUST 29**
CARMEL, RALPH MURRAY DAY.
- FRIDAY, AUGUST 30**
GOLDEN WEDDING, PACIFIC GROVE DAY.
- SATURDAY, AUGUST 31**
TREASURE ISLAND RODEO, POLAND, DAUGHTERS OF SCOTIA, UNDERPRIVILEGED CHILDREN, MONTEREY, PHI BETA KAPPA DAY, VETERANS OF FOREIGN WARS, PENN-SYLVANIA DAY.
- SUNDAY, SEPTEMBER 1**
RED MEN, DEL NORTE COUNTY, LITTLE FLOWER PARISH DAY, SPECIAL HOLLY-WOOD SHOW.
- MONDAY, SEPTEMBER 2**
20-30 CLUB DAY, LABOR DAY.
- TUESDAY, SEPTEMBER 3**
INDUSTRIAL BRIDGE TOURNAMENT.
- WEDNESDAY, SEPTEMBER 4**
FLEET RESERVE DAY, FREE MOVIES DAY.
- THURSDAY, SEPTEMBER 5**
AMERICAN PEN WOMEN DAY, CARILLON DAY.
- FRIDAY, SEPTEMBER 6**
JAPAN TEACHERS, MARIMBA MUSIC DAY.
- SATURDAY, SEPTEMBER 7**
SAFEWAY, BRAZIL, NEW ENGLAND DAY, GENERAL ELECTRIC COMPANY LUNCHEON, CIVITAN, ORDER OF AMARANTH, LINCOLN GRAMMAR SCHOOL, ASS'N, DR. LEE DE FORREST DAY.
- SUNDAY, SEPTEMBER 8**
WELSH, KNIGHTS TEMPLAR, SAN LUIS OBISPO COUNTY, SIGMA PHI EPSILON, EASTBAY CELEBRITIES, HARDY PEAR, RED-DING DAY.
- MONDAY, SEPTEMBER 9**
ADMISSION DAY, CALIFORNIA WINE DAY.
- TUESDAY, SEPTEMBER 10**
SAN FRANCISCO SYMPHONY CONCERT,

1940 SPECIAL DAYS PROGRAM (Continued)

GRACE MOORE, GAETANO MEROLA, ORGAN MUSIC DAY.
WEDNESDAY, SEPTEMBER 11
 CALIFORNIA LEAGUE OF WOMEN VOTERS, FEDERATION OF WOMEN'S CLUBS DAY.
THURSDAY, SEPTEMBER 12
 CONSTRUCTION INDUSTRIES JUBILEE OPENS, PALACE OF FINE ARTS DAY.
FRIDAY, SEPTEMBER 13
 SAN FRANCISCO GIRL SCOUTS' DAY.
SATURDAY, SEPTEMBER 14
 LUMBER DAY, CENTRAL VALLEY PROJECT, F.H.A., ELDERBLOOD, CAMPFIRE GIRLS, SIENA ALUMNI, PACIFIC GAS & ELECTRIC CO., ASSOCIATION HOME BUILDERS, SPECIALTY CONTRACTORS, PLUMBERS, AMERICAN FEDERATION OF LABOR, BUILDERS EXCHANGE DAY.
SUNDAY, SEPTEMBER 15
 SAN FRANCISCO, REDWOOD EMPIRE, CENTRAL AMERICAN INDEPENDENCE, KPO-KGO, GOLDEN GATE BRIDGE, SALESIAN BOYS CLUB, COLUMBIA PARK BOYS CLUB, ROYAL NEIGHBORS OF AMERICA, BARBER SHOP QUARTETTE, UNITED INSTITUTE OF MUSIC, JEWISH FOLK CHORUS, LARSKÉ DANCERS DAY.
MONDAY, SEPTEMBER 16
 OAKLAND WOMEN'S CITY CLUB, PUPPET SHOWS, JANITORIAL EMPLOYEES DAY.
TUESDAY, SEPTEMBER 17
 CALIFORNIA FEDERATION OF MUSIC CLUB, CALIFORNIA COMPOSERS SOCIETY, STATE ASS'N OF PERSONNEL DIRECTORS, CONSTITUTION DAY.
WEDNESDAY, SEPTEMBER 18
 WOMEN'S DAY, PORTUGUESE WINE, S.O.E. LAST ROUND-UP DAY.
THURSDAY, SEPTEMBER 19
 ORDER OF EASTERN STAR, SPECIAL LIBRARY ASS'N, RICHEY EVANGELIST ASSOCIATION DAY.
FRIDAY, SEPTEMBER 20
 ALMOND, CALIFORNIA MUSIC FESTIVAL FINAL, "BALLAD FOR AMERICANS," SAN FRANCISCO SCHOOLS PHYSICAL EDUCATION, SAN FRANCISCO BAY AREA COURTESY COMMITTEE DAY, COLOR CAMERA NIGHT.
SATURDAY, SEPTEMBER 21
 "NEXT-TO-CLOSING" WEEK-END, WEN-

DELL L. WILLKIE DAY, OAKLAND, UNIVERSITY OF SAN FRANCISCO, CAMPING, SAN FRANCISCO BOYS CLUB, NATIONAL WOMAN'S PARTY, MANTLE CLUB, GENERAL LONGSTREET DAY.
SUNDAY, SEPTEMBER 22
 OLD TIMERS, CONTRA COSTA COUNTY, UNIVERSITY OF CALIFORNIA STUDENTS, RAINBOW GIRLS, FRESNO COUNTY, UNITED INSTITUTE OF MUSIC, JUNIOR COIN COLLECTORS, VALLEJO-NAPA EXCURSION, GUSTINE, TUOLUMNE COUNTY ASS'N REUNION, SAN FRANCISCO ORATORIO SOCIETY DAY.
MONDAY, SEPTEMBER 23
 CONTRA COSTA COUNTY CRIPPLED CHILDREN'S DAY.
TUESDAY, SEPTEMBER 24
 AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS DAY—GUEST STARS, JOHN CHARLES THOMAS, JUDY GARLAND AND OTHERS; SONG WRITERS, IRVING BERLIN, GEORGE M. COHAN, JEROME KERN AND OTHERS.
WEDNESDAY, SEPTEMBER 25
 INSURANCE, REEDLEY, FLOWER DAY.
THURSDAY, SEPTEMBER 26
 SAN FRANCISCO MUNICIPAL EMPLOYEES, "GREAT AMERICAN COMPOSERS OF PAST" DAY, "THE VOICE OF THE EXPOSITION" DAY, DANISH CEREMONY NIGHT.
FRIDAY, SEPTEMBER 27
 CALIFORNIA GRAYS, TREASURE ISLAND COMPANY, U.S.A., STATE EMPLOYEES CAMERA CLUB DAY, TREASURE ISLAND WOMEN'S CLUB NIGHT, DAILY MENU PRINTING COMPANY, LOS ANGELES CHAMBER OF COMMERCE DAY.
SATURDAY, SEPTEMBER 28
 CALIFORNIA ALUMNI JAMBOREE, CARRILLO, SAN FRANCISCO APARTMENT HOUSE INDUSTRY, GONZAGA UNIVERSITY, MICHIGAN ALUMNI, DR. NATHANIEL COULSON DAY.
SUNDAY, SEPTEMBER 29
 CLOSING DAY CEREMONIES: CEREMONIES WITH SPECTACULAR PAGEANT DEPICTING THE HISTORY OF THE '39 AND '40 FAIRS, FEDERAL PLAZA.

1939 ATTENDANCE RECORD

| | | | | | | | |
|---------|---------|--------|--------|-------|--------|------|--------|
| FEB. 18 | 128,697 | " 15 | 27,818 | " 9 | 60,257 | " 4 | 25,807 |
| " 19 | 93,912 | " 16 | 28,031 | " 10 | 20,849 | " 5 | 18,021 |
| " 20 | 27,373 | " 17 | 28,144 | " 11 | 18,947 | " 6 | 49,720 |
| " 21 | 31,348 | " 18 | 52,739 | " 12 | 19,414 | " 7 | 60,521 |
| " 22 | 127,739 | " 19 | 73,717 | " 13 | 17,186 | " 8 | 13,629 |
| " 23 | 21,559 | " 20 | 19,460 | " 14 | 22,568 | " 9 | 20,339 |
| " 24 | 21,765 | " 21 | 17,209 | " 15 | 46,827 | " 10 | 20,594 |
| " 25 | 51,443 | " 22 | 15,357 | " 16 | 57,684 | " 11 | 21,285 |
| " 26 | 64,937 | " 23 | 16,446 | " 17 | 14,503 | " 12 | 24,924 |
| " 27 | 15,420 | " 24 | 19,656 | " 18 | 17,291 | " 13 | 43,180 |
| " 28 | 17,424 | " 25 | 33,814 | " 19 | 17,939 | " 14 | 73,663 |
| MAR. 1 | 19,686 | " 26 | 30,266 | " 20 | 17,672 | " 15 | 16,953 |
| " 2 | 16,743 | " 27 | 17,572 | " 21 | 20,243 | " 16 | 17,380 |
| " 3 | 16,873 | " 28 | 15,133 | " 22 | 41,615 | " 17 | 21,540 |
| " 4 | 53,951 | " 29 | 20,072 | " 23 | 50,186 | " 18 | 23,659 |
| " 5 | 72,116 | " 30 | 22,603 | " 24 | 14,046 | " 19 | 39,748 |
| " 6 | 12,961 | " 31 | 24,648 | " 25 | 18,760 | " 20 | 32,344 |
| " 7 | 17,708 | APR. 1 | 46,924 | " 26 | 17,826 | " 21 | 43,682 |
| " 8 | 10,259 | " 2 | 75,748 | " 27 | 17,804 | " 22 | 13,942 |
| " 9 | 14,739 | " 3 | 27,715 | " 28 | 18,734 | " 23 | 21,984 |
| " 10 | 20,297 | " 4 | 37,670 | " 29 | 54,186 | " 24 | 21,360 |
| " 11 | 43,898 | " 5 | 51,375 | " 30 | 56,712 | " 25 | 18,622 |
| " 12 | 54,354 | " 6 | 53,316 | MAY 1 | 21,518 | " 26 | 18,900 |
| " 13 | 14,965 | " 7 | 36,789 | " 2 | 14,692 | " 27 | 35,204 |
| " 14 | 21,259 | " 8 | 42,474 | " 3 | 23,960 | " 28 | 58,787 |

1939 ATTENDANCE RECORD (Continued)

| | | | | | | | |
|--------|---------|--------|--------|---------|---------|--------|---------|
| " 29 | 46,788 | " 7 | 43,646 | " 15 | 45,044 | " 23 | 43,816 |
| " 30 | 60,883 | " 8 | 62,735 | " 16 | 48,215 | " 24 | 48,660 |
| " 31 | 15,055 | " 9 | 74,517 | " 17 | 48,930 | " 25 | 11,720 |
| JUNE 1 | 15,723 | " 10 | 32,146 | " 18 | 44,075 | " 26 | 17,855 |
| " 2 | 16,553 | " 11 | 36,126 | " 19 | 60,833 | " 27 | 17,878 |
| " 3 | 35,059 | " 12 | 36,890 | " 20 | 78,085 | " 28 | 15,851 |
| " 4 | 38,876 | " 13 | 36,089 | " 21 | 43,894 | " 29 | 16,574 |
| " 5 | 17,082 | " 14 | 42,794 | " 22 | 44,785 | " 30 | 50,010 |
| " 6 | 18,960 | " 15 | 56,296 | " 23 | 45,294 | OCT. 1 | 41,545 |
| " 7 | 22,136 | " 16 | 79,843 | " 24 | 46,176 | " 2 | 11,776 |
| " 8 | 21,437 | " 17 | 36,782 | " 25 | 40,974 | " 3 | 14,647 |
| " 9 | 20,163 | " 18 | 41,026 | " 26 | 56,412 | " 4 | 16,982 |
| " 10 | 34,924 | " 19 | 45,362 | " 27 | 78,644 | " 5 | 15,600 |
| " 11 | 49,113 | " 20 | 43,718 | " 28 | 35,385 | " 6 | 19,670 |
| " 12 | 21,116 | " 21 | 36,164 | " 29 | 38,449 | " 7 | 86,629 |
| " 13 | 25,817 | " 22 | 76,009 | " 30 | 35,700 | " 8 | 187,730 |
| " 14 | 26,869 | " 23 | 59,714 | " 31 | 30,846 | " 9 | 24,377 |
| " 15 | 23,927 | " 24 | 35,525 | SEPT. 1 | 29,742 | " 10 | 32,358 |
| " 16 | 24,204 | " 25 | 36,546 | " 2 | 59,601 | " 11 | 42,951 |
| " 17 | 43,759 | " 26 | 39,054 | " 3 | 123,442 | " 12 | 76,921 |
| " 18 | 53,565 | " 27 | 33,922 | " 4 | 91,756 | " 13 | 35,509 |
| " 19 | 30,688 | " 28 | 33,896 | " 5 | 24,745 | " 14 | 86,217 |
| " 20 | 32,130 | " 29 | 45,294 | " 6 | 35,718 | " 15 | 139,086 |
| " 21 | 37,720 | " 30 | 63,444 | " 7 | 31,587 | " 16 | 37,549 |
| " 22 | 32,967 | " 31 | 31,740 | " 8 | 27,347 | " 17 | 42,179 |
| " 23 | 32,617 | AUG. 1 | 34,620 | " 9 | 68,449 | " 18 | 45,667 |
| " 24 | 53,189 | " 2 | 34,252 | " 10 | 56,031 | " 19 | 49,485 |
| " 25 | 69,190 | " 3 | 41,368 | " 11 | 18,759 | " 20 | 56,491 |
| " 26 | 31,040 | " 4 | 35,493 | " 12 | 22,877 | " 21 | 142,072 |
| " 27 | 31,202 | " 5 | 57,592 | " 13 | 20,945 | " 22 | 124,948 |
| " 28 | 30,321 | " 6 | 69,380 | " 14 | 28,677 | " 23 | 53,491 |
| " 29 | 28,766 | " 7 | 45,121 | " 15 | 23,833 | " 24 | 54,146 |
| " 30 | 29,301 | " 8 | 53,897 | " 16 | 43,811 | " 25 | 111,839 |
| JULY 1 | 41,690 | " 9 | 51,527 | " 17 | 75,731 | " 26 | 85,561 |
| " 2 | 83,011 | " 10 | 41,146 | " 18 | 19,025 | " 27 | 91,853 |
| " 3 | 64,636 | " 11 | 37,635 | " 19 | 18,925 | " 28 | 108,428 |
| " 4 | 122,579 | " 12 | 57,650 | " 20 | 40,041 | " 29 | 147,674 |
| " 5 | 29,619 | " 13 | 71,666 | " 21 | 20,691 | | |
| " 6 | 40,194 | " 14 | 40,378 | " 22 | 18,983 | | |

1940 ATTENDANCE RECORD

| | | | | | | | |
|--------|---------|--------|---------|--------|---------|---------|---------|
| MAY 25 | 123,368 | " 26 | 35,713 | " 28 | 71,468 | " 29 | 30,877 |
| " 26 | 83,024 | " 27 | 30,779 | " 29 | 26,285 | " 30 | 31,416 |
| " 27 | 40,672 | " 28 | 29,116 | " 30 | 39,320 | " 31 | 57,635 |
| " 28 | 23,253 | " 29 | 55,725 | " 31 | 33,968 | SEPT. 1 | 113,895 |
| " 29 | 32,389 | " 30 | 81,503 | AUG. 1 | 31,777 | " 2 | 76,766 |
| " 30 | 60,597 | JULY 1 | 25,952 | " 2 | 30,243 | " 3 | 22,607 |
| " 31 | 44,049 | " 2 | 32,829 | " 3 | 47,831 | " 4 | 28,892 |
| JUNE 1 | 65,146 | " 3 | 31,754 | " 4 | 69,158 | " 5 | 27,253 |
| " 2 | 80,991 | " 4 | 130,641 | " 5 | 37,153 | " 6 | 26,654 |
| " 3 | 19,932 | " 5 | 44,745 | " 6 | 35,084 | " 7 | 65,194 |
| " 4 | 28,568 | " 6 | 56,027 | " 7 | 41,965 | " 8 | 118,863 |
| " 5 | 27,868 | " 7 | 59,461 | " 8 | 35,758 | " 9 | 82,075 |
| " 6 | 34,362 | " 8 | 25,513 | " 9 | 33,399 | " 10 | 32,437 |
| " 7 | 27,819 | " 9 | 32,918 | " 10 | 62,134 | " 11 | 30,763 |
| " 8 | 59,867 | " 10 | 34,833 | " 11 | 96,106 | " 12 | 31,607 |
| " 9 | 74,040 | " 11 | 32,259 | " 12 | 33,354 | " 13 | 34,701 |
| " 10 | 22,465 | " 12 | 31,200 | " 13 | 45,065 | " 14 | 87,704 |
| " 11 | 25,157 | " 13 | 44,310 | " 14 | 42,166 | " 15 | 127,194 |
| " 12 | 27,512 | " 14 | 66,562 | " 15 | 42,187 | " 16 | 26,143 |
| " 13 | 28,547 | " 15 | 26,271 | " 16 | 43,117 | " 17 | 29,451 |
| " 14 | 27,433 | " 16 | 37,556 | " 17 | 63,910 | " 18 | 58,433 |
| " 15 | 56,914 | " 17 | 34,435 | " 18 | 100,677 | " 19 | 44,910 |
| " 16 | 73,072 | " 18 | 34,569 | " 19 | 34,274 | " 20 | 45,236 |
| " 17 | 37,872 | " 19 | 32,956 | " 20 | 41,165 | " 21 | 101,127 |
| " 18 | 33,606 | " 20 | 52,889 | " 21 | 40,759 | " 22 | 134,197 |
| " 19 | 34,087 | " 21 | 68,156 | " 22 | 41,795 | " 23 | 36,598 |
| " 20 | 34,175 | " 22 | 28,422 | " 23 | 40,059 | " 24 | 67,048 |
| " 21 | 30,718 | " 23 | 35,459 | " 24 | 61,172 | " 25 | 73,312 |
| " 22 | 57,165 | " 24 | 43,600 | " 25 | 114,123 | " 26 | 65,129 |
| " 23 | 81,900 | " 25 | 35,830 | " 26 | 28,408 | " 27 | 82,209 |
| " 24 | 26,150 | " 26 | 31,303 | " 27 | 42,580 | " 28 | 128,278 |
| " 25 | 29,458 | " 27 | 80,156 | " 28 | 34,094 | " 29 | 211,020 |

1939-1940 EMPLOYEES

A

AABEL, AUSTIN
 AABEL, IDA MAE
 ABER, DOFF
 ABBOTT, C. C.
 ABBOTT, JOSEPH
 ABEL, WILLIAM
 ABKIN, IRVING A.
 ABRAM, WILLIAM R.
 ABRAMS, HERMAN
 ABROTT, L. E.
 ACKERMANN, HERBERT B.
 ACKERMAN, IRVING C.
 ABBOTT, CHARLES CLARK
 ACKERMAN, LIONEL
 ACQUISTAPACE, AGNES
 ACOSTA, E.
 ADAIR, ANTOINETTE
 ADAIR, GEORGE D.
 ADAIR, TFD
 ADAMS, BEN
 ADAMS, DE WITT
 ADAMS, JAMES E.
 ADAMS, LEE H.
 ADAMS, OMAR LEROY
 ADAMS, WM. AARON
 ADAMS, WILLIAM F.
 ADAMS, W. W.
 AFINDOFF, MARY
 AFTERGOOD, SHIRLEY H.
 AGNEW, PHYLLIS
 AGUILAR, ALBERT
 AHERN, VEGA
 AHLBORN, MARTIN F.
 AHRENS, ELWOOD V.
 AH TYE, HOWARD
 AINSLIE, KENNETH O.
 AKEY, EVELYN
 ALBERS, JOHN H.
 ALBRECHT, WILLIAM
 ALCH, MATHILDA
 ALCDRN, CHEROKEE
 ALCUTT, CLEMINTINE
 ALDERSON, MARIAN
 ALEXANDER, E.
 ALEXANDER, J. C.
 ALEXANDER, RUTH
 ALGAR, PHILIP M.
 ALGER, ROY
 ALICE, ROBERT
 ALKALAY, EVELYN
 ALKALAY, LEOPOLD J.
 AKEY, EVELYN MARIE
 ALLAN, DONALD B.
 ALLAN, GERALDINE
 ALLAN, LAURA
 ALLARI, VIRGINIA D.
 ALLEN, ARTHUR AYRES
 ALLEN, ELEANOR K.
 ALLEN, BARBARA J.
 ALLEN, GEORGE ELDON
 ALLEN, HAMILTON
 ALLEN, IDA M.
 ALLEN, LES
 ALLEN, R. F.
 ALLEN, WOODWORTH B.
 ALLSTRUM, MILDRED
 ALPI, BERNICE
 ALTSCHULER, JOHN D.
 ALVDRD, DONALD ROY
 AMADID, JDE
 AMATI, BETTINA
 AMERY, JULIA LOUISE
 AMES, ROBERT H.
 AMES, WILLIAM
 ANDERSON, CEDRIC H.
 ANDERSON, ARDENE L.
 ANDERSON, ARDINE
 ANDERSON, ELSIE LENORA
 ANDERSON, AUGUST L.
 ANDERSON, AUGUST
 ANDERSON, GEORGE
 ANDERSON, GED. S.
 ANDERSON, LARRY E.
 ANDERSON, MARGARET F.
 ANDERSON, MARTHA L.
 ANDERSON, MIGNONNE
 ANDERSON, PRESTON R.
 ANDERSON, ROBERT H.
 ANDERSON, THEODORE F.
 ANDERSON, WALTER W.
 ANDRADE, ETHYL
 ANDRE, ROSEMARY
 ANDREWS, CHARLES S.
 ANDREWS, JERNE P.
 ANGEL, CLARENCE M.
 ANGELL, FRANK M.
 ANSELM, CARMELA
 ANWILER, J. H.
 APPENWOODT, EARL FELIS
 APPLGATE, RALPH G.
 ARATA, ANGELO E.
 ARCHER, JANE
 AROEN, LILLIAN
 ARELLANO, RUDOLPH
 ARGALL, GEORGE B.
 ARMITAGE, JOHN M.
 ARMITAGE, M. J.
 ARMSBY, NEWELL
 ARMSTRONG, ELMER
 ARMSTRONG, GAINES M.
 ARMSTRONG, HAROLD F.
 ARMSTRONG, HELEN
 ARMSTRONG, IRVING
 ARMSTRONG, LEAH B.
 ARMSTRONG, PAUL S.
 ARNAUD, ALFRED
 ARNOLD, HAROLD
 ARNOLD, MARIAN
 ARNOLD, WALTER N.
 ASAY, RALPH N.
 ASHEY, PEGGY GERTRUDE
 ASHCRAFT, DAVID L.
 ASHWELL, ELIZABETH B.
 ASTRELIA, J.
 ASVITT, LEROY R.
 ATCHLEY, THOMAS J.
 ATHERTON, D.
 ATKINSON, ARTHUR G.
 ATKINSON, BETTY
 ALTROP, W. M.
 ATTEL, GILBERT
 AUDESLEY, RICHARD E.
 AUSTIN, BEVINS
 AUSTIN, JACK B.
 AUSTIN, OTIS
 AUSTIN, R. R.
 AVEILHE, FRANK
 AVERY, VINCENT R. C.
 AVERY, WILLIAM J.
 AYER, MASON W.
 AYLWARD, T. P.
 AYRAULT, MARIE
 AYRES, TOM J.

B

BACH, FRED
 BACHMAN, ROYAL WILLS
 BACKLAND, MAXINE
 BACKOFEN, A. L.
 BACKAS, THOMAS JAMES
 BACON, GEORGE K. JR.
 BADDUIN, ROY
 BADDUIN, WALTER E.
 BAGLEY, LUCILLE
 BAGLINI, JULIUS
 BAHNSEN, LOUISE M.
 BAILEY, BETTY
 BAILEY, B. A.
 BAILEY, DORIS
 BAILEY, ED
 BAILEY, HARDEN J.
 BAILEY, HENRY S. JR.
 BAILEY, J. L.
 BAILEY, MIRIAM J.
 BAILEY, N. T.
 BAILEY, WALTER
 BAILEY, WM. F.
 BAILLY, EDWARD G.
 BAIN, ARCHIE A.
 BAIRD, JAMES
 BAIRD, JANET H.
 BAIRDS, ELLEN
 BAIRDS, JEANNE S.
 BAISH, A. R.
 BAISINGER, ROBT. J.
 BAKER, CHARLES A.
 BAKER, CHARLES E.
 BAKER, HARRY
 BAKER, H. H.
 BAKER, H. R.
 BAKER, JANE C.
 BAKER, JOS. J.
 BAKER, LEAVITT
 BAKER, M. W.
 BAKER, MAURICE
 BAKER, NED D.
 BAKER, PHOEBE ANN
 BAKER, STANLEY
 BALDARAMDS, BERNICE A.
 BALDWIN, ALBERT H.
 BALDWIN, GEORGE F.
 BALDWIN, H. L.
 BALDWIN, JAMES J.
 BALICE, G.
 BALL, ADA E.
 BALL, CARL S.
 BALL, VIRGINIA
 BALLARD, ALBERT
 BANDONI, RUTH L.
 BANDY, L. S.
 BANDY, LOIS FERN
 BANGS, CROMPTON JR.
 BARBARIA, FRANK
 BARBER, JOE
 BARBER, JOSEPH D.
 BARBERA, EDNA
 BARBIERI, JACK
 BARBARACK, WILLIAM K.
 BARDIN, HENRY L.
 BARDO, L.
 BARDUE, DOROTHY
 BARHAM, ED
 BARDIN, HERBERT
 BARKAN, BENJAMIN
 BARKER, ANITA
 BARKER, D. E.
 BARKSDALE, LISLE FRANK
 BARLOW, WALTER
 BARNACLE, J.
 BARNES, CHAS. D.
 BARNES, MATTHEW
 BARNES, VELMA K.
 BARNETT, EVELYN
 BARNETT, WILMA
 BARNHART, CLARENCE
 BARNUM, JOHN CORBINE
 BARNEY, BOND
 BARON, JOHN
 BARRETT, BETTY
 BARRETT, JANE
 BARRETT, IURSULA
 BARRETT, WILLIAM
 BARRIENTOS, DON X.
 BARRINGER, A. H.
 BARRIOS, ISABEL
 BARROWS, HAROLD
 BARRY, JEFFERSON
 BARTHEL, LAWRENCE
 BARTON, LELAND S.
 BARTRAM, JOHN
 BARTRAM, RAY
 BASHAM, MERLE
 BASS, JAMES E.

1939-1940 EMPLOYEES (Continued)

BASSETT, ROWENA OLENE
 BATCHELOR, ROBT. L.
 BATEMAN, JOHN A.
 BATES, ELIZABETH P.
 BATES, ROBERT C.
 BATELLE, SHERMAN
 BATTESINI, ALBERT J.
 BAUER, HARRY
 BAUER, HUGO E.
 BAUER, ROLAND J.
 BAUGHAN, BETTY
 BAUM, WILLIAM JAMES
 BAUMAN, E. FRANCES
 BAUMER, WM. H. JR.
 BAUMBERGER, LUCILLE B.
 BAUWENS, VIDLET
 BAXTER, V. B.
 BAYLISS, GEORGE
 BEACH, JACK H.
 BEACH, ROBERT P.
 BEACOM, NELDOINE V.
 BEALS, RIXFORD A.
 BEAMAN, H.
 BEAN, WM. JACK
 BEARD, ANNE E.
 BEARD, MORRIS L.
 BEARDSLEY, H. C.
 BEATTY, RUBY P.
 BEAUBAIRE, STANLEY
 BEAZLEY, HAZEL
 BECKER, BERNARD O.
 BECKER, GEORGE E.
 BECKER, HOWARD S.
 BECKER, JOHN W.
 BECKER, MARGUERITE J.
 BECKEY, R. L.
 BECKMAN, DOROTHY
 BECKMAN, ROY C.
 BECKMANN, DOROTHY J.
 BECKWITH, FRED
 BEEBE, ALVIN
 BEED, ROBERTA
 BEEDE, ALBERT J.
 BEEGHLEY, ALICE
 BEGY, JOSEPH E.
 BEHR, STANLEY
 BELARMINO, WILLIAM
 BEHRENDT, BERNICE
 BELCHER, RICHARD
 BELIC, GEORGE N.
 BELIVEAU, KERMIT
 BELL, DEWITT LUDLOW
 BELL, J. FRANKLIN
 BELL, RALPH
 BELL, RAY
 BELL, ROBERT WALLACE
 BELL, T. RAY
 BELLAMY, HARRIET B.
 BELLAMY, JOHN BENTON
 BELLI, TERESA
 BELSHAW, MARY
 BENAROJO, MAX
 BENAS, J.
 BENS, JULIAN N.
 BENEDICT, DONALD E.
 BENGSTON, CARL RODNEY
 BENMAN, HERBERT
 BENNARDO, LOUIS
 BENNETT, BARBARA
 BENNETT, DELA. JR.
 BENNETT, EDWIN C.
 BENNETT, JEANNE L.
 BENNETT, PAUL
 BENNETT, RUSSELL
 BENNETT, THEODORE D.
 BENSON, BERNARD
 BENSON, CARL E.
 BENSON, RICHARD T.
 BENT, CLEADN S.
 BENTLEY, MARK
 BEDMAN, HAROLD
 BERBERICH, PAUL
 BERDEJA, JOHN
 BERG, ALCU V.
 BERG, CHARLES FRANCIS
 BERG, NORMAN F.
 BERGEMANN, WM. T.
 BERGEN, MAURICE
 BERGER, CHARLOTTE
 BERGER, EVELYN
 BERGER, RALPH
 BERGES, MILDRED M.
 BERGRUEN, HEINZ
 BERGMARK, CARL
 BERKOWITZ, MORRIS
 BERLINER, MARVIN
 BERNASCONI, BRUNO E.
 BERNZOTT, EDWARD
 BERRY, CHARLES F.
 BERSON, JEANNE
 BERTRAM, ROBERT
 BETTENCOURT, EDWARD
 BETTENCOURT, GEORGE J.
 BETTENCOURT, TONY
 BETTENCOURT, WILLIAM G.
 BETTS, KARYLL F.
 BETTY, PEGE
 BEYFUSS, EVELYN I.
 BEZARD, ELWOOD G.
 BIANCHI, A.
 BIANCHI, RITA
 BIASETTO, LOUIS
 BIBBINS, F. C.
 BICE, LISLE
 BIDAMON, CHARLES A.
 BIDWELL, GEORGE F.
 BIEHL, JOSEPH PARK
 BIERNE, S.
 BERNIE, JOHN
 BIGELOW, DAN
 BIGGERSTAFF, W. E.
 BIGGS, JOHN F.
 BIGGS, WILLIAM A.
 BILKIE, HELEN S.
 BILLE, HELEN
 BILLET, E. R. JR.
 BILLICK, JOHN J.
 BILLINGS, CLYDE V.
 BILLINGS, EARL C.
 BILLINGS, EILEEN
 BILLINGS, L. F.
 BILLUND, ALEX
 BINKLEY, ROBERT P.
 BIONAZ, JOHN
 BIRCHENALL, JOHN B.
 BIRDWELL, EARL
 BIRDWELL, OSCAR
 BIRDWELL, OTIS
 BIRDWELL, RALPH
 BIRDWELL, TOM
 BIRNIE, HANS F.
 BISHOP, BENEDICT LOGAN
 BISHOP, LEO
 BISHOP, THOMAS B.
 BISSELL, NINA L.
 BITHER, TOM S.
 BITTING, A. W.
 BITTMAN, H.
 BITTMAN, JOHN
 BIZZO, JAMES
 BLACK, HUDSON
 BLACK, WILLIAM S.
 BLACKIET, LUCKY
 BLACKBURN, WILLIAM
 BLACKWELL, ARTHUR L.
 BLACKWELL, THOMAS
 BLADON, KATHLEEN
 BLAGG, DONALD H.
 BLAIR, FRANK E.
 BLAIR, LELAND BOYD
 BLAIR, TED F.
 BLAIR, WILLIAM
 BLAKE, JIM
 BLANCHARD, N. E.
 BLANCK, GEORGE S.
 BLANFORD, ELLEN S.
 BLAU, SANFORD JACK
 BLESSMAN, LLOYD
 BLONSKI, WESLEY V.
 BLOODWORTH, HARRY
 BLOODWORTH, LUCILE
 BLOOM, JASON
 BLOOM, MARCIA
 BLUNELL, MARCELLA B.
 BLYTHE, S. D.
 BODE, EDWIN W.
 BODE, FREDERICK A. JR.
 BODEN, E. W.
 BODEN, JAMES E.
 BODEN, KATHLEEN
 BODINSON, WILLIAM M.
 BODLEY, PHIL
 BODGART, HARRY C.
 BOGGS, CHARLES
 BOGGS, WM.
 BOGLE, MARJORIE ADDIE
 BOGUE, HARRIS D.
 BOHIGIAN, PAUL
 BOHIER, WM. DIETRICH
 BOHLER, WILLIAM D.
 BOLAND, J. J.
 BOLGER, FRANK
 BOLTON, EUGENE
 BON, JEANNE
 BONDESON, E. D.
 BONHAM, VALERE
 BONSAK, DANIEL M. JR.
 BOOE, FLOYDE ENID
 BOOGAERT, HARRY W.
 BOONOS, GEORGE M.
 BOOTH, A. E.
 BOOTH, CHAS. W. JR.
 BOOTH, CECLE
 BOOTH, C. W.
 BOOTH, KINGDON WAYNE
 BOOTH, WILLIAM E.
 BOOTH, WILLIAM J.
 BORDEN, ALEC
 BORGEL, CHARLES
 BORGEL, HELEN
 BORN, ERNEST
 BORREGO, DOROTHY
 BOSE, MARTIN
 BOSCHE, W. E.
 BOTALHO, WALTER
 BOTTORFF, H. C.
 BOTSFORD, MILDRED
 BOTTARINI, CHARLIE A.
 BOUCHER, DOROTHY Q.
 BOULLARD, EMILE R.
 BOURDET, ROBERT
 BOURNE, CHARLES P.
 BOURQUE, J. LOUIS
 BOWDEN, AUGUSTUS R.
 BOUTON, JEANNE
 BOVEE, DONALD L.
 BOWE, G. L.
 BOWEN, IRVING B.
 BOWEN, JAMES
 BOWERMAN, FREDERICK
 BOWES, TIMOTHY W.
 BOWES, T. W.
 BOWMAN, ANN
 BOWMAN, CHARLES W.
 BOWMAN, JOHN
 BOWMAN, W. L.
 BOX, ELEANOR
 BOYACK, CLIFTON D.
 BOYCE, CHARLES R.
 BOYCE, R. W.
 BOYCE, WILLIS
 BOYCHUK, WALTER
 BOYER, JEAN
 BOYERS, JAMES S.
 BOYES, GORDON M.
 BOYNTON, MARY

1939-1940 EMPLOYEES (Continued)

BOYSEN, VERNON H.
 BRACE, F. RICHARD
 BRADLEY, DECILE V.
 BRADLEY, GEORGE A.
 BRADLEY, HENRIETTA
 BRADLEY, WINIFRED
 BRADSHAW, CHARLES JR.
 BRADSTREET, C. S.
 BRADY, MICHAEL R.
 BRADY, MUSA RUTH
 BRADY, OWEN JOSEPH
 BRAGONIER, RUTH
 BRALEY, WAYNE M.
 BRAMS, RICHARD
 BRAMS, WALLACE
 BRAMSON, LYLE ALBERT
 BRAND, GEORGIA H.
 BRANDON, J. W.
 BRANSON, LAURA
 BRANDT, ELBERT E.
 BRASFIELD, WM. EDWARD
 BRASHEAR, VERA O.
 BRAUNER, WILLIAM HENRY
 BRAY, HARRY WALRAD
 BRAYTON, HAROLD
 BRAYTON, TOLY MARIE
 BRECK, RAYMOND A.
 BREEDEN, TOM
 BREGER, SAMUEL
 BREILING, J. J.
 BRELSFORD, LUCILLE
 BREMMER, ROGER
 BRENK, KURT
 BRENNAN, JAMES PATRICK
 BRENNAN, P. J.
 BREUER, GUSTAV PETER
 BREAUX, SAMUEL L.
 BREWSTER, ROBERT
 BRIARE, CLARENCE R.
 BRICKLEY, HAROLD T.
 BRIDGES, WILLIAM
 BRIERLY, JIMMIE
 BRIESE, LOIS
 BRIGGS, CARROLLWOOD
 BRIGHT, STODDARD
 BRIGNOLE, T. J.
 BRINKERKOFF, J.
 BRISEBOIS, THYRA D.
 BRISTOL, GLADYS M.
 BRITTON, JACK
 BRITTON, JOHN E.
 BROADWELL, DON HAROLD
 BROADWELL, DONALD H.
 BROCK, R. L.
 BRODIE, ALLAN
 BROME, LLOYD G.
 BROOK, PAUL
 BROOKMAN, MURRAY JR.
 BROOKS, HENRY
 BROOKS, MERRILL T.
 BROOKS, PETER
 BROWN, A. R.
 BROPHY, ALICIA
 BROPHY, JOHN T.
 BROSCHEAT, RUTH
 BROTHER, ALVIN R.
 BROWN, ALBERT A.
 BROWN, ARCHIE
 BROWN, BARTLETT K.
 BROWN, BETTY LU
 BROWN, CARLOS ED.
 BROWN, C. W.
 BROWN, DOUGLAS J.
 BROWN, EVERETT S.
 BROWN, IRVING F.
 BROWN, JEAN GERTRUDE
 BROWN, JOHN W.
 BROWN, JOSE PEREZ
 BROWN, LEAH D.
 BROWN, LLOYD J.
 BROWN, LOUISE M.
 BROWN, RICHARD O.
 BROWN, ROBERT EDGAR
 BROWN, ROLD F.
 BROWN, ROY
 BROWN, S. W.
 BROWN, THOMAS P.
 BROWN, V. T.
 BROWN, WALTER J.
 BROWNLEE, STEPHEN
 BROWNING, LOUISE
 BROWNING
 BRUBAKER, PHILIP S.
 BUCK, J. ED.
 BRUCE, ALFRED
 BRUDER, LILLIAN
 BRUNEAU, WILFRED
 BRUTON, HELEN
 BRUSS, W. E.
 BRYSON, ROY H.
 BRYSON, THOMAS
 BUBB, CHARLES
 BRYHAN, ELDDON J.
 BUCK, CHAS.
 BUCK, HORACE C.
 BUCK, OSBORNE T.
 BUCKLER, GEOFFREY W.
 BUCKLEY, GEORGE W.
 BUCKLEY, JOHN J.
 BUDD, CLIFFORD J.
 BUCKMAN, PHYLLIS
 BUEHRE, J. M.
 BUELL, STEPHEN D.
 BUETTNER, HAROLD A.
 BULOTTI, CHARLES JR.
 BUNDSCHU, CHARLES
 BUNICH, MARY P.
 BUNYARD, CHESTER EARL
 BUNCH, MILDRED
 BUNTING, L. O. JR.
 BURBERICK, STANFORD V.
 BURCH, L. E.
 BURKE, EMERSON B.
 BURGE, LESTER
 BURGESS, VINCENT L.
 BURGOYNE, MARY L.
 BURGUNDER, BOB
 BURK, JACKSON O.
 BURKARD, DONALD
 BURKARD, WALTER E.
 BURKE, BARBARA
 BURKE, CHARLES B.
 BURKE, ROBERT L.
 BURKE, TERESA VERONICA
 BURLING, WILLIAM S.
 BURNETT, GLENYS
 BURNETT, WAYNE C.
 BURNETT, WILLIAM W. JR.
 BURNHAM, F. R.
 BURNS, ALEX
 BURNS, EDWARD J.
 BURNS, HOWARD C.
 BURNS, NETTIE M.
 BURR, HOWARD L.
 BURR, M. A.
 BURRELL, MRS. G. F.
 BURRELL, JOE
 BURROUGHS, CLAYTON M.
 BURROUGHS, PAUL J.
 BURT, NONA J.
 BURTON, BETTY
 BURTON, FRANCES MAE
 BUSH, CHARLES J.
 BUSH, DAVID
 BUSH, H. E.
 BUSH, J. R.
 BUSH, N. J.
 BUSHNELL, HELEN L.
 BUSHNELL, VALERIE E.
 BUSSENIUS, WILLIAM R.
 BUTLER, G. L.
 BUTTGENBACH, ALBERT
 BYRD, WILLIAM W.
 BYRNE, JOSEPH

C

CABALLERO, MIKE
 CABRAL, LOUIS
 CADEL, HAROLD O.
 CADJEW, DOROTHY
 CADY, BEATRICE H.
 CAGE, DOROTHY D.
 CAGWIN, E. F.
 CAHILL, PERCY
 CAHILL, TED
 CAHILL, WILLIAM J.
 CAHN, LEONARD
 CAIRNS, WILLA JEAN
 CALANI, EDYTHE
 CALBREATH, IRA
 CALDER, EDDIE
 CALDWALADER, GEO. G.
 CALDWELL, KATHERINE F.
 CALL, E. H.
 CALL, HARRY
 CALVERT, ROGER H.
 CALVIG, DAVID
 CALVIN, E. W.
 CALVIN, W.
 CAMARENA, VICTOR M.
 CAMERON, JACK W.
 CAMERON, MRS. R. K.
 CAMERON, WILLIAM
 CAMP, HAZEL
 CAMP, M. M.
 CAMP, WILSON B.
 CAMPBELL, CLAIRE A.
 CAMPBELL, DAVE
 CAMPBELL, DON
 CAMPBELL, DOUGLAS S.
 CAMPBELL, E. D.
 CAMPBELL, JACK
 CAMPBELL, MISS JO
 CAMPBELL, J. J.
 CAMPBELL, LOIS MAXINE
 CAMPBELL, LOUIS
 CAMPBELL, MARY E.
 CAMPINI, EARL
 CAMPINI, FRANK A.
 CANAAN, CARL I.
 CANAVAN, ALMA
 CANAVESIO, JOSEPH J.
 CANDLISH, EMILY
 CANFELL, MARION
 CANNON, LAWRENCE
 CANTILLON, GERTRUDE
 CANTROWITH, MARTIN J.
 CAPELL, W. H.
 CAPONE, RALPH
 CANTRELL, DONALD C.
 CAPPS, MAURICE H.
 CAPUTO, NICHOLAS
 CARATTO, ROBERT
 CAREY, J. F.
 CAREY, J. J.
 CARLBERG, WOLFGANG
 CARLTON, CHARLES M.
 CARLETON, J. G.
 CARLIN, C. K.
 CARLISLE, HARRISON
 CARLSON, EVA MARIE
 CARLSON, HAZEL R.
 CARLSON, LESTER E.
 CARLTON, ANNA A.
 CARMASSI, JOE
 CARMEN, BILL
 CARMODY, OGAN M.
 CARPENTER, MRS. ELIZ.
 CARPENTER, JOHN R.
 CARPENTER, MARGARET
 CARR, ALBERT B.
 CARR, RAYMOND V.
 CARR, SIDNEY ROY
 CARRETTA, TONY
 CARRIEL, HOWARD
 CARRIGAN, EDWARD

1939-1940 EMPLOYEES (Continued)

CARROLL, DAGLEY E.
 CARROLL, DON
 CARROLL, JOHN W.
 CARSON, AMOR
 CARSON, SIDNEY
 CARSSOW, EDNA E.
 CARTER, BETTY
 CARTER, C. B.
 CARTER, MARIANNE
 CARTER, NEORA
 CARTER, NEIL S.
 CARTIER, FRANCIS A.
 CARTMELL, CHARLES
 CARVER, FAYE
 CASADY, MURIEL
 CASASSA, HOWARD
 CASE, KENTON
 CASEY, DONALD
 CASEY, WILLIAM R.
 CASH, FRANK S.
 CASH, WILLIAM F.
 CASONE, CARMEL
 CASSEDY, JOHN C.
 CASSELL, VIRGINIA L.
 CASSIDY, F. J.
 CASSIDAY, JAMES
 CASSINA, DARIO
 CASSON, EDWIN J.
 CASTANEDA, FREDERIC
 CASTLE, DUNLAP
 CASTLE, KIT
 CASTLE, RICHARD
 CASTRO, CLAUDE
 CASTRO, CHARLES T.
 CASTRO, DORIS
 CASTRO, EDWARD F.
 CASTRO, ELANORI
 CATES, HERBERT L.
 CATTERLIN, GRANT
 CAULKINS, C. V.
 CAVAGNARD, DAVID
 CAVAGNARD, MILTON
 CAVALLI, VICTOR
 CAVANAUGH, JACK
 CAVENEY, ELORED J.
 CAYLOR, ALLEN A.
 BECCARELLI, VIOLA
 CEDER, MELVIN E.
 CELIO, GOVE C.
 CELLE, EUGENE
 CENTER, JEAN
 CERIDONO, HELEN E.
 CERLES, THEO. A.
 CESANA, BRUNO
 CHADENEAU, ERLE M.
 CHADWICH, HOPE
 CHALMAN, FRANK E.
 CHAMBERLAIN, JACK S.
 CHAMBERS, MIKE
 CHAMBERLIN, W. D.
 CHAMBERS, HAL
 CHAPION, E. F.
 CHAN, EDWIN H.
 CHANCE, GEORGE
 CHANDLER, C. J.
 CHANDLER, HAROLD B.
 CHANDLER, R. T.
 CHANEY, JACK E.
 CHAPELLE, CECIL H.
 CHAPIN, SUZETTE
 CHAPLIN, JACK
 CHAPMAN, FRED
 CHAPMAN, GARRETT
 CHAPMAN, JAMES R.
 CHAPMAN, PHOEBE
 CHAMAN, ZILLA
 CHAPPELL, THELMA B.
 CHARD, HALLENE F.
 CHARMAK, LOUIS
 CHASE, BOYD
 CHASE, LAURA E.
 CHENEY, CHARLES
 CHENEY, JAMES G.
 CHENEY, JOSEPH
 CHERKES, VERA
 CHERNO, JOHN
 CHESTERFIELD, D. K.
 CHICKERING, DOROTHY
 CHICAZOLA, MELVIN A.
 CHILDS, JOHN K.
 CHILDS, MONROE
 CHILDS, WINSTON L.
 CHILDRESS, CHAS. W.
 CHISHOLM, R. B.
 CHONG, MAYBELLE
 CHRISTENSEN, C. W.
 CHRISTENSEN, EDWIN L.
 CHRISTENSEN, VIVIAN D.
 CHRISTERN, EVERETT A.
 CHRISTIAN, RITA
 CHRISTIANSEN, EVELYN
 CHRISTY, WALTER
 CHRYSLER, EVERETT N.
 CHUCK, SARAH L.
 CHURCH, F. L.
 CHURCH, JAMES A.
 CHURCHILL, HENRY C.
 CIMA, VIOLET
 CIMINO, V.
 CIVARDO, RAYMOND P.
 CIVILLE, LEWIS A.
 CLARK, CHARLES H.
 CLARKE, DUDLEY R.
 CLARK, GLADYS V.
 CLARK, HAROLD W.
 CLARK, J. H.
 CLARK, J. M.
 CLARK, REGINA
 CLARK, ROBERT J.
 CLARK, TED
 CLARKE, ALAN
 CLARK, WILLIAM G.
 CLARKE, RALPH E.
 CLARKSON, JACK
 CLAUDON, PAUL V.
 CLAY, WILLIE
 CLAYCOMBE, GORDON E.
 CLEAR, CHARLES B.
 CLEARY, ALFRED J.
 CLEARY, G. H.
 CLEARY, PAT H.
 CLEMENS, DICK
 CLEMENS, MICHAEL
 CLEMENSON, CAMILLE C.
 CLEMENTS, BETH
 CLEVELAND, BAKER V.
 CLINCH, MARION
 CLINE, LAURA H.
 CLOW, RAY
 CLYDE, WILLIAM J.
 COAN, GLADYS J.
 COBB, SAMUEL L.
 COBURN, PAT
 COCHRAN, WILLIAM F.
 COFFEE, RUSSELL L.
 COFFIS, JIMMY T.
 COFFMAN, DONNIE F.
 COFFMAN, DURHAM
 COFFMAN, VIRGINIA E.
 COGGINS, RAY
 COGLIATI, JAMES S.
 COHAN, CHARLES C.
 COHEN, HAROLD A.
 COHEN, JOE C.
 COHEN, NAT C.
 COHICK, W. A.
 COHN, ELEANOR
 COHN, ROBERT J.
 COLBERT, DEAN W.
 COLBERT, RALPH
 COLE, CLARENCE
 COLE, DAVID W.
 COLE, JOE S.
 COLEMAN, CHRISTINE D.
 COLEMAN, EMILY
 COLEMAN, H. S.
 COLEMAN, MOR
 COLEMAN, ROBERT
 COLEMAN, W. J.
 COLESON, ROBERT C.
 COLL, J. W.
 COLLIER, HELEN
 COLLIER, PATRICIA
 COLLINS, FRANK M.
 COLLINS, HENRY C.
 COLLINS, GENE
 COLLINS, JOHN S.
 COLLINS, KENNETH L.
 COLLINS, MARTHA D.
 COLLINS, MAXINE A.
 COLLINS, R. L.
 COLLINS, WILLIAM
 COLTHURST, S. E.
 COLTON, JACK
 COLTON, S. A.
 COLVIG, DAVID
 COLVIN, OSCAR J.
 COMBIS, SALLY
 COMISKY, JOHN
 COMPTON, J. T.
 CONANT, PAUL
 CONDON, ALBERTA D.
 CONDON, E. W.
 CONE, D. S.
 CONE, ROBERT
 CONGDON, RENWICK G.
 CONKLIN, ROBERT B.
 CONLAN, E. G.
 CONLAN, P.
 CONLAN, W. E.
 CONLEY, H. V.
 CONLEY, PETER D.
 CONLEY, RUTH
 CONLEY, WILLIAM
 CONN, S.
 CONNELLEY, E. T.
 CONNOLLY, E. H.
 CONNOLLY, GRACE M.
 CONNOLLY, JOHN
 CONNOLLY, JOHN J.
 CONNOLLY, JOHN M.
 CONNOLLY, PAUL A.
 CONNOLLY, ROSCOE
 CONNER, MALCOLM
 CONNIFF, PAMILLA
 CONNOR, JOHN
 CONNOR, THOMAS F.
 CONWAY, WALTER A.
 CONRAD, HAROLD L.
 CONRAD, LAURA A.
 CONRY, W. L.
 CONZELMAN, JOHN
 COOK, ALYCE M.
 COOK, MRS. ELEANOR
 COOK, C. J.
 COOK, FRED
 COOK, GIFFORD A.
 COOK, HARRY L.
 COOK, HYMAN
 COOK, ILA MAE
 COOK, JACK
 COOK, LARRY
 COOK, RAY
 COOK, WALLACE
 COOK, GEORGE R.
 COOKE, RAYMOND
 COOKSON, ROBERT A.
 COONEY, LEO B.
 COONTZ, VIRGINIA
 COOPER, ELOISE
 COOPER, JACKIE
 COOPER, HORACE N.
 COPE, FRANK W.
 COPE, FOSTER
 COPE, WILLIAM
 COPELAND, EDWARD F.

1939-1940 EMPLOYEES (Continued)

COPELTON, JUNE
 CORBETT, MURIEL J.
 CORBY, EDNA ST. JOHN
 CORCORRAN, NORMA F.
 CORDEAL, FRANCES M.
 COREY, CATHERINE A.
 COREY, GEORGE H.
 CORKE, HENRY
 CORRISH, MARIAN
 CORTELLASSI, D.
 CORTS, THELMA M.
 COOK, JOSEPH
 CORUM, ROBERT A.
 COSGRIFF, H. H.
 COSTELLO, JUANITA
 COSTELLO, THOMAS E.
 COTE, BUD
 COTE, BEVERLY L.
 COUGHLIN, THOMAS D.
 COURTIER, HARRY
 COUNTRYMAN, ETHEL L.
 COURTRIGHT, GLENDORA
 COVE, ROBERT W.
 COVELL, C. M.
 COVERDALE, CHARLES R.
 COVEY, I. M.
 COTTRELL, A. J.
 COWAN, BESSIE
 COWIE, ANDREW
 COX, LEONARD E.
 COX, NESBERT W.
 COX, RAYMOND J.
 COX, SARAH
 COYE, P. W.
 CRAFTS, JOHN G.
 CRAIG, HARRY B.
 CRAIG, LESLIE F.
 CRAIG, THOMAS
 CRAIG, ROBERT H.
 CRAIG, WESLEY
 CRAMER, B. F.
 CRAMPTON, JACK J.
 CRANDELL, B. T.
 CRANER, GERALD
 CRANE, JAMES B.
 CRANNA, JOHN
 CRANKSHAW, EDWARD
 CRAVERO, AURORA
 CRAWFORD, C. L.
 CRAWFORD, EDITY L.
 CRAWFORD, GRANT M.
 CRAWFORD, LEWIS
 CREE, MRS. KATHRYN
 CREEL, G. BATES
 CREEDON, JOHN
 CREEKMORE, LLOYD J.
 CREIGHTON, ROBERT E.
 CREIGHTON, ROBERT
 CRENSHAW, ALLEN E.
 CREWS, M. C.
 CRIDDLE, HOWARD
 CRIGLAR, W. L.
 CRIMMINS, PHILIP H.
 CRIMMINS, ALYCE
 CRIST, ROBB POTTER
 CRISTIANI, LAWRENCE
 CROCKER, EARL C.
 CRAFTS, EDITH
 CRONIN, J. P.
 CRONIN, ROBERT A.
 CRONIN, STELLA
 CROPLEY, CARSON C.
 CROSBY, JAMES A.
 CDS, OLLIE
 CROTTOGINI, AMERIGO F.
 CROW, SAMUEL M.
 CROWELL, C. S.
 CROWLEY, FRED J.
 CROWLEY, CECELIA P.
 CROWLEY, CHARLES P.
 CROWLEY, JOHN J.
 CROWLEY, JOHN T.
 CROWLEY, JOHN L.
 CRUM, ANNA L.
 CRUMMEY, WILLIAM F.
 CUDDIHY, STELMA
 CULBERTSON, RUSSELL
 CULLENWARD, W. S.
 CULBY, WILLIAM H.
 CULVERWELL, F. E.
 CUMMING, ETHEL A.
 CUMMINGS, J. E.
 CUNNINGHAM, ALICE M.
 CUNNINGHAM, ARTHUR
 CUNNINGHAM, CARL
 CUNNINGHAM, JOHN H.
 CUNNINGHAM, JOHN
 CUNNINGHAM, LORRAINE
 CUNNINGHAM, LORRAINE
 CUNNINGHAM, RUTH B.
 CUPPS, W. H.
 CURCIO, ROBERT P.
 CURCIO, ROCCO V.
 CURLEY, JOSEPH
 CURRALL, CYNTHIA
 CURRAN, MATTHEW T.
 CURRIER, DONALD D.
 CURRIGAN, MARY
 CURRY, ELIZABETH W.
 CURRY, FRANK
 CURTIN, JAMES P.
 CURTIS, DAVIS F.
 CURTIS, FRED E.
 CURTIS, GEORGE
 CURTIS, G. R.
 CURTIS, JOSEPH
 CURTIS, MYRON
 CURTIS, ROBERT R.
 CURTIS, RUBE
 CUSH, JOE
 CUSICK, T. P.
 CUTHBERT, ELIZABETH
 CUTLER, DENZIL A.
 CUTLER, HARRISON
 CUTLER, LELAND W. JR.
 CZIZEK, JAY A.

D

DAGLEY, ALICE
 DAGLEY, J. WESLEY
 DAHLGREN, JEAN N.
 DAIBER, C. H.
 DAIKER, LOUIS D.
 DAILEY, RUDOLPH J.
 DAILEY, TONEY B.
 DALE, MARION
 DALEY, HARRY H.
 DALMAN, WILSON
 DALTO, GEORGIA
 DALTON, ARTHUR
 DALY, DORIS I.
 DALY, NED
 DAM, A. MARGARET
 DANEKE, CARL H.
 DANFORD, LOIS
 DANIEL, JOHN
 DANIELS, GORDON F.
 DANIELS, MARK
 DARFLER, EARL
 DARLING, FRANKIE
 DARLING, FREDERICK L.
 DARR, ANTHONY V.
 DARRACH, MRS. MARSHALL
 DART, ROBERT PAUL
 DATE, HARRY
 DAUGHERTY, ELDON
 DAUGHERTY, FENTON
 DAUGHERTY, HERMON
 DAVENPORT, DOROTHY
 DAVENPORT, JOHN F.
 DAVEY, HELENE
 DAVIDSON, ARDEN R.
 DAVIDSON, ROBERT
 DAVIDSON, WILLIAM
 DAVIES, ALVIN
 DAVIS, A.
 DAVIS, AINSLIE E.
 DAVIS, BARBARA
 DAVIS, BUCK
 DAVIS, CLAUDIA
 DAVIS, DEXTER D.
 DAVIS, DONALD J.
 DAVIS, ELIZABETH R.
 DAVIS, GEORGE R.
 DAVIS, HAROLD
 DAVIS, HAROLD R.
 DAVIS, HELEN
 DAVIS, HERBERT D.
 DAVIS, JULIAN C.
 DAVIS, M.
 DAVIS, MADELINE
 DAVIS, MARK
 DAVIS, ROBERT
 DAVIS, RUSSELL G.
 DAVIS, WILLIAM H.
 DAVY, JAMES
 DAWSON, ANN
 DAWSON, OLIVER L.
 DAWSON, ROBERT
 DAWSON, TED
 DAWSON, UNA W.
 DAWSON, URSULA D.
 DAY, DIXIE
 DAY, FRED G.
 DAY, LAURENCE
 DAYKIN, JACK
 DEAGON, WILLIAM
 DEAN, BARBARA
 DEAN, HELEN M.
 DEAN, JACK
 DEAN, LILA
 DEATSCH, JOSEPH
 DEBLOIS, J. B.
 DEBRESTJEAN, R.
 DEBRUNN, FRANK
 DECKER, BOB
 DECKER, GRACE
 DEEGAN, WILLIAM
 DEELLAS, EUGENE
 DEFORREST, FRANK A.
 DEFRANCO, KAY
 DEGENKOLB, HENRY
 DEGRASSI, ANTONIO
 DEHR, ALBERT
 DEHRER, L. G.
 DEIL, JERRY
 DEKIRBY, IVOR
 DELACROIX, HORST
 DE LA MARE, ALBERT
 DELARA, L.
 DELEUZE, RENE
 DELL'ACQUA, INEZ
 DELLING, HAROLD N.
 DELLWIG, ROBERT C.
 DELNO, IDALI
 DELONG, R. P.
 DEL TURCO, FLORENCE
 DELUCA, PAULA
 DEL MONTE, EUGENE A.
 DEMAILLY, ROBERT
 DEMANDEL, DIANE
 DEMARCO, FILOMINA
 DEMARS, VERNON A.
 DEMELLO, WILLIAM
 DEMESS, LEO
 DEMOSS, EDWIN
 DENEND, MARIA
 DENNEY, G. E.
 DENNIS, HAZEL
 DENNIS, RICHARD W.
 DENNY, ANTHONY G.
 DEPETRILLO, WILLIAM
 DERING, B. A.
 DERNBERGER, ROBERT J.
 DERNING, G. ROBERT

1939-1940 EMPLOYEES (Continued)

DERZOFF, MAGDALENA
 DETERING, WILLIAM R.
 DEUEL, PHILLIP D.
 DEVEREUX, GEORGE
 DEVERT, FRED
 DEVINE, JOHN J.
 DEVLIN, MADISON
 DEWEY, OLIVE
 DEWEY, WINIFRED C.
 DEWEY, W. G.
 DeWOLF, THEODORE T.
 DiBRANCO, VINCENT
 DICKMAN, BERNARD W.
 DICKSON, CATHERINE
 DICTEROW, HAROLD
 DIEBELS, PAUL C.
 DIEDERICH, JOHN R.
 DIERNISSE, FRED
 DIETRICH, DAN L.
 DILL, ADELAIDE M.
 DILL, MAX M.
 DILLON, ALICE
 DIMARCO, GEORGANNE
 DINSMORE, RUTH
 DINWOODEY, K.
 DITTMAN, F. J.
 DIVER, FRED
 DIVANOVICH, D.
 DIXON, C. T.
 DIXON, CONSTANCE
 DIXON, E. A.
 DIXON, JIMMIE
 DIXON, MARIE
 DOANE, CHARLES W.
 DOBBIE, DONALD V.
 DOBBINS, W. R.
 DOCK, SIGURD C.
 DOCKENDORFF, BERTA
 DODGE, SUMMER D.
 DDDWORTH, WILFRED
 DDEPFNER, BERT D.
 DDERR, ELMER
 DDHERTY, JOSEPH P.
 DDLAN, J. W.
 DDLIN, MAX
 DOLL, EUGENE
 DOLL, CARLTON E.
 DOLL, VINCENT B.
 DOLLIVER, EMERSON
 DONALDSON, GEORGE W.
 DONAHUE, STEVE
 DONOHUE, EARL S.
 DONOHUE, WILLIAM A.
 DONNAN, ROBERT J.
 DONNAN, WILLIAM G.
 DOONEY, ARTHUR J.
 DDPHNA, FRANK R.
 DORAN, NINA P.
 DDRIUS, MERLE
 DORSKOFF, JOHN
 DOSTAL, GEORGE D.
 DOTY, AUDREY M.
 DOUGHERTY, C. E.
 DOUGHERTY, FRANKLIN
 DOUGHERTY, FRANKLIN
 DOUGHERTY, LEWIS
 DOUGHTY, ROBERT C.
 DOUGLAS, CECILY
 DOUGLASS, FRED C.
 DOVE, MARGARET L.
 DOVE, R. C.
 DOVER, ROLAND E.
 DOWNEY, M. W.
 DOWNIE, J. D.
 DOYLE, JOHN
 DOYLE, RICHARD S.
 DOYLE, T. J.
 DRAGIO, HAYLE E.
 DRAKE, EDWIN
 DRAKE, JOHN W.
 DRAPER, RAY
 DRAYCOTT, W. R.
 DRECHSLER, JACK
 DRENNING, EARL C.
 DREVER, RONALD E.
 DREW, ELIOT
 DRISCOLL, EDWIN G.
 DRISCOLL, JOHN R.
 DRUMMOND, ALLAN A.
 DRISCOLL, ROBERT E.
 DRUM, R. A.
 DRURY, DORIS
 DUANE, RICHARD B.
 DUART, CHARLES
 DuBRUTZ, VICTOR
 DUBUQUE, CHARLES
 DUCKETT, CALVIN
 DUCKWORTH, H. R.
 DUCKETT, RALPH
 DUFFY, D. E.
 DUFFY, JAMES
 DUFFY, LEO B.
 DUFFY, PEGGY
 DUFFY, WILLIAM
 DuFRANE, J.
 DUGAS, H. STANLEY
 DUKE, CHARLES N.
 DUMAS, MARY A.
 DUMMEL, DOROTHY
 DUNCAN, GEORGE B.
 DUNBAR, STUART
 DUNCAN, MAXINE N.
 DUNDON, MARGARET M.
 DUNKLEY, PALMER
 DUNN, HARRY J.
 DUNN, ARTHUR J.
 DUNN, JOHN F.
 DUNN, T. E.
 DUNN, W. H.
 DUNN, W. L.
 DUNNIGAN, T. P.
 DUNWELL, FRANK B.
 DUPUIS, ANDRE
 DUENSING, J. H.
 DURCKEL, PAUL
 DURLING, ETHEL
 DUSEL, MURIEL J.
 DUSDLD, ANDREW J.
 OUTRA, WILLIAM E.
 DYE, BILLIE
 DYKES, ADA J.
 E
 EARLY, FRANK J.
 EAST, JUNE M.
 EASTMAN, KENNETH G.
 EASTWOLD, MARK B.
 EATON, ARTHUR
 EATON, EDNA BEHRENS
 EBBERT, EVELYN
 EBELING, ELEANOR
 EBERLINE, ANNABELLE
 EBERTZ, S.
 EBLEN, GENE
 ECKARD, SCOTT W.
 EDEN, GERALDINE
 EDGAR, ANDREW
 EDGAR, M.
 EDGAR, PAULINE A.
 EDGARTON, WALTER L.
 EDELER, WALTER
 EDIE, WILLIAM H.
 EDINGER, GERTRUDE
 EDISON, RITA
 EDMONDSON, NEAL
 EDMONSTON, ZOE
 EDMUNDS, ELFIE
 EDMUNDS, LOVETTA
 EDWARDS, B. H.
 EDWARDS, BEATRICE MAY
 EDWARDS, GENE
 EDWARDS, HOWARD H.
 EDWARDS, INEZ
 EDWARDS, JACK SR.
 EDWARDS, KLYDE P.
 EDWARDS, LENORE
 EDWARDS, THOMAS
 EDWARDS, WM. R.
 EDWARDS, WILLIS G.
 EGAN, ALPHA K.
 EGAN, LUCILLE A.
 EGGERT, SARA
 EHRENPFORT, BURNETT S.
 EHRGOTT, GEORGE M. JR.
 EIMERS, LELAND F.
 EITEL, EDMUND WARN
 EISELE, STRETCH
 ELDER, CHRISTINE E.
 ELKINS, FRANCIS
 ELLEBY, FREDERIC W.
 ELLERMAN, WILLIAM H.
 ELLERY, ORA L.
 ELLGOOD, LEWIS F.
 ELLINGSEN, JOHN B.
 ELLIOTT, PEARL
 ELLIOTT, VIDLET
 ELLIOTT, VIRGINIA
 ELLIOTT, WINIFRED
 ELLIS, A. S.
 ELLIS, BOB
 ELLIS, GEORGE M.
 ELLIS, WARDEN E.
 ELLISON, M.
 ELLSMERE, EDNA
 ELWELL, MARIE E.
 EMERY, CHAS. B. JR.
 EMERY, RALPH D.
 ENDER, FRANK
 ENGEL, ELIZABETH
 ENGL, JOHN
 ENGLER, MARY
 ENGLIS, EARL
 ENGLISH, EDGAR F.
 ENGLISH, PETER F.
 ENGLISH, PHYLLIS
 ENGSTRUM, THOMAS G.
 ENNIS, JOSEPH C.
 ENTLER, N. L.
 ENTRUP, MELVIN
 EPPING, NORBERT I.
 EPSTEIN, EDWIN H.
 ERB, EVELYN
 ERB, FRED A.
 ERDELATZ, EDWARD J.
 ERDEVIG, J. C.
 ERLENHEIM, HOWARD J.
 ERNST, WILLIAM R.
 ERVIN, G. J.
 ERWIN, HUGH ERLE
 ESPEY, JOHN E. JR.
 ESPEY, ROBERT C.
 ESPINAL, MARTIN F.
 ESPINOSA, ARTHUR
 ESPINOSA, RAYMOND
 ESTES, HERBERT
 ESTES, TODD SCOTT
 ETHER, ROBT. WILLIAM
 ETHERINGTON, W. H.
 EVANS, CHARLES PORTER
 EVANS, E.
 EVANS, ELLEN ADELL
 EVANS, FRANK
 EVANS, FREDERICK C.
 EVANS, HAZEL
 EVANS, HOWARD R.
 EVANS, MARY
 EVANS, RICHARD WEST
 EVANS, ROBERT L.
 EVANS, THOMAS K.
 EVANS, VICKI
 EVENSEN, ARTHUR M.
 EVERHEART, HERMAN
 EVERETT, E. J.
 EVERS, A. J.
 EWART, ANDREW

1939-1940 EMPLOYEES (Continued)

EWART, ROBERT
EWING, MARGARET V.
EWART, SUE
EYNON, CYRIL

F

FABRE, C. E.
FACER, ELDEN J.
FAHEY, PETER
FAHS, KENNETH G.
FAIR, WOODROW W.
FALCO, EMILY
FAIRMAN, ROBERT W.
FALETTI, HELEN
FALLS, WILLIAM
FANCHER, RICHARD K.
FARGE, CLAUDE
FARLOTTI, B. A.
FARAN, JOHN J.
FARRELL, ALEX
FARRELL, DOROTHY L.
FARRELL, GRACE
FARRELL, JOHN P.
FARRELL, LOUISE
FARREN, JOHN
FARRIS, LEE
FARRY, B. J.
FARWELL, STANLEY
FALKNER, HAZEL P.
FAWCETT, VANCE
FEENEY, CLEMENTINA
FEERICK, ROBERT
FEICHTMEIR, ARMAND
FELKER, LORRAINE
FELIZ, FRANK E.
FELIZ, MAURICE
FELLER, K. R.
FELS, EDWARD T.
FELS, JOSEPH F.
FELTY, JOSEPH
FENDEL, LOIS DORENE
FENEFS, LAWRENCE B.
FENNIMORE, HERBERT W.
FENON, MRS. BELLE C.
FERNANDEZ, M.
FERNSTROM, GRANT
FERRARIO, AMIL
FERRER, TINITA
FERRIER, G. W.
FERRY, H. L.
FESSID, FLORENCE A.
FEY, EDWARD
FIALA, DOROTHY
FINGERDID, BRYANT
FIGONI, NINA
FILES, LENNIS T.
FILIPPA, LILLIAN M.
FINCH, JOHN R.
FINEBERG, LESTER A.
FINKE, HENRY JR.
FINLAYSON, ROBERT H.
FINLEY, ROBERT
FINEY, ARTHUR
FINEY, NORMAN W.
FIRESTONE, BERNIE
FISCHER, GLADYS L.
FISCHER, GED. E. JR.
FISCHER, HOWARD
FISCHER, HAROLD W.
FISHER, EVERETT E.
FISHER, FRED M.
FISHER, FREDERICK V.
FISHER, THOMAS G.
FISHER, WINIFRED M.
FISHMAN, JACK
FITTERER, ISABELLE
FITSCHEN, GED. H.
FITZPATRICK, EDWARD W.
FITZPATRICK, GERMAINE
FITZGERALD, JOSEPH B.
FITZGERALD, J. R.
FITZGERALD, DR. J. T.
FITZPATRICK, THOMAS J.
FJELSTED, DEWILTON E.
FLAGG, NORMAN
FLAHERTY, JOSEPH
FLANAGAN, HARRY E.
FLASHMAN, WILLARD
FLEGAL, RALPH PORTER
FLEMING, A. P.
FLETCHER, GEORGE
FLINT, BRILSFORD P.
FLINT, LOUIS R.
FLDNTENY, RUTH
FLOYD, PAUL D.
FLYNN, JOHN F.
FLYNN, JOHN P.
FLYNN, MICKY
FLYNN, THOMAS J.
FOGARTY, GERALDINE
FOGERTY, FRANCES
FOLLEY, RAYMOND C.
FONG, LESLIE H.
FORBES, JOHN D.
FORBES, THERESA
FORD, BUSTER M.
FORD, ELSON A.
FORD, PHILIP
FORD, W. T.
FORDE, WILLIAM
FORRESTER, EDWIN G.
FORSTER, JOHN F.
FORTINI, BEULAH
FORWARD, THOMAS W.
FORSSHAGE, GEORGE H.
FOSTER, CLARENCE
FOSTER, CLAUDE H.
FOSTER, DOLORES
FOSTER, EDWARD
FOSTER, FLORENCE
FOSTER, HORACE G.
FOSTER, JUNE E.
FOWLER, BETTY ANN
FOX, C. LYNN
FOX, CHARLES R.
FOX, CLYDE
FRAGALE, FRANK
FRAHM, ARTHUR
FRAHM, GEORGIE E.
FRAME, WARREN
FRANCHI, CHAS. J.
FRANCIS, ROY E.
FRANCKAERTS, MARCEL H.
FRANK, MILTON E.
FRANZ, EUGENIE
FRASE, J. C.
FRASER, CECILIA S.
FRAZER, STANLEY I.
FRAY, HAROLD
FRASIER, LEROY D.
FRECKMAN, FRANK G.
FREDERICK, ELLIS H.
FREDERICK, HARLAND
FREDMAN, RUDDOLF E.
FREDERICKS, MARGARET
FREDERICKS, M. E.
FREDERICK, EMMETT
FREDRICKSON, ALICE
FREEMAN, ARTHUR
FREEMAN, E. A.
FREEMAN, HOWARD
FREEMAN, JOHN T.
FREGGER, RUTH
FREITAS, JANE
FRENCH, ALVIN
FRENCH, JAMES
FRENCH, KENDRIC R.
FRENCH, HARRY T.
FRENCH, RODERICK
FRENCH, SAMUEL
FREY, MASON V.
FRY, PERRY C.
FRICKE, JOSEPH
FRICK, EDWARD L.
FRICKE, JOSEPH P.
FRICKE, RAYMOND F.
FRIEBERG, BURDETTE E.
FRIEDMAN, EMELIA
FRIEDMAN, JEROME
FRIESEN, MARIE E.
FRISCH, JUANITA
FRITH, ROLAND G.
FRIZZELL, MARGARET
FROSS, ROY
FROST, JAMES
FULLER, ALICE
FULLER, ROBERT E.
FULLERTON, MARION
FULMER, PAUL D.
FUNK, HORACE R.
FUNK, JERRY
FUNK, W. C.
FUNSTON, ELEANOR
FURLONG, LAWRENCE P.

G

GAFFNEY, MARYON
GAGAN, KENNETH
GAIL, ELINDR
GALBREATH, MARGARET
GALE, BEATRICE
GALLAGHER, CHARLES J.
GALLAGHER, FLORENCE E.
GALLAGHER, JOHN J.
GALLARDO, MARIO S.
GALLATIN, WALTER L.
GAMARA, NORBERT J.
GAMBLE, SHUBORNE R.
GANCEL, RAYMOND E.
GANE, FLORENCE
GANLEY, THOS. J.
GARCIA, BERNARD
GARCIA, CORA D.
GARDEN, ROY
GARDNER, ALBERT T. E.
GARDNER, BETTY MAE
GARDNER, DON G.
GARDNER, JOHN A.
GARDNER, JUNE
GARDNER, LEROY M.
GARDNER, LESTER ALMA
GARDNER, RALPH F.
GARGAETAS, C.
GARID, J. L.
GARRELL, PHILIP E.
GARRETT, ALICE M.
GARRISON, CHAS. WM.
GARSIDE, JOE
GARTNER, LAURA D.
GARTHORNE, G. E.
GATES, JACK PATRICK
GATELY, WILLIAM F.
GASSION, CHARLES
GAUNIN, WILFRED P.
GAVIGLIO, DLGA
GAY, FRANK M.
GEDDES, ROBERT E.
GEANACCS, J.
GEARY, HAZEL F.
GEHRING, CONRAD
GEICH, FRED
GEIGER, EDWARD C.
GEISERT, DON L.
GEMMILL, D. W.
GENSLER, CAROLYN
GENTRY, WALTER J.
GENTSCHEL, ALBIN
GEORGE, LOVINE
GEORGE, PETER
GERAGHTY, RALEIGH
GERARD, LILLY
GERBER, LEO
GERE, WALTER F.
GERHARDT, FRANK

1939-1940 EMPLOYEES (Continued)

GERICKE, JULIUS P.
 GERMAIN, HOMER
 GERRARD, ROBERT JAMES
 GERRY, LOIS
 GETCHELL, LEE
 GENSS, HAROLD F.
 GHY, HERBERT
 GIACALONE, JOSEPHINE
 GIACOMINI, A. J.
 GIANERA, J.
 GIANINI, LEO G.
 GIANNINI, RALPH J.
 GIBBONS, DR. MORTON
 GIBBERSON, PHILLIP
 GIBSON, ANDY
 GIBSON, ROBERT
 GIFFIN, C. T.
 GIFFORD, JOHN V. JR.
 GIFFORD, RUTH
 GIFFORD, WILLIAM L.
 GILBERT, A. W.
 GILBERT, BETTY
 GILBERT, CLIFTON B.
 GILBERT, D. L.
 GILBERT, R. M.
 GILBERTSON, HOWARD B.
 GILKEY, HELEN L.
 GILKEY, HOWARD
 GILL, FODDIE
 GILL, HAROLD
 GILLAND, FRANCES
 GILLESPIE, DOLLY
 GILLIGAN, ANDREW
 GILLUM, JOHN C.
 GILMORE, EVELYN
 GILPATRICK, EVELYN L.
 GILROY, ENGEL M.
 GIMMEL, W.
 GINSBERG, JEROME R.
 GIOSI, ORLANDO
 GIROD, J. L.
 GJEDSTED, JEANNE M.
 GLAFKIDES, JAMES
 GLANTZ, BESS LOUISE
 GLASER, ALVIN E.
 GLASER, J. F.
 GLASER, MARIE L.
 GLASSMAN, QUETITA Z.
 GLASSMAN, R.
 GLEESON, MONICA M.
 GLENK, EARL S.
 GLOR, PAUL
 GLOVER, JACK HOWARD
 GLYNN, FRANK J.
 GLYNN, JOHN
 GOBLE, RICHARD LEO
 GODAT, EVELYN
 GODCHARLES, J. E.
 GOEPPNER, WILLIAM
 GDERL, CONRAD
 GOETZ, VIRGINIA V.
 GOLDEN, BARBARA
 GOLDEN, BETTINA
 GOLDEN, MARGARET E.
 GOLDSCHMIDT, WALTER
 GOLDSMITH, BETTY
 GOLDSTEIN, DORIS M.
 GOLDSTEIN, DR. LOUIS B.
 GOLDSTEIN, ROBERT
 GOLDSTEIN, THORNTON
 GOK, FRED
 GOLDBERG, MORLEY
 GOLDSTEIN, NATHAN
 GOMEZ, TEDDY
 GONCALVES, LORRAINE
 GOOD, DEWITT PAUL
 GOODIN, ED V.
 GOODMAN, BOOTH
 GORDON, ANNE
 GORDON, GENE H.
 GORDON, JOHN
 GORDON, LELAND

GORDON, WALTER
 GORDY, CHARLES W.
 GORMAN, JOHN
 GORMAN, RAY
 GORRILL, JACK
 GOSS, H. E.
 GOUGH, WALTER L.
 GOULD, ELMER C.
 GOULD, GEOFFREY
 GOULD, JOHN J.
 GOW, ROBERT
 GOYETTE, ERNEST F.
 GRABOW, LOUISE P.
 GRACE, HARRIETT
 GOULD, RAYMOND
 GRADY, HARRY A.
 GRAFF, JOHN ALDEN
 GRAHAM, ALVIN
 GRAHAM, GARRETT
 GRAHAM, GREGORY D.
 GRAHAM, JAMES M.
 GRAHAM, L. W.
 GRANT, CHARLOTTE
 GRANT, EMMA LEA
 GRANT, H. V.
 GRANT, LORRAINE
 GRAU, GEORGE
 GRAVES, DAYL
 GRAVES, SIDNEY N.
 GRAY, AILEEN
 GRAY, FRED
 GRAY, HAROLD E.
 GRAY, JANICE K.
 GRAY, JOHN H.
 GRAY, LOUIS L.
 GRAY, LESTER K.
 GRAY, THOMAS J.
 GRAY, WALTER
 GRAYDON, ROBERT B.
 GRAYSON, WM. G.
 GREEF, LILLIAN
 GREEN, ALVINA E.
 GREEN, ETHEL
 GREEN, FRED E.
 GREEN, GEORGE R.
 GREEN, JOHN
 GREEN, IVAN
 GREEN, KENNETH
 GREEN, MOLLY
 GREEN, PETER D.
 GREEN, WILLIAM
 GREENE, JOAN A.
 GREENE, L. M.
 GREENWOOD, RAYMOND
 GREER, ELWOOD
 GREGERSON, AL
 GRELL, EDWARD E.
 GREW, F. J.
 GREY, MARY E.
 GRIFFIN, EDWARD
 GRIFFIN, HARRY
 GRIFFIN, STANLEY
 GRIFFIN, ROBERT
 GRIFFIN, WILLIAM
 GRIFFING, LENORE
 GRIFFITH, DICK
 GRIFFITH, LOYD
 GRIMES, LOUISE LEE
 GRIMM, GEORGE H.
 GRIMWOOD, J. BRYANT JR.
 GRITZ, EDYTH
 GROAT, BEATRICE
 GRODMAN, EDNA V.
 GROGAN, GEORGE B.
 GROSS, WILHELMINA
 GROSSBEIN, RAYMOND
 GROUNDS, CLARE R.
 GROVE, JUNE D.
 GROVER, HELEN
 GROVES, BARBARA
 GROWNEY, HAROLD
 GRUBB, PETE

GRUNDY, THOMAS A.
 GUERIN, A. E.
 GUBER, FRANK
 GUERRA, BENJAMIN J.
 GUGLIELMIND, SALVADOR
 GUIDA, N. V.
 GUILMETTE, ALINE
 GULDEN, WILLIAM M.
 GUNN, ALBERT EARL
 GUNNISON, ROYAL A.
 GUNTHORPE, BERNEITA
 GUTER, JOSEPH
 GUTHRY, VELMA
 GUTHRY, WALTER
 GUTHRIE, ARTHUR B.
 GUTHRIE, GEORGE
 GUTSCHE, CHAS.

H

HAAG, SAM M.
 HAAS, ALBERT MAX
 HACKENBERG, CHAS.
 HACKETT, RAYMOND W.
 HADEN, LILLIAN
 HAENTZEN, LEN
 HAERLE, SERENA P.
 HAGAN, KERMIT D.
 HAGELBERG, GEORGE S.
 HAGELBERG, N. W.
 HAGER, MELVIN
 HAGUE, DOUGLAS
 HAHNEMAN, RICHARD V.
 HAIGH, SIMEON C.
 HAIGHT, HENRY HUNTLY
 HAIGHT, SAMUEL C.
 HALE, BRUCE
 HALEY, MATHEW F.
 HALL, FRANK
 HALL, FRED
 HALL, GEO. E.
 HALL, HARRY
 HALL, RALPH ALAN
 HALL, THEODORE
 HALLOQUIST, JOHN C.
 HALL, SHERWOOD
 HALLEY, WINSTON E.
 HALLORAN, A. H.
 HALSEY, CONANT K.
 HAMILTON, LEE
 HAMILTON, MARGARET K.
 HAMILTON, R. J.
 HAMMELL, JOHN D.
 HAMMER, LOUIS
 HAMMERGREN, MARSHALL
 HAMMERGREN, MILDRED
 HAMMOND, C. BURTON
 HAMMOND, MARGARET T.
 HAMPEL, HARRISON
 HAMPTON, WINIFRED
 HAMRICK, P. A.
 HANCE, EVA
 HANDIN, DOROTHY
 HANDLON, J. H. JR.
 HANDY, GERTRUDE
 HANING, W. F.
 HANKINS, CLYDE
 HANKINS, LEON G.
 HANLEY, C. G.
 HANA, EARL W.
 HANNA, M. W.
 HANNA, PATRICIA
 HANNA, RENA
 HANNAN, GED. G. JR.
 HANNAN, EARL WM.
 HANRATTY, HARRY T.
 HANS, JAMES ALBERT
 HANSEN, ARTHUR H.
 HANSEN, BUD
 HANSEN, CARL P.
 HANSEN, JOHN
 HANSEN, MABEL

1939-1940 EMPLOYEES (Continued)

HANSEN, MARSHALL
 HANSEN, ROBERT
 HANSON, CHALMERS J.
 HANSON, LARK M.
 HANNAN, GEORGE G.
 HANSON, G. H. JR.
 HANIBAL, ROBIN
 HANSEN, CORWIN
 HANWAY, ED
 HAPPEL, ELIZABETH H.
 HARANG, HAROLD J.
 HARBERG, E. T.
 HARBERTS, JOHN CALVIN
 HARDENBURG, AGNES
 HARDWICK, H. A.
 HARDY, CHAS. JR.
 HARE, RICHARD F.
 HARGIS, MARION
 HARKINS, ROSE
 HARKRIDER, JOHN
 HARLOW, J. C.
 HARMON, ETHEL
 HARMS, ROLAND A.
 HARPER, D.
 HARPER, JAMES
 HARPER, W. W.
 HARRINGTON, B. W.
 HARRINGTON, FRANK
 HARRINGTON, JOHN M.
 HARRINGTON, WALTER D.
 HARRINGTON, JOHN M.
 HARRIS, BETTY
 HARRIS, E. T. BUCK
 HARRIS, GRACE
 HARRIS, JOHN A.
 HARRIS, HAROLD M.
 HARRIS, MARJORIE E.
 HARRIS, MELVILLE M.
 HARRIS, W. G.
 HARRIS, W. J.
 HARRISON, HOWARD L.
 HARRISON, PAUL
 HARRISON, JEANETTE
 HARSHAW, ANTOINETTE
 HARSHFIELD, JAMES C.
 HART, EDGAR C.
 HART, FRANCES
 HART, FLOYD
 HART, JAMES
 HART, MARGARET L.
 HART, WARD L.
 HARTER, HARRIET D.
 HARTMAN, DORIS E.
 HARTMAN, MARY H.
 HARTSOOK, JOHN
 HARVEY, ADA
 HARVEY, GRANT B.
 HARVEY, STANLEY
 HARVEY, VERNON
 HARWOOD, J. H.
 HASKINS, JOHN M.
 HASLAM, LORNA JEAN
 HASSON, C. J.
 HASTINGS, AGNES
 HASTINGS, MIKE
 HATCH, A. W.
 HATCH, MADELYNNE
 HATCHER, ROBERT
 HATFIELD, EUGENE D.
 HATFIELD, ROBIN
 HATHAWAY, MARY
 HATLELID, DR. F. H.
 HAULRICH, BENJAMIN A.
 HANSEN, THERESA C.
 HAVENS, GERTRUDE
 HAW, ALLAN S.
 HAWKES, THOMAS
 HAWKINS, RICHARD L.
 HAWKINS, THOMAS V.
 HAWKED, VIRGINIA
 HAYDEN, CLYDE C.
 HAYDEN, J. E.
 HAYDEN, MYRTLE D.
 HAYDEN, PAUL R.
 HAYES, BOB C.
 HAYES, CALDER
 HAYES, EUGENIS
 HAYES, GERTRUDE M.
 HAYES, LESLIE WM.
 HAYMOND, MARIAN
 HAYNES, JAMES S.
 HAZELWOOD, FRED J.
 HEADLEY, JESS E.
 HEAL, JIM
 HEALER, MINNEOLA H.
 HEALEY, J. F.
 HEALEY, W.
 HEALY, D. P.
 HEALY, JACK
 HEALY, JAMES J.
 HEALY, JEROME C.
 HEALY, THOMAS N.
 HEALY, WILLIAM A.
 HEARFIELD, DAVID
 HEARN, MARJORIE
 HEATON, DOUGLAS W.
 HEAVERSIDE, JAMES
 HEAVEY, JOHN T.
 HEDDY, EVELYN
 HEDDY, CHARLES E.
 HEDRICK, URSEL ALMOND
 HEEBNER, WILMA IRENE
 HEFFERNAN, JAS. K.
 HEFFERMAN, RAY T.
 HEGARTY, J. A.
 HEHNE, GENE WM.
 HEIDE, H. A.
 HEINEMAN, CHAS. J.
 HEIM, PHILIP LEO JR.
 HELGET, H. H.
 HELLER, GEORGIA F.
 HELLING, VIVIAN
 HELM, RUTH
 HELLMAN, MARY
 HEMBREE, MAXIME A.
 HENCMANN, ERLDEAN J.
 HENDEE, ROSE W.
 HENDERSON, BETTY
 HENDERSON, CHARLES W.
 HENDERSON, DORWARD
 HENDERSON, JAMES H.
 HENDERSON, J. H.
 HENDRICKS, LOUISE E.
 HENE, JACK
 HENESSEY, JOHN F.
 HENESSY, MARY
 HENNING, ELMA
 HENINGER, GRACE
 HENNING, LOUIS A.
 HENND, PAULA
 HENRICK, HOWARD L.
 HENRY, BARBARA M.
 HENRY, H. L.
 HENRY, JAMES
 HENRY, M. W.
 HENRY, N.
 HENRY, NOEL
 HENRY, WILLIAM W. JR.
 HENSHEL, CLARENCE R.
 HENSLER, JEANNE
 HENSLER, J. E.
 HENSLEY, CHESTER
 HENSON, GORDON M.
 HENZI, HARRY
 HEPP, J. K.
 HERALD, GEORGE H.
 HERATY, FRANCIS J.
 HERBERT, WM.
 HERDMAN, MARY JANE
 HERMAN, ROBERT C.
 HEROLD, R. J.
 HERREMAN, D. E.
 HERRMAN, MARIE
 HERSCOVITZ, BELLA
 HETHERINGTON, HELEN
 HERWIG, ROBERT J.
 HERZ, VINCENT J.
 HESS, FRED
 HESS, HELEN
 HESTER, HELEN
 HESTER, PHYLLIS J.
 HEWITT, LESLIE G.
 HEYES, LEDNARD B.
 HEYMAN, JOHN H.
 HEYN, MARYL
 HEYNARD, WILLIAM
 HICKEY, D. L.
 HICKS, PATRICIA
 HICKS, BURTON
 HICKSON, LEONARD
 HIGGINS, ALBERT J.
 HIGGINS, BETH
 HIGGINS, FRANCES
 HIGGINS, JAMES
 HIGGINS, PATRICK
 HIGGINS, W. R.
 HIGLEY, WILLIS
 HILL, ANN DAVIS
 HILL, CLYDE W.
 HILL, ELINOR M.
 HILL, GLORIA
 HILL, HOWARD F.
 HILL, JACK
 HILL, J. E.
 HILL, JOHN H.
 HILL, MILTON THOMAS
 HILL, R. B.
 HILL, THELMA
 HILLE, WALTER E.
 HILLERS, DORIS
 HILMER, ARNOLD E.
 HILPERT, CHARLES
 HILTON, MARY K.
 HILTON, RALPH
 HIMROD, DONALD
 HINCKLE, WARREN J.
 HINDMAS, PHYLLIS
 HINMAN, HARVEY H.
 HIPSLEY, FRANK
 HIRSH, MARIE
 HITCHCOCK, FRED S.
 HITCHCOCK, HUBERT W.
 HITCHCOCK, ROY L.
 HIRSTEL, HOWARD
 HJERTOS, CATHERINE
 HOAGLAND, WILHELMINA
 HOBBS, LEVI ST. JOHN
 HOBROD, HARRIS
 HOBSON, FRED B.
 HOCH, WILLIAM B.
 HODGES, DR. F. T.
 HODGES, NADINE B.
 HODGINS, ROBERT V.
 HODGSON, E. L.
 HOFER, CAROLYN
 HOELLING, THEODORE N.
 HOFFMAN, ETHEL
 HOFFMAN, WM. ROGER
 HOFMANN, MDNA
 HOGAN, EVERETT
 HOGAN, LARRY
 HOLCOMB, MARY LEE
 HOLDEN, SUE
 HOLLGREN, OLOF
 HOLLERAN, JOHN
 HOLLEY, VERA FAY
 HOLLOWAY, SAM
 HOLM, ADOLPH
 HOLM, THORSTIN J.
 HOLMAN, ROBERT V.
 HOLMBERG, LAWRENCE W.
 HOLMER, HELEN EMILIA
 HOLMES, LEWIS V.
 HOLMQUIST, AIMEE
 HOLSKLAN, H.
 HOLTkamp, NORMAN

1939-1940 EMPLOYEES (Continued)

HOLTZ, MARION
 HOLLY, ERNEST D.
 HOLYDAKE, DE DOREST
 HONE, DOUGLAS M.
 HOPE, LEONARD T.
 HOPE, M. F.
 HOPF, MARY LOU
 HOPKINS, HENRY L.
 HOPKINS, HORACE L.
 HOPKINS, JERRY C.
 HOPKINS, R. H.
 HOPKINS, ROSALIE S.
 HORAK, HENRIETTA
 HORAN, PATRICK J.
 HORNE, MARY
 HORNER, VIRGINIA
 HORSPOOL, ERNEST R.
 HORTON, HOWARD D. JR.
 HORWITZ, EARL
 HOSE, FRANK
 HOSKIN, FLOYD M.
 HOUGH, WM. E.
 HOUSE, B. J.
 HOUSER, FRANK
 HOUSTON, HOWARD
 HDUY, MONROE
 HDVE, GERMAINE
 HOWARD, ADELINE K.
 HOWARD, CALVIN
 HOWARD, EARL C.
 HOWARD, H. E.
 HOWARD, JOSEPH C.
 HOWARD, RAY
 HOWE, HARRY
 HOWELL, JAMES B. JR.
 HOWEY, GAIL
 HOY, MARJORIE
 HUARTSON, HAROLD H.
 HUBBACK, MALCOLM A.
 HUBBARD, JUNE
 HUBBARD, KATHRYN
 HUBBARD, WILLIS C.
 HUBNER, ROBERT N.
 HUDSON, JOHN C.
 HUDSON, GORDON
 HUDSON, W. E.
 HUDSPETH, B. T.
 HUEY, STANLEY
 HUFF, ROBERT
 HUGHEL, ALFRED B.
 HUGHES, CHAS. L.
 HUGHES, HELENE
 HUGHES, JOHN
 HUGHES, JOHN HARLEY
 HUGHES, LEROY B.
 HUGHES, MARJORIE
 HUGHES, SHEILA
 HUGHES, THOMAS
 HULL, ROBERT BANKS
 HULSE, E. H.
 HUME, JOHN R.
 HUMES, PATTY
 HUMPHRIES, ROBERT
 HUMPHREY, ANTOINETTE
 HUMPHREYS, ABRAM S.
 HUNEKE, ALBERT H.
 HUNGATE, BLANCHE
 HUNT, BOSTON RICE
 HUNT, EDWIN A.
 HUNT, O. M.
 HUNT, OTTO M.
 HUNT, ROY W.
 HUNTER, HELEN
 HUNTER, JOHN
 HUNTER, LA VERNE
 HUNTER, LYNN E.
 HUNTER, M.
 HUNTER, YVONNE M.
 HUNTER, RALPH
 HUNTLEY, BOYD E.
 HUNTSMAN, RAYMOND
 HUNYADY, LEO

HURABIELLE, ANNETTE
 HURLEY, JACK
 HURLEY, JAMES L.
 HURLEY, JOSEPH P.
 HURLEY, WILLIAM
 HUSH, WILLIAM W.
 HUSON, ELLEN AGATHA
 HUSSEY, E. W.
 HUTCHINSON, C. J.
 HUTTO, JOSEPH ARNOLD
 HUTCHINSON, DON EARL
 HUXLEY, FRANCES B.
 HYDE, MATTIE
 HYLAND, HOWARD

I

IGAZ, RUDOLPH, JR.
 IMUS, CLIFFORD L.
 INGBRITSON, ARTHUR L.
 INGRAHAM, HARRY
 INGRAM, ROY E.
 IRVING, PATRICIA
 IRWIN, ANNA M.
 IRWIN, CHARLOTTE
 ISBELL, JAMES ELLIS
 ISHAM, MARY
 ISENSTEIN, MAXWELL
 IUDICE, C. J.
 IVERS, F.
 IVES, BESSIE
 IWATSU, PETER

J

JABOK, JOSEPH
 JACHMAN, CHARLES P.
 JACK, WILLIAM RAYMOND
 JACKLING, GRACE E.
 JACKMAN, RONALD J.
 JACKSON, C.
 JACKSON, CHARLES
 JACKSON, CALHOUN
 JACKSON, ELEANOR
 JACKSON, FRANK J., JR.
 JACKSON, ROBERT F., JR.
 JACKSON, W. A.
 JACKSON, ZERYL E.
 JACOB, JESSE
 JACOBS, BEATRICE
 JACOBS, EVELYN
 JACOBS, GWEN
 JACOBS, PHILIP S.
 JACOBSEN, DORIS J.
 JACOBSEN, CARL H.
 JACOBSON, CHAS.
 JACOBSEN, H. J.
 JACOBSON, L. D.
 JACOBSON, R.
 JACQUES, PAUL LOUIS
 JAMES, DONALD
 JAMESON, DORENCE C.
 JAMES, JOHN NELSON
 JAMES, JACK
 JAMESON, STUART R.
 JARCHOW, L. W.
 JEFFREY, PAULINE D
 JENKINS, ED
 JENNINGS, DEAN S.
 JENNINGS, GEORGE
 JENNINGS, ROBERT S.
 JENSEN, DOROTHY L.
 JENSEN, LLOYD H.
 JENSEN, NORMAN
 JENSEN, OTTO
 JEPSEN, LAWRENCE
 JESTER, W. E.
 JEWETT, L. R.
 JOHNSON, ALFRED W.
 JOHNSON, ALICE
 JOHNSON, BARBARA
 JOHNSON, BEATRICE

JOHNSON, BERT J.
 JOHNSON, CHARLES
 JOHNSON, C. E.
 JOHNSON, C. IRE
 JOHNSON, EDDIE
 JOHNSON, EDITH M.
 JOHNSON, ERNEST
 JOHNSON, ERNESTINE
 JOHNSON, EVAR
 JOHNSON, EVON
 JOHNSON, F. E.
 JOHNSON, F. E.
 JOHNSON, GEORGE W.
 JOHNSON, H. T.
 JOHNSON, H. T.
 JOHNSON, JEAN
 JOHNSON, J. D.
 JOHNSON, LUD M.
 JOHNSON, RUBY
 JOHNSON, R. E.
 JOHNSON, W. P.
 JOHNSTON, A. B.
 JOHNSTON, E. E.
 JOHNSTON, E. R.
 JOHNSTON, F. M.
 JOHNSTON, H. W.
 JOHNSTON, LOUISE E.
 JOHNSTON, WALDEN
 JOLLY, JACK
 JONAS, JOHN
 JONES, CECIL
 JONES, DONALD
 JONES, EVERETT L.
 JONES, FLORENCE J.
 JONES, GILLON H.
 JONES, JAMES D.
 JONES, KENNETH
 JONES, PHYLLIS
 JONES, PRESTON
 JONES, RICHARD
 JONES, ROBERT L.
 JONES, ROBERT F.
 JONES, STANLEY D.
 JONES, THOMAS C.
 JONES, W. C.
 JONES, WINTON
 JORDAN, EDWARD
 JORDAN, MERRILL
 JORGENSEN, DEWEY
 JORGENSEN, DOROTHY
 JORGENSEN, KENT A.
 JORGENSEN, ROY
 JOSEPH LEW
 JOSEPH, PEARL
 JOURNEY, TRACY T.
 JOVICH, AMANDA
 JOY, JACK E.
 JOYCE, MERVYN J.
 JOYNER, NEDD H.
 JUCKSCH, MERLIN J.
 JUDELL, BETTY
 JULIAN, VAL W.
 JULIEN, ROBERT K.
 JUNG, FRANCES B.
 JUNGERMAN, DAVID
 JUNGJOHANN, GEORGE A.
 JURGENS, HAROLD E.
 JUSTICE, RICHARD W.

K

KAEMMERLING, W.
 KAHLMEIER, LEO H.
 KAHN, ALFRED R.
 KAHN, ROBERT H.
 KALH, W. E.
 KALFAIN, EDWARD
 KALMAN, HERBERT S.
 KALNIN, AUGUST
 KANE, ANN
 KANE, AUDREY L.
 KANE, HARRY T.

1939-1940 EMPLOYEES (Continued)

KANGLEY, WILFORD F.
 KAPLAN, RAE
 KAPONAT, FLORENCE M.
 KARR, DORIS K.
 KASOWITZ, HARRY
 KAST, ANNA E.
 KASTEN, FRED
 KATZMA, JOAN
 KAUFMAN, JOHN O.
 KAUFMANN, BLANCHE S.
 KAUFMANN, ROBERT D.
 KAVANAGH, INEZ
 KAY, ALICE
 KAY, HENRY F.
 KAYS, MERL
 KEANE, IMELDA
 KEANE, RUTH ELLEN
 KEARNS, M. H.
 KEATINGE, MAJOR O. J.
 KEATON, RUTH
 KECK, J. H.
 KEEFE, DON
 KEELER, ELOISE
 KEENAN, HUGH
 KEENEY, GEORGE E.
 KEENEY, WHIT
 KEIM, BEVERLEY
 KEITH, PAUL
 KELLEHER, BART D.
 KELLEHER, CHARLES S.
 KELLEHER, F. J.
 KELLEHER, THERESA C.
 KELLY, ALFRED E.
 KELLY, ALICE
 KELLY, CHARLES H.
 KELLY, FLORENCE M.
 KELLY, GLYTA P.
 KELLY, JOHN
 KELLY, MATHERINE
 KELLY, THERESA A.
 KELLY, THOMAS F.
 KELT, DOUGLAS
 KEMBLE, W.
 KEMP, MARGARET E.
 KENDRYX, CARL F.
 KENEALY, ADELINE
 KENNEDY, ANDREW
 KENNEDY, DUKE
 KENNEDY, ERNESTINE
 KENNEDY, FRANK J.
 KENNEDY, JOSPEH A. JR.
 KENNEDY, KENNETH
 KENNEDY, MAURICE
 KENNEDY, PAT
 KENNEDY, PAULA M.
 KENNEDY, PHIL J.
 KENNETH, CLARK
 KENNY, H.
 KENNY, FLORENCE
 KENSDALE, HAVLON
 KENT, KARL
 KERFOOT, L. A.
 KERN, EUGENE F., JR.
 KERN, MYRON
 KERNER, NANCY
 KERPAN, RALPH
 KERR, E. M.
 KERR, GEORGE R.
 KERR, L. G.
 KERR, RALPH N.
 KERR, WILLIAM L.
 KERRIGAN, BERT
 KERRIGAN, BILL
 KERRIGAN, ESTHER
 KERRIGAN, JACK
 KERSCHER, JACK
 KERTELL, A. T.
 KETCHAM, A. R., JR.
 KEVIE, LESTER
 KEVIE, MELVIN
 KIDDER, GEORGIA
 KIDNEY, FRANCES

KIDNEY, JOHN G.
 KIDWELL, J. MERVYN
 KIERMAN, CLARENCE E.
 KIESER, CHARLES W.
 KILIAN, RAMONA IRENE
 KILLIAN, DOLORES MAE
 KILLION, B. F.
 KILTON, RUSSELL
 KIMBALL, ELLIS
 KIMBALL, ROBERT W.
 KIMBERLIN, RICHARD L.
 KIMBROUGH, J. W.
 KING, C. R.
 KING, ERVA SKINNER
 KING, EVELYN
 KING, GERTRUDE A.
 KING, HARRY H.
 KING, IRIS ANN
 KING, STANLEY C.
 KING, VAN W.
 KING, WESLEY E.
 KINGSFORD, LESLIE
 KINGSFORD, L. A.
 KINNEAR, C.
 KINNEY, H. F.
 KIRBY, DORIS
 KIRKENDALL, V. L.
 KIRKWOOD, JACK
 KISSEL, JOSEPH R.
 KITCHEN, G. N.
 KITTS, ELISABETH
 KLANG, HARRY
 KLEIN, CHAS. FRANCIS
 KLINIEKI, PATRICIA M.
 KLING, NORMAN A.
 KLOCK, JOHN L.
 KLOPP, HENRY THEO.
 KNABLE, ROSE B.
 KNEISS, GILBERT H.
 KNIGHT, BETTY JEANNE
 KNIGHT, IRENE
 KNIGHT, NICK
 KNIGHT, R. D.
 KNOWLES, S. L.
 KNOPH, HARRY J.
 KNOWLTON, FRED C.
 KNOWLTON, ORIN H.
 KNOX, FRANK R.
 KOCH, AVISON F.
 KOCH, HARLEY
 KOCH, MARIA
 KOCH, MARIANNA
 KOCHAN, STANLEY S.
 KOBERLE, RUTH
 KOENIG, RUTH C.
 KOETITZ, K. F.
 KOHARITS, JOSEPH
 KOHNKE, F. C.
 KONIGSBERG, DR. J.
 KONKOL, A. J.
 KOORSONER, CHRIS
 KORENIAN, JOHN
 KORENS, BERNADINE M.
 KORTICK, ABE
 KOSTER, MERVYN L.
 KORTICK, YVONNE
 KOULORES, DONNA M.
 KOUMARIAN, VIVIAN
 KOWALSKI, LEON
 KRAHN, KARL
 KRAMER, PAUL
 KRAUSE, HARRY
 KRESS, VICTOR C.
 KRETCHMER, PAUL
 KRIEDT, DAVID
 KRILL, F. ADON
 KROH, LESLIE M.
 KRON, LLOYD A.
 KROW, BERNARD
 KROW, MORRIS
 KRUG, LILY
 KRUSE, LAWRENCE

KRUSE, LEROY H.
 KRUTMEYER, A. A.
 KUBICEK, FRED
 KUBISCHEK, PAUL
 KUEHNE, CHARLES
 KUEHNE, VIOLA
 KUHLMAN, C. L.
 KUSAK, KATHRYNE
 KUSHNICK, CLYDE M.

L

LA BARGE, VINCENT JR.
 LA BERGE, BERNADETTE
 LABERRIQUE, ANTOINE
 LABOUNTY, AL
 LACEY, JOSEPH P.
 LACHMAN, ARTHUR
 LACHMAN, RICHARD H.
 LADDIS, HOWARD
 LADEN, GEORGE C.
 LAFRANDRE, JOHN R.
 LAGES, ANITA EMILY
 LA HAYE, EUGENE B.
 LA KRAPES, ELVINA
 LA KRAPES, M. H.
 LAMB, A. H.
 LAMBERT, PIERRE A.
 LAMBERT, RENE
 LAMBERTON, BETTY
 LAMDOAN, LEONARD K.
 LAMMERS, WAYNE
 LAMMON, GEORGE I.
 LAMOREAUX, THOS. L.
 LAMPKIN, ARTHUR W.
 LANA, WILLIAM M. JR.
 LANCASTER, JOHN S.
 LANDAU, ARTHUR J.
 LANDRUS, ELSIE MARIE
 LANDSBOROUGH, L. B.
 LANDUCCI, GIULIO
 LANE, FRANK
 LANE, HELEN L.
 LANE, HERBERT
 LANE, LAWRENCE R.
 LANE, W. H.
 LANE, WINIFRED M.
 LANG, DONALD
 LANG, RAY JR.
 LANGER, FELIX
 LANGERT, ELI D.
 LANGHELDT, ROSEMARY
 LANGMAID, ELMER
 LANKFORD, DECIL
 LANNING, JACK L.
 LAPHAM, GRACE K.
 LAPURI, MARGE
 LA PLACE, EMILE
 LAREW, ALTER F.
 LARKE, GILROY
 LARSON, ELMER J.
 LARSON, HELEN MAE
 LARSON, RUSSELL E.
 LA RUE, RICHARD
 LA RUE, TRAVERS
 LASATER, RAYMOND C.
 LASATER, GEORGE J. JR.
 LASDIN, CHRISTINE
 LASKER, BRUNO
 LATHLEAU, GERTRUDE
 LAUENSTEIN, ROBERT F.
 LAUGENSEN, ROY M.
 LA VALLEE, EMERY A.
 LA VALLE, H.
 LAVETTE, DENZIE
 LAWLOR, T. J.
 LAWRENCE, H. W.
 LAWRENCE, JAMES
 LAWRENCE, JOYCE
 LAWRENCE, PAUL JOHN
 LAURENZI, ALICE
 LEACH, BARBARA W.

1939-1940 EMPLOYEES (Continued)

LEACHMAN, LOUIS P.
 LEATHERMAN, EDRIS
 LE BARDON, PAUL
 LE BAS, HARRY E.
 LE CLERE, JAMES E.
 LEDDEN, JAMES A.
 LEE, ALLEN E.
 LEE, ANTENDOR E.
 LEE, BRUCE
 LEE, CHARLES H., JR.
 LEE, G. L.
 LEE, IRMA
 LEE, J. G.
 LEE, LILLIE LEW
 LEE, MABEL
 LEE, RICHARD A. JR.
 LEE, ROSE
 LEE, W.
 LEE, W. H.
 LEEDY, ARLIE LEROY
 LEENDERSTEN, HOWARD
 LEEPER, JEAN
 LEES, ALBERT E.
 LE FEAVER, JAMES H.
 LEFFLER, AL
 LE FOR, GUS
 LEGG, B. S.
 LEGG, LEWIS S.
 LEGGE, HERBERT WM.
 LE GLACIE, LED
 LEHAN, EDWARD
 LEHANE, LOUIS F.
 LEHMAN, CHARLES D.
 LEHMAN, MILTON
 LEITH, JOHN B.
 LELAND, WM. E.
 LENHART, HOLMAN O.
 LENHART, JOS. EDWIN
 LENHART, WILLIAM F.
 LEON, RUTH F.
 LEONARD, EDDIE J.
 LEONARD, DAVID J.
 LEONARD, HARRY
 LEONARD, JOHN B.
 LEONARD, RAY A.
 LEONARD, WILLIAM B.
 LEONG, BERTRAM
 LEONG, EVAN
 LESLIE, ALBERT H.
 LESSER, RUTH M.
 LEUSCHNER, ELIZABETH
 LEVANT, GENE E.
 LEVENSAUER, JUOSDN
 LEVIN, LILLIAN
 LEVITT, CHARLES
 LEVY, BERTHA
 LEVY, BEVERLY E.
 LEW, WING KEATH
 LEWIS, CAROLYN JANE
 LEWIS, CHARLES J.
 LEWIS, CLAYTON
 LEWIS, DAVID
 LEWIS, EDWARD
 LEWIS, JOHN B.
 LEWIS, J. SIDNEY
 LEWIS, JERRY
 LEWIS, LESLIE
 LEWIS, MARGO
 LEWIS, MELVIN G.
 LEWIS, RAY
 LEWIS, ROBERT R.
 L'HEUREUX, RAYMOND C.
 LHUILLIER, E. A.
 LIBBY, KATHERINE E.
 LIEBES, DOROTHY W.
 LIEBIG, HERBERT
 LIEDTKE, ARTHUR
 LILLICO, ADRIENNE
 LIM, MAMIE
 LIMON, MARIE A.
 LINDQUIST, CARL A.
 LING, HONG
 LINGENFELTER, CLIFFORD
 LINK, G. E.
 LINK, MARJORIE
 LINKLETTER, ARTHUR
 LINN, F. F.
 LINNANE, KENNETH J.
 LINTNER, ROGER S.
 LIPPI, LOUIS G.
 LIPSETT, JOAN M.
 LIPSCOMB, A. T.
 LISK, WALTER
 LISKEY, L. W.
 LISSER, ALAN C.
 LISSNER, LOUIS L.
 LITHGAN, JACK
 LITTLE, GEO.
 LITTLE, JACK
 LITTLE, WILLIAM
 LIVINGSTONE, BOB
 LIVINGSTON, EUGENIA
 LLOYD, MILDRED
 LLOYD, ROBERT E.
 LLOYD, RUTH V.
 LLOYD, W. E.
 LDAN, FOD
 LOBLEY, WM.
 LOBSIEN, JULIEN
 LOCH, HARRY C.
 LOCKHART, GEO. W.
 LOCKWOOD, HOWARD F.
 LOCKWOOD, R. H.
 LDDIGIANI, JDE
 LDEFFLER, ERWIN S.
 LOFTUS, W. T.
 LOGAN, CONSTANCE
 LOGAN, FRED J.
 LODGE, HELEN
 LONG, ERNEST E.
 LONG, EVALINE
 LONG, LUTHER E.
 LONGD, JULE
 LONGUY, ALBERT
 LORD, FRANK
 LORD, HARRY
 LORD, HUBERT P.
 LORD, BERT
 LORD, D. M.
 LORIMER, C. G.
 LORIMER, RDSA
 LDRING, LESLIE
 LDSCHER, GEORGE
 LOTMAN, GERTRUDE
 LOUCHARD, ALFRED H.
 LDUODN, RICHARD H.
 GIVEN, LOUISE
 LOVE, ADA
 LOVENS, WILLARD
 LOVERA, JAMES
 LOWE, PARDEE
 LOWE, REX
 LDWEN, MAX
 LDWRIE, JOE
 LDWRY, MALCOM G.
 LDY, MAXINE
 LUBBOCK, BEATRICE
 LUBBECK, PAULA
 LUEBKEMAN, ALFRED E.
 LUCAS, FRED GEORGE JR.
 LUCAS, JOHN F.
 LUCCHESI, DIND
 LUHMAN, ARTHUR
 LUHMAN, GERTRUDE
 LUNARD, CHARLES
 LUND, RODNEY W.
 LUNDBORG, INEZ
 LUTICH, NORMAN
 LUXINGER, C.
 LUTZ, L. A.
 LYDICK, LAWRENCE T.
 LYFORD, JOYCE K.
 LYMAN, JACK
 LYMAN, R. F. JR.
 LYNCH, GEO. ALBERT
 LYNCH, DDRIS
 LYNCH, JAMES T.
 LYNCH, MARY S.
 LYNCH, NORA A.
 LYNCH, ROSE
 LYONS, FRANCES
 LYONS, MARGARET A.
 LYONS, MARGENE
 LYTTLE, LELA F.
 LYKINS, LEE T.

M

MAASS, ALVIN F.
 MAAS, R. P.
 MCCARTNEY, FELTON E.
 MACAULAY, JACK L.
 MACCROD, EMMA
 MACDONALD, CLYDE L.
 MACDONALD, COLLIER
 MACDONALD, D. S.
 MACDONALD, EDWIN
 MACDONALD, EVELYN
 MACDONALD, F. R.
 MACDONALD, MILDRED B.
 MACDONALD, MARGARET C.
 MACDONALD, R. D.
 MACDONALD, WILLIAM
 MAC DONNELL, HUGH
 MAC ELWEE, K. F.
 MAC GOWAN, FREDERICK
 MACHI, ROSE A.
 MACK, MARIE
 MACK, SAM E. JR.
 MACKENZIE, MARSHALL
 MACKIE, JAMES D.
 MACKIN, SIDNEY R.
 MACGIBBONEY, E. L.
 MACLAFFERTY, J. H.
 MACMILLAN, VICTORIA
 MACWAY, E.
 MACWHINNEY, L. E.
 MADDOX, EDGAR W.
 MADERIA, PHIL J.
 MADISON, FLETCHER R.
 MADSEN, FRANK
 MADSEN, ROLAND H.
 MAGER, ELMER F.
 MAGGIORA, JOSEPHINE
 MAGILL, BERNARD R.
 MAGILL, GLADYS
 MAGLID, JOE S.
 MAHER, FRANK
 MAHL, KENNETH A.
 MAHONEY, BUD
 MAHONEY, CHARLES
 MAHONEY, DOMINA
 MAHONEY, HAROLD F.
 MAHONEY, JAMES LEE
 MAHONEY, WILLIAM C.
 MAISLER, MITCHELL
 MALIN, KENNETH B.
 MALKIN, LILLIAN
 MALLEN, MARGARET E.
 MALLIARAS, THOMAS
 MALLON, CARMEN
 MALDFF, ROBERT
 MALONE, H. E.
 MALONE, PEGGY
 MALONEY, A. E.
 MALONEY, D. K.
 MALONEY, DOROTHY
 MALONEY, ROSE
 MALONEY, RALPH P.
 MALSBARY, WM. J.
 MALTBY, KATHLEEN
 HAMLOCK, JOSEPH
 MANCINI, ANTONIO
 MANEGGIE, JOE
 MANGAN, A. C.
 MANHEM, HENRY

1939-1940 EMPLOYEES (Continued)

MANION, ALBERT
 MANION, JOHN J. JR.
 MANLEY, VERA L.
 MANN, CLARENCE E.
 MANN, EDWARD
 MANN, L. A.
 MANN, ROBERT T.
 MANNING, PATRICIA E.
 MANNON, RALPH J.
 MANSERGH, JACK
 MANSFIELD, BERTHA
 MANUCK, TENSIE
 MANUS, L.
 MANZER, JASON B.
 MARANO, MARIE J.
 MARBLE, L.
 MARCHAIS, GEO.
 MARCHAND, HENRY L.
 MARCUS, MADISON
 MARDEL, CHARLES M.
 MAREK, JOE
 MARETTA, W. J.
 MARGETTS, RUTH
 MARIANI, THEO.
 MARK, FLORENCE
 MARK, PAUL
 MARKERT, CHARLES
 MARKHAM, MARY HELEN
 MARKLE, BRUCE
 MARKS, LARRY H. JR.
 MARKS, J. L.
 MARKUSE, HOWARD R.
 MARLAND, R.
 MARDNEY, R. A.
 MARQUARD, RUDY
 MARQUIS, KATHLEEN
 MARR, WILLIAM LEE
 MARRE, ALPHONSE
 MARRIOTT, DON C.
 MARSDEN, MARTHA
 MARSH, ALBERTA H.
 MARSH, DAVID G.
 MARSH, DON D.
 MARSHALL, J. M.
 MARSHALL, DEWITT T.
 MARSHALL, EVELYN A.
 MARSHALL, H. WALDON
 MARTIEL, DIXIE J.
 MARTIN, A. C.
 MARTIN, FRANK E.
 MARTIN, CHAS. F. JR.
 MARTIN, FRANK E.
 MARTIN, H. O.
 MARTIN, JEANNE
 MARTIN, MARY ALICE
 MARTIN, NEIL
 MARTIN, ROY
 MARTIN, R. V.
 MARTIN, WM. E. JR.
 MARTINA, PAUL
 MARTINDALE, MAX
 MARTINE, MURIEL
 MARTY, ED
 MARX, PHILLIP
 MASHIKOFF, VICTOR
 MASOERO, HENRY
 MASON, GEO. H.
 MASONIK, ISAM
 MASSACAR, CHARLES
 MASSEE, DON L.
 MASSEY, EVELYN L.
 MASSEY, WILLIAM
 MASSIE, A. D.
 MASTERS, JAMES N.
 MASTERS, M. D.
 MASTERSON, ALICE
 MATHER, RUTH E.
 MATHIAS, PHILIP
 MATLOCK, PARKER
 MATTESON, MORRIS
 MATTHEWS, ELSIE
 MATTHEWS, DUKE
 MATTHEWS, IRENE
 MAURER, E. N.
 MAXAM, LEONARD L.
 MAXWELL, EVELYN
 MAXWELL, J. EVANS
 MAXWELL, JEANNE
 MAXWELL, RALPH
 MAXWELL, RAY
 MAY, GEORGE S.
 MAY, JACK B.
 MAYAR, JULIAN
 MAYFIELD, B. W.
 MAYFIELD, DOROTHY
 MAYFIELD, ETHEL G.
 MAYFIELD, MAJOR E.
 MAYNARD, BARBARA
 MAYO, JOHN J.
 MAYO, MELIO M.
 MAYOSKY, J. L.
 MAZEAU, JOSEPH
 MAZEN, WALTER
 McALLISTER, HUGH C.
 MAZEN, DONALD Z.
 McBRIDE, JAMES A.
 McCABE, FRANCIS
 McCABE, MAE
 McCAFFREY, JOSEPH F.
 McCAFFREY, JAMES L.
 McCALL, ALBERTA J.
 McCANLIES, PRESTON H.
 McCANN, CAMILLE
 McCANN, EARL
 McCANN, JIM
 McCANN, ROBERT J.
 McCANN, TED
 McCARTHY, DALTON
 McCARTHY, EARLEEN R.
 McCARTHY, EDWARD J.
 McCARTHY, ELEANORE
 McCARTHY, ELIZABETH
 McCARTHY, JOHN R.
 McCARTY, LORING
 McCARTHY, ROBERT
 McCARTHY, TOM
 McCARTHY, MARYALICE
 McCAULEY, HARRY W.
 McCAW, HERBERT L.
 McCHRYSAL, ARTHUR J.
 McCHRYSAL, RICHARD
 McCLELLAN, HUGH
 McCGLISH, STANTON
 McCLOY, DR. NEIL P.
 McCLORE, WM. J.
 McCOLGAN, DR. PHA
 McCOLLISTER, ALFRED A.
 McCOLLUM, FARRELL A.
 McCOLLUM, H.
 McCODDNEILL, FRANK H.
 McCODDNEILL, JOHN W.
 McCORD, HELEN L.
 McCORMAC, BERNICE
 McCORMAC, PAUL A.
 McCORMICK, JAMES
 McCORMICK, JACK H.
 McCORMICK, JAMES W.
 McCORMICK, SHIRL L.
 McCOURTNEY, ALFRED
 MCCREADY, GILBERT M.
 McCROREY, HOWARD
 McCULLOUGH, JESSE W.
 McCUE, CLAUDE
 MCCRYSTLE, ALPHA
 McCULLOUGH, J. W.
 MCCRANIE, MOLLY
 McDERMOTT, EDWARD J.
 McDEVITT, BARNEY
 McDEVITT, HARRY F.
 McDEVITT, MARY
 McDONALD, EDWARD A.
 McDONALD, GERTRUDE
 McDONALD, HARRY
 McDONALD, M. C.
 McDONAUGH, HENRY
 McDONAUGH, RICHARD
 McDONNELL, JOSEPH A.
 McDONOUGH, MARK J.
 McDOUGLE, FLOYD
 McEACHIN, JOE
 McELHENY, THOMAS J.
 McELVENNY, BEATRICE
 McENTEE, GAILA
 McENTEE, THOMAS
 McENTIRE, GEO. W.
 McEWING, ROBERT L.
 McFARLAND, JAMES R.
 McFARLAND, JOSEPH
 McFEELY, ALFRED R.
 McGARRY, CATHERINE E.
 MCGAVRAN, G. E.
 MCGEE, ROBERT J.
 MCGILLAN, THOS.
 MCGINN, WALTER L.
 MCGINNITY, DOROTHY J.
 MCGINTY, JAMES B.
 MCGLOTHLIN, MARIE
 MCGLYNN, LEO J.
 MCGOVERN, WM. M.
 McGRATH, ROBT.
 MCGUINNESS, DR. J. S.
 MCGUIRE, EARL
 MCGUIRE, JOHN
 MCGUIRE, MICKEY
 MCGURK, C. W.
 McINERNEY, FRANCES
 MCINNIS, NORMAN
 MCINTOSH, JAMES
 MCINTOSH, RUSSELL W.
 MCINTOSH, WALLACE E.
 MCINTYRE, GORDON
 McIVER, GWEN
 McIVER, J. R.
 MCKANNAY, JACK
 MCKAY, DAVID J.
 MCKAY, FRANK
 MCKAY, JAMES
 MCKAY, JAMES M.
 MCKAY, MARGARET R.
 MCKAY, RUTH
 MCKEE, DONALD
 MCKEE, GEORGE HENRY
 MCKEE, MARY KATHERINE
 MCKELLIPS, D. O.
 MCKENNEY, PATRICIA
 MCKEEN, PAULINE
 MCKEUGH, MERVIN D.
 MCKIDDY, DEBIL
 MCKILL, CHARLES
 MCKIMMEY, MABEL M.
 MCKINNEY, RUSSELL R.
 MCKINLEY, ALLAYNE
 McLAUGHLIN, RUTH
 McLAUGHLIN, WALTER J.
 McLAUGHLIN, WILELLA R.
 McLEAN, SCOTT
 McLELLAN, A. B.
 McLEDD, HARRY R. C.
 McLENDRE, A. C.
 McMAHON, EVA
 McMAHON, MARY
 McMAKIN, MYRTLE
 McMULLIN, HOWARD
 McMAINS, BURCHELL R.
 McMILLIAN, M. D.
 McMILLAN, ROBERT
 McMURRAY, HELEN
 McNAIR, LELA JOYCE
 McNALLY, IRIS
 McNAMARA, JOHN A.
 McNEILL, DONALD
 McNEIL, JAMES R. JR.
 McNICOL, CHAS. R.
 McNINCH, E. K.
 MCPHAIL, RUTH

1939-1940 EMPLOYEES (Continued)

MCPHEETERS, VIRGINIA
 MCQUEEN, ARTHUR J.
 MCRAE, MELVIN J.
 MCSHANE, JAMES E.
 MCSWEEN, JOS. M.
 MCSWEEN, MAX J.
 MCTAVISH, HAROLD C.
 MEAD, FLORENCE
 MEADE, BARBARA
 MEADE, MARY RUTH
 MEADE, WILLIAM A.
 MEADER, KATHRYN A.
 MEAGHER, THOMASINE
 MEDALIE, ANN
 MEDEIROS, HENRY
 MEEHAN, LOUIS
 MEEK, J. F.
 MEISEL, NORMAN
 MELANSON, WILLIAM
 MELENDEZ, GILBERT
 MELETIS, MADELINE
 MELNICOE, SAMUEL A.
 MELROSE, CLAIRE H.
 MELVIN, GEORGE C.
 MELVIN, ROBERT C.
 MENDELSON, JESSE
 MENDOZA, FRANK
 MENIST, ROBERT
 MENGULA, LAWRENCE
 MERDER, EDWIN W.
 MEREDITY, ELIZABETH A.
 MERRELL, WILLIAM E.
 MERRICK, RUTH
 MERRILL, PETER A.
 MERRILL, T. STEPHEN
 MERRILL, VIRGINIA
 MERRIMAN, FRANK
 MERRIN, ROBERT E.
 MERRITT, GEORGE W.
 MERIZ, EMILIE
 MESETH, BERNARD
 MESSINGER, MARIE
 METTLER, FRED
 METAXAS, JACK
 MEW, GEORGE BING
 MEW, HENRY GING
 MEYER, B. C.
 MEYER, CARL F.
 MEYER, FENTON R.
 MEYER, GEORGE
 MEYER, LAMBERT M.
 MEYERS, MERLE
 MEYERS, HIRAM WM.
 MEYERS, WALLACE J.
 MEYERS, WALTER E.
 MICHAEL, GLADYS V.
 MICHEL, CHARLOTTE V.
 MICHEL, W. E.
 MICHAELSON, HARRY M.
 MIDDLESWORTH, J. P.
 MIDDLETON, ROBERT A.
 MIDGLEY, MARJORIE
 MIHELICH, STEPHEN
 MIKEL, ROSSITER
 MIKESELL, LELAND C.
 MILANI, ANNIBALE F.
 MILBOURNE, ARCHIE
 MILES, M. M.
 MILHOLLAND, STANLEY
 MILITANO, JOHN T.
 MILLER, BARLOW B.
 MILLER, DAVE
 MILLER, DICK
 MILLER, DOUGLAS F.
 MILLER, EDNA MAE
 MILLER, EUGENE J.
 MILLER, EVELYN
 MILLER, FRANK J.
 MILLER, FRANK L.
 MILLER, GEORGE
 MILLER, GEORGE P.
 MILLER, HARRY
 MILLER, H. E.
 MILLER, JOHN P.
 MILLER, L. B.
 MILLER, MARGUERITE C.
 MILLER, O. W.
 MILLER, PAUL
 MILLER, SHIRLEY
 MILLER, SIBYL
 MILLER, STANLEY
 MILLER, STEPHEN
 MILLER, STEVE J.
 MILLER, THOMAS
 MILLER, WESLEY C.
 MILLER, YVONNE N.
 MILLER, WALTER
 MILLIKEN, ARTHUR W.
 MILLIKEN, GEO. ROBT.
 MILLS, BILL
 MILLS, EDOUARD R.
 MILLS, HOWARD
 MILTON, A.
 MINGES, J. R.
 MINOR, B. B. JR.
 MINIHAN, JOHN F.
 MINOR, JACK WEBB
 MINOR, JOE
 MINTURN, MARTHA
 MINZEY, AUGUSTA
 MIRABELLA, GEO. C.
 MISKEL, FRANK
 MISNER, ROBERT
 MITCHELL, A. L.
 MITCHELL, C. L.
 MITCHELL, FRANK B.
 MITCHELL, H. W.
 MITCHELL, LUCIEN
 MITCHELL, MICHAEL
 MITCHELL, MCWATT
 MISNER, ROBT. W.
 MITCHELL, NORMA
 MITCHELL, RALPH F.
 MITCHELL, RAYMOND A.
 MITCHELL, W. J.
 MOALE, JOHN FOSTER
 MDEBUS, WM.
 MOFFATT, H. W.
 MDHL, VICTOR
 MDLITOR, JOHN
 MOLKENBUHR, CHAS. L.
 MONAGHAN, GEO. D.
 MONAHAN, KENNETH J.
 MONAHAN, W. W.
 MONETTA, DOROTHY J.
 MONETTE, SYLVIA
 MONEY, WM. THOMAS
 MONGON, IRENE
 MONKS, GEORGE R.
 MONRDE, R.
 MONRDE, STEPHEN C.
 MONTANARI, D.
 MONTHEITH, T. F.
 MONTENEGRO, R.
 MONTGOMERY, DEWITT
 MONTGOMERY, NOMA
 MONTGOMERY, ROBERT
 MOODY, HARRY W.
 MOORE, BUD C.
 MORAN, DOROTHY
 MOORE, ELLEN
 MOORE, EUGENE
 MOORE, DR. J. M.
 MOORE, JUNE DALE
 MOORE, MARGARET
 MOORE, MARGARET E.
 MOORE, MIRIAM JANE
 MORAN, THOMAS P.
 MOORE, W. R.
 MOOSE, CLAUDE C.
 MOOSER, GEORGE
 MOOSER, HATTIE
 MOQUIN, A. J.
 MORALES, ALBERT
 MORALES, GEORGE
 MORAN, GEORGE
 MORAN, JOS. M.
 MORAN, T. P.
 MORAN, THOMAS W.
 MOREHOUSE, BILL
 MOREHOUSE, G. G.
 MORENO, CHESTER A.
 MORENO, JOSEPH
 MORGAN, JACK
 MORGAN, KATHERINE
 MORK, SANDER
 MORELY, GRACE M.
 MORRELL, FORD S.
 MORRICE, FRANCES
 MORRICE, MARJORIE
 MORRIS, AL
 MORRIS, LARSEN J.
 MORRIS, NELLIE M.
 MORRIS, STANLEY S.
 MORRIS, TIM
 MORRISON, ELDEANA
 MORROW, MARIAN K.
 MORSE, RALPH
 MORSE, WILLARD A.
 MORSS, F. B.
 MORTENSEN, CARL J.
 MORTIMER, GEO. S.
 MORTIMER, WM. B.
 MORTIMER, WILLIAM
 MORTON, E. L.
 MORTON, VIRGIL
 MOSELY, ISABELLE L.
 MOSHER, CHARLES R.
 MOSIAS, LEONARD S.
 MOSS, ELVA JANE
 MOUBER, SEYMOUR
 MOUTHRUP
 MOUNT, ERNEST
 MOUNTAIN, ROBT. C.
 MOWRY, ELDA
 MOWRY, EDITH
 MOWRY, ROBT. S.
 MOXCHAN, TOMMY
 MOY, CLARENCE
 MOYER, WILLIAM
 MOYLES, JACK
 MOYNE, RUTH HEDWIG
 MUEHLER, R. J.
 MUELLER, LOUIS K.
 MUELLER, MARTIN
 MUHLFELDER, FRANCES
 MUIR, ANDREW L.
 MULDOWN, RITA F.
 MULHOLLAND, E. R.
 MULKEY, BUREL
 MULLALY, LEO F.
 MULLANE, EUGENE W.
 MULLERBROUGH, G. A.
 MULLER, A. L.
 MULLER, FRIEDA A.
 MULLER, LEONARD A.
 MULLETT, LESLIE F.
 MULLIGAN, A.
 MULLOW, F. G.
 MULQUEENEY, LOIS E.
 MUNRO, HERBERT H.
 MUNSON, JACKSON F.
 MURGITTROYD, R. R.
 MURPHY, FRANCES I.
 MURPHY, JOHN
 MURPHY, J. A.
 MURPHY, LEO
 MURPHY, LEO W.
 MURPHY, MARIE
 MURPHY, RUSSELL C. H.
 MURPHY, T. R. JR.
 MURPHY, VIRGINIA
 MURRAY, J. R.
 MURRAY, JACOB BEAN
 MURRAY, RALPH

1939-1940 EMPLOYEES (Continued)

MUSSER, HELEN I.
MUSSO, EUGENE
MYATT, JAMES S.
MYGRANT, ROBERT

N

NAIBURG, MEYER
NANCE, BILL
NAPIER, DEAN K.
NASH, JOHN C.
NASH, MANLEY K.
NAVRATIL, MARY
NEDDVICH
NEELANDS, WM.
NEELY, DORIS ANN
NEELY, R. T.
NEGLEY, DENONE
NEIBAUR, DICK
NELLIS, WALTER G.
NELSEN, ALEXANDRA
NELSON, A. A.
NELSON, BETTY
NELSON, CHARLES H.
NELSON, C. W.
NELSON, FRANK A.
NELSON, GUSTAVE
NELSON, HELEN S.
NELSON, HERMAN G.
NELSON, LEONARD
NEMETH, S. A.
NETTLE, BENJAMIN E.
NEUHAUS, EUGENE JR.
NEWMANN, R. H.
NEUSTADT, MORRIS
NEWBY, CHAS. E.
NEWBY, CHAS. E.
NEWELL, ALLAN R.
NEWHALL, JAMES W.
NEWLAND, GUY E.
NEWLANDS, JAMES G.
NEWMAN, ARLENE
NEWMAN, BARBARA D.
NEWMAN, CHARLES H.
NEWMAN, DAVID
NEWMAN, GLADYS
NEWMAN, J.
NEWMAN, SAM
NEWMAN, VINCENT A.
NEWMAN, WALTER
NEWTON, E. A.
NEWTON, EVELYN
NEWTON, PEGGY
NICHOLAY, PAUL
NICHOLS, JAMES
NICHOLS, LUTHER JR.
NICHOLS, RICHARD E.
NICHOLS, R. E.
NICHOLSON, DONALD
NICHOLSON, J. F.
NICKERSON, CHAS. L.
NICKERSON, H.
NICOLAI, ED
NIELSEN, ELSIE
NIELSEN, ERICH
NIELSEN, GERDA
NIELSEN, JOHN W.
NIELSEN, ROBERT
NIENDORFF, ARTHUR S.
NIHL, FRANK M.
NISKE, EDWARD G.
NISKE, VIVIAN
NIVENS, OTHA O.
NIX, E. D.
NIXON, EDNA J.
NOBLE, CHESTER F.
NODMANN, ADELE M.
NOEL, WILLIAM
NOFREY, CLARENCE E.
NOLAN, WEBSTER K.
NOLAND, FRED A.
NOLL, MARGARET

NOONA, RICHARD F.
NOONAN, W. J.
NORDEN, DON
NORGAARD, ALMA M.
NORMAN, RUBY
NORRIS, JERRY F.
NORTH, CHAS. H.
NORTH, JOHN M.
NORTHLEY, GED.
NORTON, JACK E.
NORTON, ROY
NORWOOD, VIRGINIA
NOVITZKY, FRANK
NOWELL, HOWARD
NOYES, JOHN M.
NUGENT, JUNE M.

O

OBER, FOREST E.
O'BRIEN, AGNES
O'BRIEN, BETTY JO
O'BRIEN BERNICE M.
O'BRIEN, ETHEL
O'BRIEN, GEMMA
O'BRIEN, G. M.
O'BRIEN, MICHAEL
O'BRIEN, PATRICIA H.
OCHS, JEAN
O'CONNOR, BERNARD J.
O'CONNOR, CONSTANCE
O'CONNOR, R. F.
O'DEA, WILLIAM
ODENTHAL, MARIE
O'DONNELL, CORRINE
O'DONNELL, EDWARD
O'DONNELL, MARIE
O'DONNELL, STAFFORD
O'DOWD, MAYE F.
OEHME, A. L.
O'KEEFE, R. F.
O'GARA, GERALD J.
OGDEN, BARBARA G.
OHARA, BERT
O'HARA, BETTY
O'HARA, JOHN F.
O'HARA, RAYMOND
OHERN, MAURICE J.
OHLEMUTZ, ANNE
OHLIGER, THOMAS W.
OLBERG, GEORGINA
O'LEARY, ELEANOR F.
O'LEARY, FRANK
O'LEARY, JAMES
OLIVER, DAN
OLIPHANT, R. C.
OLMSTED, B.
OLSEN, CARL
OLSEN, CHARLES H.
OLSEN, SIGNA A.
OLSEN, WALTER A.
OLSON, O. L.
O'NEIL, ANN L.
O'NEIL, J. A.
O'NEIL, JOHN C.
O'NEILL, E. M.
O'NEILL, EVELYN A.
O'NEILL, H. J.
O'NEILL, HARRIETTE
O'NEILL, JOHN J.
O'NEILL, PATRICK
O'NEILL, WILLIAM W.
ONELLION, MINNETTE
ONETO, FRANK
ONETO, MARIE
ONSTOTT, KYLE
OPFERMANN, H. B.
OPPERMAN, RICHARD
ORLANDI, LLOYD J.
ORN, LIDA J.
ORR, JOHN W.
ORSINI, C.

ORSINI, CAESAR
ORTH, CHARLES H.
ORTHMAN, L. T.
ORTON, GLEN
OSBORN, ED
OSBURN, EARL A.
OSBORNE, AVERY H.
OSOFSKY, ABE M.
OSTROM, ROBERTS
OSTROM, OTIS
O'SULLIVAN, JAMES F.
OTAGURO, KAYO
OTIS, LAWRENCE F.
OTTO, AGNES C.
OTTO, RUSSELL H.
OTIS, MARGARET
OTTOLINI, ART
OTTON, HARRY
DUGH, RICHARD R.
OVERLEY, CLYDE H.
OVERTON, WALTON P.
OWEN, DONALD C.
OWENS, ELGIN
OWNES, M. V.
OWSLEY, ZERELDA W.
DWAYANG, HOPP
DXTOT, R. A.

P

PACCIORETTI, ANDY
PACCIORETTI, ANTOINETTE
PAGE, CLAY L.
PAGE, M. A.
PACKARD, EMMY LOU
PACHARD, LEIGHTON K.
PAGE, EDWARD B.
PAINE, C. W.
PAINTER, J. W.
PALM, ARTHUR
PALMER, HORACE
PANELLA, PETER
PANTERA, RENEE
PAQUETTE, J. ALBERT
PARDI, MARVIN J.
PARK, HELEN
PARK, JOHN E.
PARKANS, FERNA H.
PARKER, A. L.
PARKER, BILL
PARKER, D. W.
PARKER, GEORGE F.
PARKER, GEORGE P.
PARKER, JACK
PARKER, PAUL V.
PARKIN, THOMAS R.
PARRY, TERESA
PARRY, WILLARD
PASCHALL, ALFRED
PARSELS, JOHN W.
PARSONS, JAMES W.
PASSERI, PETE
PASTO, EDMUND D.
PATNOE, CHESTER L.
PATNOE, THEO F.
PATRICK, MICHAEL
PATRIDGE, JOHN J.
PATTERSON, A. C.
PATTERSON, C. A.
PATTERSON, QUENTON
PETTERSON, FAYE
PATTON, ROY J.
PAULSON, LOUISE
PAULSON, MARY V.
PAYNE, KENNETH F.
PAYSON, HARRY C.
PEACOCK, CHARLES C.
PEACOCK, DOROTHY X.
PEAK, W. R.
PEARL, MURIEL E.
PEASE, LAURENCE T.
PEARSON, A. S.

1939-1940 EMPLOYEES (Continued)

PEARSON, CHARLES
 PEARSON, H. A.
 PEARSON, HOWARD J.
 PEARSON, PETE
 PEART, ALBERT E.
 PEART, MARY E.
 PEASE, LORAN T.
 PACK, EDWARD F.
 PECK, RAYMOND J.
 PEDERSEN, FRANK
 PEDERSEN, K. V.
 PEDRIN, ADDLPH J.
 PEDRIN, GEORGE P.
 PEERY, BENJAMIN F.
 PEGUILLAN, E. F.
 PEISER, LOUIS H.
 PELL, D. C.
 PELLISSIER, LOUIS
 PENDEVICH, MARY A.
 PENWELL, ETHEL
 PENCOVIC, THEODORE
 PENNELL, ELIZABETH
 PENNINGTON, HENRY M.
 PENNINGTON, W. T.
 PENROSE, MARSDDN
 PERE, FRANK J.
 PEREIRA, J. T.
 PEREZ, FRANK
 PEREZ, OSCAR
 PERKINS, MAC D.
 PERKINS, RICHARD A.
 PERRI, MICHAEL
 PERRY, MAX E.
 PERRY, RICHARD H.
 PERRY, THOMAS W.
 PERSKE, GORDON L.
 PERSON, IRVING
 PERWELLER, NICHOLAS
 PETERS, FRANK R.
 PETERS, JOHN
 PETERSEN, G. W.
 PETERSEN, MARIE
 PETERSEN, PETER A.
 PETERSEN, W. C.
 PETERSON, ALDEN T.
 PETERSON, BRYTE M.
 PETERSON, FRANK
 PETERSON, JOHN P.
 PETERSON, PAULINE J.
 PETERSON, ROBERT C.
 PETERSON, VERN
 PETERSON, W. B.
 PETRIAT, I. TONI
 PETROFF, L.
 PETRUSICH, JOHN
 PETTIJOHN, CECIL A.
 PETTY, WINSTON
 PFAFFENBERGER, R. A.
 PFAUN, EDNA G.
 PFEIFER, STANLEY W.
 PHELAN, EDWARD
 PHELAN, LOUISE M.
 PHELPS, J. R.
 PHELPS, LELAND
 PHILLIPS, FRED
 PHILLIPS, NANCY
 PHILLIPS, WILBUR J.
 PICKERING, M. J.
 PIEPER, JAMES S.
 PIERCE, BROOKS L.
 PIERCE, H. H.
 PIERCE, JENNINGS
 PIERCY, MURIEL
 PIERRE, CHARLES J.
 PIERRE, EMILE A.
 PIERSON, DOROLOU
 PIETRO, CHARLES
 PHILLIPS, W. H.
 PHILLIPS, W. B.
 PHINNEZZ, W. R.
 PIGEDN, W. G.
 PIKE, R. A.

PIKE, ROSCOE W.
 PINAL, BEATRIZ
 PINAL, EUGENIA
 PINCKNEY, ROBERT W.
 PINE, IVAN
 PINGATORE, BEN A.
 PINNELL, PAUL
 PINNED, JEANETTE B.
 PINNER, CAROLINE
 PIPKIN, LYNN
 PIPKIN, PAUL
 PIPKIN, ROBERT L.
 PIPPITONE, FRANK
 PIVER, FLORENCE W.
 PLANK, CHARLES R.
 PLATT, HAROLD R.
 PLATT, WILLIAM B.
 PLUMB, RALPH P.
 PLUMMER, GERTRUDE E.
 PLUMMER, STANLEY F.
 PODESTA, A.
 POFAHL, PAUL E.
 POLLACK, AUGUSTUS
 POLLARD, HAROLD E.
 POLLARD, JAMES J.
 POLLARD, WELDON D.
 POLLARD, W. T.
 POLITT, JOHN A.
 POLDS, CHARLES J.
 POND, NYDIA F.
 PONE, PAUL
 POOL, JOHN H.
 POOL, RUTH
 POODLE, AILEEN
 POOLE, THEODORE K.
 POOLEY, BETTY
 POON, FANNIE
 POORE, PRISCILLA
 POPE, ELNA
 POPE, S. E.
 POPES, ALAN
 POPOFF, ALEXANDER A.
 POPOFF, SARA
 POPPERS, VICTOR
 POROZOFF, NICHOLAS
 PORTER, CLARA
 PORTER, EVANS
 PORTER, HARVEY
 PORTO, FRANK
 POSEY, SARALYNE
 POST, MARJORIE
 POSZ, PAUL
 POTTS, CECIL
 POUNDSTONE, DONALD T.
 POWE, LUCAS A.
 POWELL, RALPH L.
 POWELL, WAYNE J.
 POWER, ALICE
 POWERS, SALLY
 POZORD, IGNATIUS
 PRAGER, ANNA B.
 PRAGER, DELL J.
 PRATER, H. C.
 PRATHER, P. T.
 PRATO, LUCIO
 PRATT, A. J.
 PRATT, CHARLES C.
 PRATT, GEORGE
 PRATT, HERBERT
 PRATT, KYLE
 PRATT, RALPH V.
 PRESCOTT, BOB
 PRESSEY, LYLE B.
 PRETTE, EDMUND J.
 PREVITTE, P.
 PRICE, COLONO
 PRICE, FRANK
 PRICE, LOIS C.
 PRICE, D. F.
 PRINCE, GEORGE E.
 PRINCE, KIRKLAN S.
 PRITCHARD, FRANCIS T.

FRITCHARD, WILLIAM
 PRIVAL, ROBERT
 PROBERT, AYLWIN
 PROCTOR, RUTH
 PRUITT, RILDA
 PUCCINELLI, DOROTHY
 PUENTE, CARMEN M.
 PULLMAN, WALTON G.
 PULVINO, JOSEPH
 PURDY, HELEN C.
 PURSCH, EDWARD A.
 PURVES, ALAN S.

Q

QUAIL, BARBARA J.
 QUANDT, MARIE
 QUANSTROM, R.
 QUANG, LYDIA E.
 QUEY, BETH
 QUIGLEY, R. S.
 QUINLEY, RICHARD
 QUINN, AURILLA M.
 QUINN, JOHN
 QUINN, J. E.
 QUINN, LOUIS
 QUINN, ROBERT E.
 QUINTERO, ROLAND
 QUIRK, JOHN J.
 QUIRK, MARY L.
 QUONG, ELIZABETH

R

RACINE, FRAN
 RADDICK, MARTIN
 RADETICH, JOSEPH P.
 RAE, JOHN
 RAEGENER, GUSSE
 RAFFD, MAXINE J.
 RAHNN, ALBERT
 RAHM, JUNE E.
 RAINVILLE, EMERY M.
 RAIQUEL, P. S.
 RALSTON, LOUISA
 RAMAGE, JACK A.
 RAMSAY, M.
 RAMOS, EMIL
 RAMOS, JUAN
 RAMPOLDI, LOUIS B.
 RAMSAVY, ROBERT L.
 RANDALL, CLINTON
 RANDLES, LYLE M.
 RANKIN, HERBERT E.
 RANSBURG, JOSEPHINE
 RASHALL, BEN I.
 RASLER, S. H.
 RATCLIFFE, IVA MAY
 RATHBUN, EARL H.
 RAUSCH, GEORGE
 RAY, ELVA LOUISE
 RAY, DONALD
 RAY, MABEL
 RAYDEN, ALEX
 RAYMOND, A. J.
 RAYMOND, BERT
 RAYMOND, BETH
 RAYMOND, CAROL
 RAYMOND, H. E.
 RAYNAUD, HERBERT
 RAZOVICH, THOMAS
 REA, W. R.
 READE, CHADWICK
 REAVIS, C. W.
 REAVIS, MILDRED
 REBHOLTZ, JOSEPH C.
 REDFIELD, THELMA
 REDEWILL, FRANCIS H.
 REED, EDWARD R.
 REED, JAMES B.
 REED, JEANETTE
 REED, MELBA

1939-1940 EMPLOYEES (Continued)

REED, WESLEY B.
 REED, WILLARD K.
 REDDY, WILLIAM
 REESE, DAVID E.
 REEVES, MARJORIE E.
 REICHEL, RALPH F.
 RECKENBELL, FRED
 REIDT, W. D.
 REGAN, ANNE E.
 REGAN, WILLIAM E.
 REHERD, R. J.
 REIBIN, SIMEDON S.
 REICHEL, FRANCES
 REID, HELEN C.
 REID, JAMES
 REIDY, JOHN J.
 REILLY, L. F.
 REIMERS, WALTER
 REINDOLLAR, TED
 REINHARDT, BORIS G.
 REINIG, FREDERICK L.
 REININGER, E.
 REINDEHL, DONALD E.
 REISNER, JOHN A.
 REMER, AILEEN
 REMINGTON, MERRILL
 REMY, RITA
 RENFER, WARNER R.
 RENNER, ELIZABETH L.
 RENTON, HARRY W.
 RESH, ANITA PERLEY
 RESHATOFF, PAUL
 REVELINO, J. P.
 REX, ELIZABETH C.
 REXFORD, D. D.
 REXFORD, D. O.
 REYES, BENN R.
 REYES, SARITA
 REYES, T.
 REYNOLDS, JOHN
 REYNOLDS, R.
 REYNOLDS, RUTH S.
 REYNOSA, NIEVES
 RHEA, CLARENCE A.
 RHINE, CECELIA S.
 RHODES, MATT
 RICCI, ALBERT W.
 RICE, LILLIAN
 RICE, MARGARET
 RICE, WALTER E.
 RICH, ELSIE M.
 RICHARDS, ARTHUR
 RICHARDS, GEO. A.
 RICHARDS, L. A.
 RICHARDSON, G. L.
 RICHARDSON, MADGE
 RICHARDSON, S. J.
 RICHEY, D. A.
 RICHMAN, CLAIRE A.
 RICHTER, E. JOHN
 RICKARD, RAY
 RICKETS, WILLIAM
 RICKMAN, RAMONA
 RIDDELL, AL
 RIDINGS, RUBY
 RIEDEL, RUSSELL R.
 RIES, BENEDICT A.
 RIGBY, FRANCES E.
 RIGGS, ROBERT E.
 RIGNEY, BETTYANE
 RIGTRUP, C.
 RILEA, I. M.
 RILEY, J. G.
 RILEY, THOMAS
 RILES, LUTHER C.
 RING, JAMES
 RIOS, BERTHA
 RISINGER, OSCAR L.
 RITENOUR, CHARLES G.
 RIVERA, ART L.
 RIVERS, VERA
 RIVES, KENNETH
 RIXFORD, LORING P.
 RIOACH, JAMES
 ROBB, ROBERT W.
 ROBBINS, JOHN J.
 ROBBINS, JOHN H.
 ROBERTS, ARTHUR J.
 ROBERTS, C. A.
 ROBERTS, EARL T.
 ROBERTS, FLOYD S.
 ROBERTS, JOHN D.
 ROBERTS, J. CLYDE
 ROBERTS, J. H.
 ROBERTS, MARGUERITE
 ROBERTS, MICKEY
 ROBERTS, RICHARD
 ROBERTS, R. E.
 ROBERTS, SIDNEY E.
 ROBERTS, THOMAS L.
 ROBERTS, THORNTON A.
 ROBERTSON, HARRY H.
 ROBINS, ETTA M.
 ROBINSON, CONSTANCE
 ROBINSON, D. C.
 ROBINSON, D. R.
 ROBINSON, H. W.
 ROBINSON, M. A.
 ROBISON, ELSIE A.
 ROCHE, MAY
 ROCHE, JOHN
 ROCHE, WILLIAM
 ROCK, JAMES O.
 ROCKENFIELD, ROBT.
 RODE, JOHN K.
 RODGER, WILLIAM
 RODGERS, DAVIS L.
 RODGERS, JANICE L.
 RODGERS, JOHN
 RODGERS, ROSS
 RODGERS, VERNON P.
 RODRIGO, LETTIE
 RODRIGUEZ, ELEANOR
 RODRIGUEZ, W.
 ROE, LLOYD E.
 ROEDER, MARY V.
 ROESENER, T. M.
 ROESENER, THOMAS
 ROESNER, WALTER J.
 ROGAN, PATRICK
 ROGELL, HAROLD J.
 ROGER, SIDNEY
 ROGERS, BEN J.
 ROGERS, C. C.
 ROGERS, H. R.
 ROGERS, LILLIAN
 ROGERS, MERLE
 ROGERS, RAY C.
 ROGERS, R. E.
 ROHBOCK, C. E.
 ROLFSON, BARBARA J.
 ROLDFSON, O. W.
 ROONEY, J. H.
 ROMANO, DAN
 ROONEY, JOHN H.
 ROONEY, ODETTE
 ROOS, GWEN
 ROPER, MYRTLE
 ROSS, ALLEN
 ROSE, D. L.
 ROSE, HALLIE
 ROSE, JOEL
 ROSEN, PAUL S.
 ROSENBERG, FRED
 ROSENBERG, DAVID B.
 ROSENER, ANN
 ROSENTHAL, ADOLPH
 ROSENTHAL, HYMAN
 ROSENSTEIN, SARAH
 ROSEQUIST, THEO.
 ROSS, ALEXANDER
 ROSS, BYRON
 ROSS, CECIL V.
 ROSS, F. M.
 ROSS, LOIS M.
 ROSS, ROY
 ROSS, ROBERT W.
 ROSS, THOMAS F.
 ROSS-LONERGAN, G.
 ROSSELET, GEORGE A.
 ROTH, JEROLD
 ROTH, VICTOR S.
 ROTHENBERG, MINDELL
 ROTHMAN, SELMA
 ROUNDS, ALLEN J.
 ROUSE, ALLISON
 ROUSH, RUTHE
 ROVELLI, ALBERT P.
 ROWE, ARTHUR E.
 ROWE, FRANK
 ROWE, ROBERT A.
 ROWE, WILLIAM H.
 ROYCE, A. T.
 ROYETON, JOHN W.
 ROYSUM, ALFRED N.
 RUBENS, FRANK C.
 RUBON, REBA
 RUCKER, EDNA
 RUDD, CHARLES
 RUDD, JOHN A.
 RUDGEAR, BETTY
 RUDDLPH, WALTER J.
 RUEF, ROBERT J.
 RUEGG, CHARLES
 RUEGG, CARL W.
 RUFFINO, KATHRYN M.
 RUGE, NEIL M.
 RUIZ, ANTONIO M.
 RUMAZ, M.
 RUMKIN, RUDDLPH B.
 RUNNEL, E. A.
 RUNNEL, A. F.
 RUNNER, RALPH
 RUPP, AL
 RUSH, E. J.
 RUPP, MARGARET L.
 RUSSELL, BERNARD D.
 RUSSELL, B. K.
 RUSSELL, BILL
 RUSSELL, C. L.
 RUSSELL, C. A.
 RUSSELL, DOROTHY
 RUSSELL, KATHERINE
 RUSSELL, MILTON
 RUSK, HENRY
 RUSK, WILLIAM L.
 RUST, ROBERT E.
 RUTH, MABELLE
 RUTHERFORD, FRANK
 RUTLEDGE, BRUCE W.
 RYAN, ALICE W.
 RYAN, BEATRICE J.
 RYAN, DUWARD
 RYAN, GEORGE
 RYAN, MARIE B.
 RYAN, MARTIN W.
 RYAN, OSCAR
 RYAN, PATRICIA J.
 RYAN, V. DAN
 RYAN, VELMA F.

S

ST. CLAIR, GROVER
 ST. JOHN, WILLIAM
 SAATMAN, FREDERIC R.
 SACHS, WALTER G.
 SADLER, JAMES D.
 SALZNAVE, LEON E.
 SALE, LINDLEY R.
 SALISBURY, R. L.
 SALMON, MARY
 SALTER, L. C.
 SALVADOR, ANTHONY
 SALVATORE, MICHELE
 SAMANIEGO, GEORGINA
 SAMPSON, CORNELIUS

1939-1940 EMPLOYEES (Continued)

SAMUEL, LAVINIA R.
 SAMUEL, LIGNEL B.
 SAMUELSON, CLIFFORD
 SANBORN, ADELAIDE
 SANBORN, NELDA
 SANCHEZ, JOSEPH M.
 SANCHEZ, LUPE A.
 SANCHEZ, MANUEL F.
 SANDER, HENRY R.
 SANDERS, A. B.
 SANDERSON, E. H.
 SANDOVAL, CARTER B.
 SANDOVAL, MARIA R.
 SANDUSKY, F. M.
 SANGUENETTI, CARMELITA
 SANOFF, NICHOLAS
 SANSOM, HERBERT M.
 SANTMAN, HARRY A.
 SANTOS, E. A.
 SANTOS, J. W.
 SARGENT, CHARLES R.
 SARGENT, HUGH H.
 SARIN, M. E.
 SARTOR, FRANK
 SASKI, VICTOR
 SASLAW, ABRAHAM
 SATARIAND, FRANCES
 SAUER, PAUL
 SAUNDERS, EDWARD
 SAUNDERS, EDWARD J.
 SAUNDERS, JESSE
 SAUNDERS, THOMAS
 SAUTER, ARTHUR R.
 SAUTER, HERB
 SAVAGE, FRANK S.
 SAVAGE, HELEN L.
 SAVAGE, R. S.
 SAWTELLE, MARIE L.
 SAWYER, KENNETH P.
 SCADDOEN, MILDRED
 SCAFDI, JOSEPH
 SCALES, ALFRED C.
 SCALLY, LARITA
 SCHACHT, VICTOR R.
 SCHAEFFER, NITA
 SCHAEFFER, LILLIAN
 SCHAEFFER, WM. B.
 SCHAIBLE, ELMER
 SCHAGEN, JOHN P.
 SCHALLER, FRANCIS J.
 SCHEELER, SHIRLEY M.
 SCHEERER, A. C.
 SCHELENBAUM, DAVE
 SCHELCHER, GEORGE
 SCHELD, HELENE M.
 SCHEMCK, JOSEPH C.
 SCHENCK, JOHN N.
 SCHENKENBERGER, HUGO
 SCHENNEK, HELEN E.
 SCHER, HAROLD M.
 SCHIERHOLTZ, H. L.
 SCHIESSL, FRANK
 SCHIPPILLITTI, J.
 SCHIRO, LESLIE J.
 SCHLOSS, EDGAR M.
 SCHLOSSER, C.
 SCHMALING, ERNEST
 SCHMIDT, ROBERT
 SCHMITT, RUDDOLPH
 SCHNEIDER, FRANK
 SCHNEIDER, GUS
 SCHNEIDER, RUTH
 SCHNELL, GORDON C.
 SCHOCH, BENNO A.
 SCHOCH, IVAN N.
 SCHOEN, ROBERT C.
 SCHOENFELDER, WALTER G.
 SCHOLL, EMMETT
 SCHOLL, MARY D.
 SCHOONHAVEN, R. J.
 SCHOONMAKER, H. P.
 SCHRAMM, E. T.
 SCHRADER, DORIS E.
 SCHRODER, HARRIET K.
 SCHROEDER, ALBERT L.
 SCHROEDER, ERNEST P.
 SCHROEDER, NADMI P.
 SCHUERT, HELENE
 SCHUGREN, JILL M.
 SCHULER, FRANK C.
 SCHULTZ, E. E.
 SCHULTZ, F. W.
 SCHULTZ, ROBERT
 SCHULTZE, DOLORES C.
 SCHULTZE, G. E.
 SCHUMACHER, MYRON S.
 SCHUPPAN, E. A.
 SCHURMAN, JOSEPHINE
 SCHWARZ, ALEXANDER W.
 SCHWARZ, FRANK H.
 SCHWARTZ, WALTER
 SCHWARZMANN, ALEX
 SCHWARZMAN, ARTHUR
 SCHWARZMAN, BARBARA
 SCHWASS, FRANK H.
 SCHWEDHELM, CARL
 SCHWERIN, PHYLLIS
 SCOLLAN, JAMES C.
 SCOTT, ALFRED J.
 SCOTT, FLOYD P.
 SCOTT, HARRY
 SCOTT, DRA
 SCOTT, MARIE L.
 SCOTT, MILDRED
 SCOTT, ROBERT M.
 SCULLY, ANDREW J.
 SCULLY, DEBORAH
 SCULLY, JAMES
 SEALE, JOHN W.
 SEARLE, LED H.
 SEARLE, WILLIAM H.
 SEBASTIAN, PHILIP P.
 SECHINI, R.
 SECORD, GEORGE
 SEDGMAN, WILLIAM
 SECREST, BETTY
 SECREST, G. G.
 SEELEY, BRYON L.
 SEELEY, HAROLD B.
 SEELY, DR. HALL
 SEGHETTI, ARMAND
 SEGGLER, J. C.
 SEILER, MAURICE L.
 SELINGER, ESTELLE
 SELLERS, ROBERT W.
 SELLDON, VIRGINIA
 SELLMAN, ROLAND
 SEMENZA, OTTO A.
 SEMIS, JACK F.
 SENONER, B. J.
 SEPULVEDA, RAY N.
 SERID, PHILIP
 SERUMGARD, GENE
 SERGI, JOSEPHINE L.
 SEVERANCE, H. M.
 SEWELL, LOYISE W.
 SEXSON, PAUL A.
 SEXTON, MASON B.
 SEYMOUR, WORTH
 SHAFF, GORDON
 SHAFF, L. K.
 SHAHAN, BLANCHE
 SHAHAN, BOB
 SHAMBAUGH, JOAN
 SHANE, EMMETT R.
 SHANE, HELEN
 SHANE, WILLIAM
 SHANER, TODD
 SHANIS, JULIUS C.
 SHANIS, RALPH
 SHANKS, ROSEMARY
 SHANNON, CLARENCE M.
 SHANNON, E. G.
 SHANNON, JOHN W.
 SHAPIRO, FLORENCE
 SHARKEY, TOM
 SHARP, HAROLD G.
 SHATTUCK, I. S.
 SHARDON, EDWARD
 SHATTUCK, KAY
 SHAVES, LORRAINE M.
 SHAW, JULIET
 SHAW, MILDRED
 SHAW, MILLICENT
 SHAW, PAULINE
 SHAW, W. D.
 SHEA, TIMOTHY
 SHEAN, AUSTIN
 SHEEHY, JOHN C.
 SHEARER, ARTHUR
 SHEDD, PHYLLIS
 SHEGOG, MARIE
 SHEEHY, JOHN
 SHEBLEY, W. C.
 SHELDON, PATSY
 SHELLEY, GENEVIEVE
 SHENBERG, EDA
 SHEMAND, MATILDA
 SHEPHERD, FLORENCE G.
 SHEPARD, SAMUEL P.
 SHERER, FRANK S.
 SHERBY, KADER
 SHERIDAN, SAM
 SHERMAN, KENNETH
 SHERMAN, MELVIN
 SHERMAN, VERA
 SHERWIN, PATRICIA A.
 SHERWIN, JOHN W.
 SHEWBIDGE, THOMAS
 SHICK, MARY E.
 SHIMMON, JOEL
 SHINE, MAY G.
 SHIRES, PAULINE
 SHOCKLEY, AL DEAN
 SHORE, ROBIN K.
 SHORT, GEORGE
 SHORT, JOHN
 SHOVER, ROBERT
 SHRODER, HELEN
 SHORT, W. H.
 SHUGRUE, HORACE E.
 SHWEID, HENRY
 SIBLEY, WALTER K.
 SIEGEL, GEORGE
 SILMER, MYRTLE
 SIGNS, ROSARIA
 SILBERBERG, R. H.
 SILGLAW, E. L.
 SILVA, E.
 SILVER, BERNARD
 SILVER, WILLIAM J.
 SILVERFIELD, ERNEST A.
 SILVERMAN, MILTON M.
 SILVERMAN, SYLVIA
 SILVEY, PEARL M.
 SILVA, ANTHONY
 SILVERSTEIN, J.
 SILVEY, JOHN M.
 SIME, HARRY
 SIMMON, STARLING K.
 SIMMONS, BERNIE
 SIMMONS, CHESTER E.
 SIMMONS, FREDERICK C.
 SIMMS, CHARLES R.
 SIMON, FLORENCE
 SIMON, FRED
 SIMON, SIDNEY
 SIMPSON, FRANCES
 SIMPSON, MAY W.
 SIMPSON, INA A.
 SINAI, JOE
 SINCLAIR, GLENNA H.
 SINCLAIR, ROBERT J.
 SINDT, EARLE D.
 SINGER, LOUIS
 SINGLETON, DOLORES

1939-1940 EMPLOYEES (Continued)

SIZER, RANDOLPH S.
 SJOSTROM, NORRIS E.
 SKELTON, AGNES M.
 SKINNER, AGNES E.
 SKLIRIS, SOPHIE
 SLATTERY, TREADY L.
 SLAUGHTER, K. E.
 SLAVSKY, HERMAN
 SLEEPER, MAXINE
 SLEEPER, W. H.
 SLEEPER, WARREN
 SLEETH, MARSHALL
 SLISSOVICH, J. J.
 SLISSMAN, E. H.
 SLIVAK, ALEX J.
 SLOAN, CHARLES W.
 SLOAN, EDMUND G.
 SLOAN, RICHARD T.
 SLOCUM, GAYLE
 SLONAKER, AL
 SMALL, LAETITIA
 SMERALDI, JOHN B.
 SMITH, A. J.
 SMITH, ARNOLD V.
 SMITH, ALYSON E.
 SMITH, A. E.
 SMITH, CAESAR L.
 SMITH, CHARLES J.
 SMITH, DAVIS H.
 SMITH, DUKE
 SMITH, EMERALD S.
 SMITH, EULALA
 SMITH, F. A.
 SMITH, FRANCIS F.
 SMITH, FRANK
 SMITH, FRED
 SMITH, H.
 SMITH, HELEN
 SMITH, HOWARD
 SMITH, HARRY
 SMITH, YVONNE
 SMITH, JABE P.
 SMITH, JACK
 SMITH, JACK L.
 SMITH, JACK M.
 SMITH, JAMES A.
 SMITH, JAMES L.
 SMITH, JEAN
 SMITH, LILLIAN
 SMITH, LUCIUS
 SMITH, LUCY B.
 SMITH, MARGARET E.
 SMITH, MARGUERITE L.
 SMITH, MARJORIE
 SMITH, MARY M.
 SMITH, MEL A.
 SMITH, NAN L.
 SMITH, PAUL C.
 SMITH, PAUL E.
 SMITH, PAUL
 SMITH, PAUL W.
 SMITH, RALPH E.
 SMITH, RAY
 SMITH, R. R.
 SMITH, ROBERT L.
 SMITH, ROBERT H.
 SMITH, ROBERTA
 SMITH, ROBERTA J.
 SMITH, RUSSELL G.
 SMITH, RUSSELL M.
 SMITH, RUTH I.
 SMITH, RUTH M.
 SMITH, STERLING P.
 SMITH, STUART V.
 SMITH, VIC
 SMITH, VICTOR B.
 SMITH, WARREN G.
 SMITH, WAYNE E.
 SMITH, WILLIAM B.
 SMITH, WELDON H.
 SMYTH, HERSHEL D.
 SNAER, SEYMOUR W.
 SNOKELBURG, G. A.
 SOUZE, CLIFFORD
 SNOW, FRANK
 SNYDER, LLOYD S.
 SNYDER, HARRY L.
 SNYDER, UNA N.
 SOANES, WOOD
 SOBELMAN, ARTHUR
 SODDER, ELVING
 SOLIS, RAFAEL
 SOLOMON, SAMUEL
 SOLOMON, TRESSIE R.
 SOLON, JOHN
 SOMMER, ANNA
 SONNE, J. A.
 SONNENSCHNEIN, W. A.
 SORONSEN, DOROTHEA
 SORONSEN, A. M.
 SORONSEN, HUBERT F.
 SOTOMAYOR, ANTONIO
 SOTTERSON, TASULA L.
 SOUTHWARD, KEITH
 SOUTHWARD, NAOMI
 SOUTHBATE, A. P.
 SOUTHERN, ROBT. A.
 SOUZA, MANUEL E.
 SOUZA, CLIFFORD
 SPADONI, LENA M.
 SPARKS, A. C.
 SPARROW, MYRON M.
 SPEAR, HARRY
 SPEAR, ROY D.
 SPEARS, STANLEY C.
 SPEER, EILEEN
 SPELMAN, JAMES R.
 SPENCER, D. J.
 SPENCER, HAZEL J.
 SPENCER, WILLARD
 SPERRY, JOHN A.
 SPICER, THELMA
 SPILLANE, DANIEL J.
 SPIWAK, L. M.
 SPONSELLER, IVAN L.
 SPONAMORE, EMILY
 SPRIGG, JOHN H.
 SPROWLS, JAMES M.
 SQUIRES, ALAN F.
 SQUIRES, WILLIAM P.
 STADLER, LOUIS
 STALEY, PHIL C.
 STALL, DEWEY R.
 STALLMAN, GEORGE E.
 STAMMER, DOROTHY C.
 STANDISH, NELL
 STANDLEY, HARRISON
 STANDLEY, SARAH J.
 STANDAHAR, T.
 STANLEY, JOSEPH
 STANICH, DAN
 STANLEY, DANIEL
 STANNAGE, FRED G.
 STANTON, C. S.
 STANTON, JESSE
 STANTON, K.
 STANTON, MAURICE
 STANTON, HUGH H.
 STARBUCK, HELEN
 STARK, HARRY E.
 STARLING, JOHN D.
 STARRETT, ROBERT
 STASCH, FRANKLIN E.
 STAUDINGER, JOSEPH C.
 STAUFFER, PAUL C.
 STEACH, CLAUDE L.
 STEARNS, ANNA S.
 STEBBINS, JAMES B.
 STEELE, ROBERT J.
 STEELL, JOSEPHINE
 STEFFEN, FRANK
 STEFFEN, IRVING H.
 STEFFEN, THEO
 STEFFLER, JOHN H.
 STEGALL, GLADYS R.
 STEIGER, R. E.
 STEIN, WILLIAM
 STEINBERG, DAVIS
 STEINER, VIDLET
 STEINHEIMER, CHAS. E.
 STEINMETZ, EDWARD E.
 STENDER, D. F.
 STENING, CLAIRE L.
 STENSON, JOHN
 STEPHENS, THEODORE
 STEPHENS, EDWARD B.
 STEPHEN, BRACE B.
 STEPHENSON, ROSE
 STEVENS, CHARLES H.
 STEVENS, ELAINE
 STEVENS, GEORGE N.
 STEVENS, HELEN
 STEVENS, RAY
 STEVENSON, R. B.
 STEVICK, GUY L.
 STEWART, A. R.
 STEWART, BONNIE
 STEWART, EVELYN
 STEWART, ROBERT
 STEWART, ROY G.
 STEWART, S. H.
 STEWART, VERNON F.
 STICKNEY, CHARLES C.
 STIER, LAWRENCE C.
 STIFFLER, M. B.
 STILLER, HERBERT
 STILLER, NORMAN
 STILLLEY, L.
 STILLINGS, FLOYD
 STILLINGS, HAZEL
 STIRITZ, DONALD
 STOCKL, RUTH
 STOCKMAN, ALICE
 STOCKMAN, DOROTHY
 STOLTENBERG, A. F.
 STONE, BILLY
 STONE, ROBERT
 STORMS, JOSEPH H.
 STORRY, JOHN
 STOTT, JAMES D.
 STOUT, J. W.
 STOVER, LUTE H.
 STRACHAN, JAMES F.
 STRAM, HAROLD M.
 STOUT, MAX J.
 STRANGE, VANCE
 STRATTON, WILLIAM
 STRAUB, LEE
 STRAUSS, LYLE
 STRICKER, JACK
 STRICKLAND, MURIEL
 STRINGER, JACQUELINE
 STROBEL, DORIS
 STROHMAIER, A. C.
 STROM, CHARLES L.
 STROMERSON, A. G.
 STRUCK, HERMAN
 STRUNZ, RAYMOND T.
 STULL, E. L.
 STULL, KARL M.
 STURMER, EMIL
 STURGEON, JAMES
 STURTEVANT, ROBT. M.
 STUTHMAN, FREDERICK
 SUDDETH, ROBT. E.
 SUDIKOW, JACK
 SUDLOW, BLANCHE W.
 SUDMEYER, FLORENCE
 SUGARMAN, KENNETH H.
 SULLIVAN, CORNELIUS
 SULLIVAN, FLORIAN L.
 SULLIVAN, GERALD
 SULLIVAN, JAMES F.
 SULLIVAN, J. J.
 SULLIVAN, IRMA
 SULLIVAN, MARY L.

1939-1940 EMPLOYEES (Continued)

SULLIVAN, NORA
 SULLIVAN, PATRICIA
 SULLIVAN, PAULINE
 SULLIVAN, RICHARD V.
 SULLIVAN, RUTH
 SULLIVAN, WILLIAM J.
 SULLIVAN, THEODORE
 SULLY, HARRY S.
 SUMMERS, CLARIE
 SUMMERFIELD, BETSY
 SUNBER, CASSIUS C.
 SUTLEY, MERLE
 SUTRO, ROSE V.
 SWALL, ALICE C.
 SWALLOW, CYRIL
 SWANFELT, EDWIN
 SWANFELT, ROBT. W.
 SWANSON, KENNETH E.
 SWANSON, ROBERT E.
 SWARTWOOD, M. C.
 SWARTWOOD, STANELY
 SWAYNE, GEORGE E.
 SWEASY, CLAUDE M.
 SWAIN, BETTY M.
 SWARTZ, WILLIAM
 SWEENEY, ROBERT
 SWEET, NINA
 SWENSON, HELGA
 SWENSON, MABEL V.
 SWIFT, DEAN A.
 SWIFT, MELVIN R.
 SWINT, INEZ A.
 SWIRSKY, SIDNEY B.
 SWISHER, ARMAND T.
 SYKES, EARL A.
 SYMMES, CHARLES O.
 SYMONS, JACK A.
 SZCZEPANSKI, EDGAR M.

T

TACKNEY, JAMES F.
 TADDEUCCI, BERNICE L.
 TAGLIASACCHI, GEORGE
 TAHAR, BEN
 TAILLEFER, JOSEPH M.
 TALVERA, EDMOND
 TALLE, BESSIE
 TALLEY, WESLEY A.
 TAMBURY, IRVING P.
 TANNER, AMELIA
 TANTARELLI, ALFRED J.
 TAPLEY, ALICE
 TAPLEY, STEWART B.
 TARANTINO, VINCENT
 TATTI, GRACE L.
 TAYLOR, ANN
 TAYLOR, CHARLES S.
 TAYLOR, ELLIS
 TAYLOR, JAMES C.
 TAYLOR, JOHN
 TAYLOR, GRACE G.
 TAYLOR, HELEN
 TAYLOR, HUGH
 TAYLOR, LADDIE
 TAYLOR, MARVIN L.
 TAYLOR, WARREN
 TAYLOR, WILLIAM B.
 TEBAY, ALVA E.
 TELL, THOMAS W.
 TELLER, OTTO H.
 TENNEY, WALLACE R.
 TERHORST, MARGARET
 TERRELL, JACK
 TERRILL, CHARLES C.
 TERRY, ARTHUR
 TERRY, RAYMOND M.
 THAANUM, MRS. M. W.
 TESHARA, EDITH
 THANE, ALICE E.
 THARP, MILTON
 THARP, N. JESS

THEALL, A. J.
 THIBADEAU, MYRTLE
 THICKSTUN, ANDREW J.
 THIERMAN, HARRY
 THOM, JOHN G.
 THOMAS, EDWARD
 THOMAS, JOHN W.
 THOMAS, JOSEPH
 THOMAS, KEITH H.
 THOMAS, LAURA
 THOMPSON, A. V.
 THOMPSON, BETTY LOU
 THOMPSON, BEULAH M.
 THOMPSON, CLAY
 THOMPSON, DONALD E.
 THOMPSON, ELLSWORTH
 THOMPSON, FRANCES C.
 THOMPSON, GEORGE H.
 THOMPSON, GEORGE V.
 THOMPSON, H. H.
 THOMPSON, JAMES C.
 THOMPSON, JAMES S.
 THOMPSON, LEON
 THOMPSON, MALCOLM B.
 THOMPSON, MARCELLA
 THOMPSON, NORMAN
 THOMPSON, QUENTIN
 THOMPSON, ROY CURTIS
 THOMPSON, TED H.
 THOMPSON, W. T.
 THOMPSON, W. H.
 THOMPSON, VAN
 THOMPSON, WM. F.
 THOMPSON, W. H.
 THOMSEN, ANN J.
 THOMSEN, HANS
 THOMSEN, VIVIAN M.
 THOMSEN, VIVIAN M.
 THOMSON, W. E.
 THULEMEYER, EVELYN
 THULEMEYER, THEO
 THURMAN, H.
 TIBBITTS, J. P.
 TIERNEY, R. F.
 TIERNEY, THOMAS D.
 TILLES, AARON D.
 TILLMAN, HAZEL E.
 TILLMAN, RUTH
 TIMDSSI, ADOLF
 TISDEL, MYRON D.
 TIVOL, LEONARD M.
 TITCOMB, ERNEST
 TOBIASON, STANLEY W.
 TOBIN, WILLIAM A.
 TOCHTERMAN, JACK
 TOFANELLI, BLANCHE M.
 TOGNETTI, P. D.
 TOLLE, BESSIE
 TOLSTONAGE, ERMA
 TOMASELLO, EDWARD J.
 TOMOLA, STEPHEN J.
 TOMSEN, CHARLOTTE J.
 TONDRO, MARJORIE E.
 TONELLI, GUIDO
 TONEY, BUFORD E.
 TOOMEY, WILLIAM D.
 TORRES, JOSEPH
 TOSCHI, GABRIEL N.
 TOSSELL, OLIVE
 TOTZEK, BRUCE
 TOWELL, BOB B.
 TOWNER, MILDRED
 TOWNSEND, NEAL
 TOWNSLEY, JOHN N.
 TRACY, GEORGE H.
 TRACY, M.
 TRANKLE, ALBERT
 TRAUBE, LIONEL
 TRAVERS, MAE A.
 TRAVIS, DON H.
 TREADWALL, HAROLD
 TREGAY, F. P.

TREMBLEY, ART
 TRENT, JAMES O.
 TRENT, THOMAS R.
 TREVILLIAN, FRANCIS J.
 TRIPP, BETTY B.
 TROBBE, CYRUS
 TROBBOCK, LLOYD
 TROTTER, MAURICE
 TROSEY, JOE
 TRUE, JOHN
 TRUEX, EARL
 TRYNER, CHARLES
 TRYFORD, L. J.
 TSCHERSCHKY, A. G.
 TUBACH, FRED A.
 TUCKER, MARY A.
 TUCKER, TOM
 TUCKER, NEWMAN
 TUDDR, JAMES I.
 TURBIVILLE, E. E.
 TURKEL, DR. A. W.
 TURKEL, H. W.
 TURNER, E. C.
 TURNER, EVELYN S.
 TURNER, RUTH
 TURNER, ROBERT L.
 TURNER, VIVIAN
 TURNIDGE, DORIS
 TURNROSE, ARTHUR F.
 TUTTLE, REUBEN
 TWEDDLE, D. T.
 TWEDT, MARGARET
 TWERMOS, MOGENS E.
 TWIGG, OLIVER C.
 TYLER, DERYL
 TYNAN, JOHN
 TYSON, HERBERT P.

U

UBHOFF, C. W.
 UDDVICK, ETHEL L.
 UGLDOW, ARTHUR
 ULMAN, SETH POWERS
 ULRICH, J. F.
 ULLNER, HELENE
 UNDEEN, ALBERT H.
 UNDERHILL, ELEANOR
 UPSHUR, PARKE C.
 URBACH, R. HAROLD
 URQUHART, JOHN

V

VALENTINE, LILLIAN
 VALLEJO, ALBERT J.
 VALLEJO, E. M.
 VALLIER, EDWIN J.
 VAN ALSTYNE, JOHN S.
 VAN BOKKELLEN, WM. R.
 VANCE, JAMES L.
 VANCE, LORENE
 VANDERWEKEN, JAMES
 VAN DEWOKER, HENRY P.
 VANELLA, HARRY J.
 VAN GROSS, JOHN C.
 VAN HOFF, JOHN J.
 VAN HOUTEN, ALICE M.
 VANNELL, LEONARD N.
 VAN NUYS, MARIAN
 VAN ORNUM, WILLIAM
 VAN SCOV, CECIL
 VAN TASSEL, RAY A.
 VAN WIENEN, K.
 VAN ZANDT, EDWIN D.
 VARGAS, JOHN M.
 VASQUEZ, LOUIS V.
 VARDOFF, GEORGE
 VAUGHAN, EVERETT D.
 VAUGHAN, JAMES P.
 VEGAS, DOMINGO
 VELASQUEZ, EDWARD

1939-1940 EMPLOYEES (Continued)

VELIKOSELSKY, V.
 VENDT, ALBERT
 VENSAND, HARRY C.
 VENTURI, BLANCHE
 VENTURI, BRUND
 VENTURI, MARY E.
 VERDUCCI, JOE
 VERILI, RITA
 VETH, CHRISTINE
 VEZEY, MARY CUSTIS
 VIBERT, WILLIAM E.
 VICCHIO, GLADYS
 VICK, GOLDIE
 VICTORS, JACK
 VICTORS, KURT W.
 VIDETICH, JOS. L.
 VIGLINI, V. P.
 VIGNO, LAMAR
 VIGNO, GENE
 VILLAVERDE, LUCILLE D.
 VINCE, MABEL I.
 VINCENT, J. D.
 VINCENT, RAMONA
 VINCENT, R. S.
 VINNICOMBE, KENNETH
 VINCON, MERRIT A.
 VITT, SHIRLEY
 VIVELLE, DOROTHY H.
 VLDBERGHIS, JEROME
 VOGELGESANG, SHEPARD
 VOGEL, JOHN
 VOGELSONG, R. L.
 VOIGT, DDDRES
 VOLLMAN, A. L.
 VOLTY, E. A.
 VOLZ, BETTY
 VOLZ, FRANCIS J.
 VON HEYENDORFF, L.
 VON SCHONBERG, O. E.
 VORIS, CLARENCE J.
 VORNHOLT, MARY
 VOSS, RUDDLPH
 VOYNE, PHILIP

W

WADDELL, RAY
 WAGAR, HOWARD
 WAGNER, C. K.
 WAGGONER, C. L.
 WAGNER, ED
 WAGNER, FRANZ
 WAGNER, FRED J.
 WAGNER, GLORIA
 WAHLGREN, GEORGE K.
 WAKEMAN, R. A.
 WALDEN, M. H.
 WALEN, HARRY J.
 WALKER, HERMAN L.
 WALKER, JAMES R.
 WALKER, JOHN
 WALKER, JOSEPHINE
 WALKER, MAXINE
 WALKER, HAROLD LUCE
 WALKER, MARY
 WAGNER, JACK
 WAGNER, JEAN
 WAGNON, WM. B. JR.
 WAGSTAFF, ALEX
 WAGSTAFF, JACK
 WAHL, ERNA
 WAHLGREN, GEO. KARL
 WAITE, ELLA ADAIR
 WALKER, PATRICIA
 WALKER, D. T.
 WALLACE, DR. W. I.
 WALLEN, DONRAD M.
 WALLEN, CARL E.
 WALRATH, HAROLD A.
 WALSH, J. DON
 WALSH, JAMES J.
 WALSH, R.
 WALSH, WILLIAM

WALTER, BYRON H.
 WALTER, EDWARD JR.
 WALTER, RUTH
 WALTER, W. H.
 WALTER, W. H.
 WALTERS, VIDLET
 WALTERS, GORDON G.
 WALTERBEEK, JACOB C.
 WALTMAN, I. C.
 WALTON, MONA
 WANSBURY, DIXON E.
 WANSBURY, THOMAS
 WANSER, JOSEPH
 WARD, CLARENCE
 WARD, D. S.
 WARD, EDWARD J.
 WARD, FLORENCE
 WARD, FRED CHARLES
 WARD, FRED MACK
 WARD, GLADYS
 WARD, HARRY MARTIN
 WARD, JOHN
 WARD, J. T.
 WARD, RAYMOND JOSEPH
 WARD, RUTH S.
 WARD, WILLARD S.
 WARDEN, JAS. EDWARD
 WARE, LINDA
 WARE, M. S.
 WARE, JOE
 WARING, DONALD
 WARNER, LANGDON
 WARREN, CLARKE E. JR.
 WARREN, FRANK
 WARREN, MAXWELL S.
 WARREN, WM. E.
 WARTON, GEDRGE
 WASHBURN, ELEANOR
 WASS, BERT
 WASSON, C. H.
 WATERHOUSE, HUBERT W.
 WATERS, BONNIE L.
 WATERS, ROBT. B.
 WATERS, R. B.
 WATKINS, HOWARD D.
 WATKIND, VELMA
 WATSON, HENRIETTA J.
 WATSON, KENNETH
 WATSON, RALPH D.
 WATSON, R. E. JR.
 WATT, DONALD M.
 WATTERS, L. C.
 WATTRON, ROBERT M.
 WAUGH, AVELINA
 WAUGH, P.
 WAY, MARY E.
 WAXMAN, JACK P.
 WEAR, ADELAIDE
 WEATHERFORD, MARION
 WEAVER, FRANK
 WEAVER, FRED
 WEVER, MARGARITA
 WEBB, CHARLES R. JR.
 WEBB, ELIZABETH GILL
 WEBB, JACK ELLSWORTH
 WEBBER, FRANK H.
 WEBBER, MITCHELL E.
 WEBER, LED
 WEBER, MAX
 WEBER, N. N.
 WEDDLETON, FREDERICK
 WEED, SAM A.
 WEHLIE, MELVYN J.
 WEIFORD, V. G.
 WEIHE, TYSON
 WEIL, ANITA
 WEILLER, PAULINE P.
 WEINBERG, EMILY
 WEINER, A. M.
 WEISS, D.
 WEISS, DAVID
 WEISS, FRANCES

WEIS, JOHN L.
 WEISSEND, G. J.
 WELCH, BERTRAM F.
 WELCH, FRANK HARRY
 WELCH, GEORGE I.
 WELCH, JOHN D.
 WELCH, NADMI
 WELCH, ROBERT J.
 WELLER, EARLE
 WELLMAN, EDWARD
 WELLS, ALBERT
 WELLS, ARTHUR CREWS
 WELLS, CALVIN NEWLON
 WELLS, CHARLES H.
 WELLS, LOUIS
 WELLS, W. L.
 WELLS, WM.
 WENDT, DAVID B.
 WERHLLICK, ALLAN
 WERNER, CARL
 WERNER, GEORGE
 WERNER, NORMAN C.
 WESCDOTT, SALLY M.
 WESLEDER, M. G.
 WEST, CHARLES
 WEST, HARRY L.
 WEST, L. G.
 WEST, HELEN
 WEST, JOE
 WEST, WILLIS
 WEST, WILMA WANITA
 WESTDAHL, RICHARD
 WESTPHAL, ERNEST R.
 WESTMORE, BILL
 WETTSTEIN, E.
 WHEALEY, LILLIAN V.
 WHEATLEY, JAMES
 WHEATLEY, JOSEPHINE
 WHEATON, GLENN A.
 WHEATON, JOYCE
 WHEATON, JOHN
 WHEELER, AUDREY E.
 WHEELER, HORACE B.
 WHELAN, JOHN J. JR.
 WHETSTINE, CHAMP
 WHIPPEN, LEO
 WHITBY, PATRICIA
 WHITCOMB, WM. S.
 WHITCOMB, S. E. JR.
 WHITE, ALBERT
 WHITE, CARDLYN
 WHITE, D. C.
 WHITE, DOYCE ELWYN
 WHITE, H. K.
 WHITE, ETTA
 WHITE, JAMES R.
 WHITE, J. R.
 WHITE, JOSEPH B.
 WHITE, PHILIP
 WHITE, ROBERT
 WHITE, R. DOUGLAS
 WHITE, RICHARD OTIS
 WHITE, STANLEY C.
 WHITE, TOM
 WHITE, SHIRLEY
 WHITE, W. I.
 WHITEFIELD, JOHN T.
 WHITEHEAD, A. H.
 WHITELAW, HARRY F.
 WHITING, PHILIP
 WHITLOCK, ELINDRE
 WHITLOW, WILLIAM
 WHITMAN, RUSSEL R.
 WHITTELSEY, S. G.
 WHITTON, HELEN
 WHITWELL, CHAS R.
 WHITWELL, LESLIE G.
 WHITWELL, S. B.
 WHITTAKER, ELMER E.
 WIARD, MARY V. ST.
 WICKEN, CARL G.
 WICKER, JOAN

1939-1940 EMPLOYEES (Continued)

WICKES, CLARENCE M.
 WICKSTROM, C. H.
 WIERNER, FRANCES
 WIESZ, GLADYS
 WIGGINS, EVELYN MAY
 WIGGINS, WALTER
 WIGHTMAN, WILLIAM
 WIK, B. G.
 WILBRAND, HELEN C.
 WILBUR, EVELYN
 WILCOX, EMY
 WILCOX, MAX
 WILD, RAYMOND
 WILD, STANLEY
 WILDENHUS, HERMAN F.
 WILDER, LILLIAN
 WILDER, MARGARET
 WILEY, FREDERICK
 WILHELM, V. E.
 WILHEIM, WALTER
 WILK, STANLEY
 WILKIE, ALAN
 WILKINSON, JAMES A.
 WILKINSON, VERNON
 WILKINSON, WINSOR D.
 WILKS, EHEA EVA M.
 WILLETT, HARRY
 WILLIAMS, ALLEN V.
 WILLIAMS, ALTON E. R.
 WILLIAMS, ANNA MAE
 WILLIAMS, ARTHUR P.
 WILLIAMS, BEN
 WILLIAMS, BRADFORD B.
 WILLIAMS, CHARLES J.
 WILLIAMS, F. BEN
 WILLIAMS, GERTRUDE L.
 WILLIAMS, HARRY
 WILLIAMS, HARRY A.
 WILLIAMS, KAY
 WILLIAMS, LEON W. JR.
 WILLIAMS, LOUIS
 WILLIAMS, MARCEL J.
 WILLIAMS, MELVIN
 WILLIAMS, MERCER
 WILLIAMS, MICHAEL
 WILLIAMS, PAUL A.
 WILLIAMS, RAYMOND W.
 WILLIAMS, ROBERTON C.
 WILLIAMS, S. D.
 WILLIAMS, SAM L.
 WILLIAMS, W. W.
 WILLIAMSON, JOHN
 WILLIAMSON, MAYME E.
 WILLIG, HAZEL M.
 WILLIS, C. L.
 WILLIS, HARDLD
 WILLMAN, ANGELE H.
 WILLOUGHBY, F. G.
 WILLS, P. L.
 WILSCAM, JOSEPH A.
 WILSON, ALBERT D.
 WILSON, A. L.
 WILSON, ALECK L.
 WILSON, DANIEL C.
 WILSON, CLARK
 WILSON, DOROTHY D.
 WILSON, ELIZABETH
 WILSON, FLORA
 WILSON, HARNEY
 WILSON, HARVEY
 WILSON, IVAN H.
 WILSON, JACK W.
 WILSON, JESSE C.
 WILSON, JOSEPH
 WILSON, JUNE
 WILSON, KAY
 WILSON, LOIS E.
 WILSON, MARGARET
 WILSON, PARKE
 WILSON, PAUL A.
 WILSON, ROBERT C.
 WILSON, ROY A.
 WILSON, WALTER K.
 WIND, P. H.
 WINDLE, ALMA L.
 WINEGAR, DORIS
 WING, MARION V.
 WINGERTER, CARL
 WING, ROBERT Y.
 WINKLER, A. R.
 WINN, B. F.
 WINSLOW, KATHRYN
 WINTERS, MARTHA
 WINTERS, ANN
 WINTERS, GLENN F.
 WISE, CLARENCE A.
 WISE, FRANKLIN A.
 WISE, VICTORINE F.
 WISEMAN, KATHERINE
 WITTMAN, JOHN B.
 WOERNER, JOHN
 WOHLE, WILLIAM A.
 WOLDEN, EDWARD
 WOLF, HAROLD
 WOLF, L. C.
 WOLFE, JANE A.
 WOLFE, MADELINE A.
 WOMBLE, CLAUDE W.
 WONG, ARTARNE
 WONG, MAH GONG
 WONG, MARY J.
 WONG, VIRGINIA
 WOOD, BOYD E.
 WOOD, CHARLES P.
 WOOD, GEORGE L.
 WOOD, J. W.
 WOOD, LEONARD P.
 WOOD, SETH
 WOOD, WALTER L.
 WOODD, GILBERT
 WOODD, J. C.
 WOODDLING, ELMA L.
 WOODDRUFF, ARTHUR
 WOODS, OLIVER J.
 WOODSDON, OTIS L.
 WOODSWORTH, MARJORIE
 WOODY, MARY A.
 WOODWARD, ROBERT D.
 WOOLSEY, ALICE R.
 WOOLSEY, GEORGE H.
 WOOLY, JAMES
 WORK, GERALDINE J.
 WORL, MARGARET M.
 WORNES, ALICIA I.
 WORTH, FRED L.
 WORTH, MARY T.
 WORTHINGTON, GRAFTON
 WORTHINGTON, MARTA
 WREN, BARBARA
 WRIGHT, ALLEN G.
 WRIGHT, BETTY
 WRIGHT, ETHEL M.
 WRIGHT, GEORGIA
 WRIGHT, HELEN
 WRIGHT, IRWIN
 WRIGHT, JAMES
 WRIGHT, THOMAS
 WRIGHT, VIRGINIA H.
 WULFF, FRED L.
 WUNDERLICH, ROBERT
 WURZBACH, ALBERT C.
 WYATT, PHILLIP
 WYATT, WALTER A.
 WYLLIE, R. E.
 WYNN, RITA A.
 WYNNE, RICHARD H.

Y

YALE, BILL
 YARDLEY, EVELYN
 YARRINGTON, M. M.
 YASKA, FRANK
 YATES, BERNARD
 YATES, JACK
 YATES, MARY A.
 YATES, NANCY
 YEAMAN, WILFRED
 YEATON, MARY K.
 YELLAND, E. STARR
 YELLAND, WILLIAM R.
 YEP, HENRY P.
 YETTER, FRANK P.
 YOKELA, J. S.
 YOUAMAN, FRANK E.
 YOUNG, ALBERTA D.
 YOUNG, BRUCE
 YOUNG, FAY A.
 YOUNG, HARRY S.
 YOUNG, L. D.
 YOUNG, MARY E.
 YOUNG, MAXINE A.
 YOUNG, RICHARD
 YOUNG, ROLLAND W.
 YOUNGBLUTH, LUCILLE A.
 YOUNGER, GEORGE

Z

ZALK, ARLYNE H.
 ZALK, SHAYNE F.
 ZEBROWSKI, MARIE A.
 ZEELAW, CLARA
 ZEHNDER, CRIM
 ZEHNDER, GEORGE J.
 ZEFF, SYLVIA
 ZENONI, GEORGE
 ZERBONE, W. P.
 ZETTERQUIST, H. R.
 ZIEVE, DON S.
 ZIMMER, J. E.
 ZIMMERMAN, BERTHA E.
 ZIMMERMAN, JOHN C.
 ZINGELER, EMIL H.
 ZINK, BETTY
 ZOHN, AL
 ZOHN, JOE
 ZOITIS, JAMES G.
 ZUPPANN, SPEER
 ZWICKER, CHARLOTTE

FINANCIAL DEPARTMENT 1939-1940

EARLY IN 1937, the Board of Management adopted General Administrative Regulations prepared by the Treasurer's Department to govern the organization and duties, policies and procedure of all departments of the Exposition Company. Under these General Administrative Regulations, the responsibility for handling all business and financial transactions for both the pre-period and operating period of the Exposition was placed with the Treasurer's Department.

To condense the tremendous scope of this department's activities is the aim of these paragraphs. In order to accomplish this, only the highlights of its functions can be shown and since the most important of these was the handling of vast sums of money, endeavor has been made to present as accurate a picture as possible of this phase to the reader.

The Treasurer's Department was composed of twenty-two divisions, each division being headed by a "chief" and all divisions directly responsible to the Treasurer's office. Following are these:

| | |
|--|---|
| TREASURER | JOHN F. FORBES |
| ASSISTANT TREASURER & EXECUTIVE SECRETARY | H. C. BOTTORFF |
| ASSISTANT TO THE TREASURER & EXECUTIVE SECRETARY | BEVERLY LEVY |
| CONTROLLER'S DIVISION | |
| CONTROLLER | C. J. HASSON |
| AUDITING | F. C. KOHNKE |
| ACCOUNTING | F. J. GREW |
| REVENUE CONTROL DIVISION | { N. W. HAGELBERG—1939 T. LANDBOROUGH—1940 |
| TICKET SALES DIVISION | T. ROSEQUIST |
| PAYMASTER'S DIVISION | E. A. DIXON |
| TICKET CUSTODIAN DIVISION | S. E. POPE |
| INSURANCE DIVISION | B. GLANCE |
| TRANSPORTATION DIVISION | C. M. COVELL |
| ADMIN. BLDG. & GARBAGE COLLECTION DIV. | { ROBERT STARRETT—1939 DEWEY STALL—1940 |
| PURCHASING DIVISION | { E. M. VALLEJO—1939 FRANK NELSON—1940 |
| WAREHOUSE AND STORES DIVISION | EDWARD JENKINS |
| EMERGENCY HOSPITAL | { DR. MORTON R. GIBBONS—1939 LA RITA SCALLY—1940 |
| GUIDES AND GUARDS DIVISION | { MAJOR F. J. HERATY—1939 CAPTAIN W. B. ALLEN—1940 |
| INFORMATION BUREAU AND MESSENGER SERVICE | ALICE TAPLEY |
| TELEPHONE AND TELEGRAPH DIVISION | MAYE F. O'DDOWD |
| PASS DIVISION | { GEORGE FISCHER—1939 T. LANDBOROUGH—1940 |
| GENERAL FILES | ANNA IRWIN |
| EMPLOYMENT DIVISION | { ALPHA McCHRYSTAL—1939 ALICE TAPLEY—1940 |
| MAILING DIVISION | LOUIS LEACHMAN |
| CAVALCADE—BUSINESS MANAGER | { N. T. BAILEY—1939 E. M. VALLEJO—1940 |
| WELFARE AND LOST AND FOUND DIVISION | { EVA HANCE—1939 KATHERINE RUSSELL—1940 |

FINANCIAL DEPARTMENT 1939-1940 (*Continued*)

Prior to the opening of the 1940 Exposition, a change was made in the organization plan which created a department responsible direct to the Treasurer, consisting of the Controller's office, Auditing and Accounting Divisions. This permitted an independent check of all financial transactions.

The Treasury Department maintained a budgetary control of operations both in the pre-period and operating periods of the Exposition, and budgets for all departments, including construction, were built on a three months basis. These quarterly budgets were based upon the master budget approved by the Executive Committee. Every expenditure, regardless of its nature, was checked as to funds available, and before any expenditures were made, approval had to be secured from the Treasurer or Assistant Treasurer.

There was a complete separation between the Auditing and Accounting Divisions and the Cashiers' Division in the handling of cash receipts. This served to produce a two-way control over every financial transaction.

During the operating period, loss and gain statements were prepared weekly in order to provide the necessary information to guide the management in the operation of the Exposition.

The Treasury Department collected all receipts from concessionaires and other activities, deposited them in the Exposition bank and settled with concessionaires weekly, first deducting the percentages accruing to the Exposition under the terms of their respective contracts, and charges for utility and other services. As a result of this plan, there was almost no loss incurred by the Exposition insofar as concessionaires' activities were concerned. The amount of money handled through the Exposition bank during operations in 1939 and 1940 reached the enormous sum of approximately \$31,371,000.

In addition to the funds handled during the operating periods, transactions were cleared through the records in the pre-periods amounting to approximately \$14,600,000 from 1936 to the opening date in 1939, and \$1,281,844 from December 1939 to opening date in 1940 or a grand total of approximately \$15,900,000.

The gross receipts collected by Exposition cashiers from concessionaires and deposited with the Exposition bank during operations in 1939 totaled \$11,086,715.15. In 1940 these collections and deposits amounted to \$6,933,314.84. Other major sources of receipts controlled by the Exposition Company were as follows:

| | 1939 | 1940 |
|--|----------------|----------------|
| ADMISSIONS AND ADVANCE SALE OF TICKETS . . . | \$4,105,175.58 | \$1,728,997.38 |
| SPACE RENTALS, PRIVILEGE CHARGES, ETC. | 1,730,054.09 | 791,389.05 |
| CASHIERS' SERVICES CHARGED | | |
| TO CONCESSIONAIRES | 178,639.27 | 93,058.65 |
| UTILITIES | 617,369.45 | 224,137.46 |
| CAVALCADE | 736,942.91 | 317,294.38 |
| PALACE OF FINE ARTS | 294,482.10 | 101,656.70 |

FINANCIAL DEPARTMENT 1939-1940 (*Continued*)

Of the approximate \$18,000,000 total gross receipts from concessionaires handled by the Exposition Company, the following were some of the leaders insofar as receipts in 1939 and 1940 were concerned:

| | 1939 | 1940 |
|--|-----------------|---------------|
| AQUACADE | DID NOT OPERATE | \$ 897,777.56 |
| FOLIES BERGERE | \$ 688,376.91 | 378,467.03 |
| HOT DOGS | 610,358.38 | 277,070.55 |
| DWL DRUG COMPANY | 483,929.63 | 245,755.53 |
| BAY AUTO PARKS (PARKING CONCESSIONS) | 626,340.49 | 209,641.50 |
| ESTONIAN VILLAGE | 315,000.00 | 188,494.53 |
| TRUE BLUE CAFETERIAS | 444,765.80 | 188,408.25 |
| NATIONAL SERVICE CO. (ELEPHANT TRAINS) | 604,539.82 | 184,315.80 |
| CHINESE VILLAGE | 328,426.27 | 176,785.96 |
| COCA COLA | 219,720.78 | 157,150.33 |
| DOUGHNUT TOWER | 322,378.13 | 156,442.90 |

Following the conclusion of these paragraphs is a condensed general financial statement broken down to show the periods from inception to December 17, 1939, and from December 18, 1939, to January 31, 1941. As the liquidation of the affairs of the Exposition corporation is still under way it is not possible to show the actual net result for the two years' operation at this time. This will not be ascertained for several months due to the numerous transactions yet to be completed.

A great amount of advance planning and study had been given to the financial control prior to the start of construction of the Exposition and it was stated by a number of visiting officials connected with former expositions that the procedure followed for the financial and business control of the activities of the Golden Gate International Exposition far surpassed anything theretofore attempted.

There were literally millions of transactions handled through the various divisions of the Treasury and Service Departments, and the final audit of the cash showed a shortage of approximately \$800, which was resultant from minor errors in overages and shortages.

The Treasury Department alone averaged over 1,000 employees during the operating periods of 1939 and 1940. The total average number of employees on the Exposition payroll for 1939 and 1940 was 1,950. Payrolls were never at any time delayed. Payments were made to all employees on due dates.

At the close of the 1939 operation, a dividend of approximately 20% was paid to those creditors who elected to withdraw at that time and not carry over into 1940 operations. Since the close of the Exposition on September 29, 1940, partial distribution of surplus funds has been made to 1940 subscribers to the Exposition of approximately 35% of their subscriptions and to those creditors, who did not withdraw at the close of 1939 operations, a dividend of 65½% has been paid. It is anticipated that substantial additional dividends will be made by May 30, 1941.

FINANCIAL DEPARTMENT 1939-1940 (Continued)

For the Period from Inception to January 31, 1941

| | TOTAL | PERIOD FROM | |
|--|-----------------|---------------------------------------|-----------------------------------|
| | | DECEMBER 18-39 TO JANUARY 31-41 | INCEPTION TO DECEMBER 17-39 |
| GROSS PROFIT FROM OPERATIONS . . . | \$15,873,199.49 | \$4,401,363.76 | \$11,471,835.73 |
| LESS: | | | |
| OPERATING EXPENSES | 9,275,479.93 | 2,717,093.02 | 6,558,386.91 |
| REMAINDER | 6,597,719.56 | 1,684,270.74 | 4,913,448.82 |
| ADD: | | | |
| CONTRIBUTIONS FROM CITY AND COUNTY OF SAN FRANCISCO AND CALIFORNIA TOLL BRIDGE AU- THORITY | 345,000.00 | 345,000.00 | . . . |
| TOTAL | 6,942,719.56 | 2,029,270.74 | 4,913,448.82 |
| DEDUCT: | | | |
| AMORTIZATION OF CAPITAL AS- SETS AND EXPENSES OF PRE- OPERATING PERIOD † | 15,914,587.22 | 1,281,884.33 | 14,632,702.89 |
| LESS: | | | |
| NET SALVAGE AND FIRE INSU- RANCE RECOVERIES TO JAN- UARY 31, 1941 | 190,624.17 | . . . | 190,624.17 |
| REMAINDER | 15,723,963.05 | 1,281,884.33 | 14,442,078.72 |
| REMAINDER BEFORE DEDUCTING POST- EXPOSITION EXPENSES | 8,781,243.49 | *747,386.41 | 9,528,629.90 |
| POST EXPOSITION EXPENSES | 204,972.36 | 103,227.47 | 101,744.89 |
| LOSS | 8,986,215.85 | *644,158.94 | 9,630,374.79 |
| DEDUCT: | | | |
| ESTIMATED GAIN IN SETTLEMENT WITH CREDITORS WHO WITHDREW AT CLOSE OF 1939 EXPOSITION. (APPROX. 81 PCT. OF CLAIMS) . . . | 2,020,010.70 | | 2,020,010.70 |
| LESS: | | | |
| ESTIMATED COURT AND LEGAL EXPENSES | 30,500.00 | | 30,500.00 |
| REMAINDER | 1,989,510.70 | | 1,989,510.70 |
| CONTRIBUTED CAPITAL (SUBSCRIP- TIONS AND CONTRIBUTIONS 1939 EXPOSITION) | 6,437,281.89 | | 6,437,281.89 |
| TOTAL | 8,426,792.59 | | 8,426,792.59 |
| NET DEFICIT †\$ | 559,423.26 | *\$ 644,158.94 | \$1,203,582.20 |

NOTE: † CAPITAL ASSETS DOES NOT INCLUDE GRANTS FROM WPA AND PWA OF \$7,412,154.00.
‡ AMOUNT SUBJECT TO FURTHER ADJUSTMENT UPON COMPLETION OF LIQUIDATION.
* DENOTES PLUS FIGURES.

PISANI PRINTING & PUBLISHING COMPANY
700 MONTGOMERY STREET
SAN FRANCISCO
CALIFORNIA











