

## Tulsa's New Depot a Splendid Example of Engineering Construction and Architectural Design

**T**ULSA'S new \$3,500,000 Union Depot which was formally opened to the public on May 12 with fitting dedication ceremonies, will serve the St. Louis-San Francisco

Railway Company, Atchison, Topeka & Santa Fe Railway and Missouri-Kansas and Texas Lines.

The station is located on the right-of-way between Boston avenue and Cincinnati street viaducts and the assemblage of this railroad facility was developed under the general supervision of Colonel F. G. Jonah, chief engineer of Frisco Lines.

While the building comprises only two floors such as track or ground level, and viaduct or main floor level, the stature is more than comparable to a five-story structure. In formulating the scheme the designer emphasized the functions of the building in a pleasing yet decidedly frank expression of a modern problem with no attempt to follow any traditional or historical style. The general outline shows the mass gradually building up and culminating at the center in the highest portion of the waiting room, creating a conservative, yet modernistic accomplishment.

The entire building is faced in variegated shades of Bedford stone, supported on steel beams connected to heavy steel columns where the load is transferred direct to reinforced concrete footings resting on a soil bed of shale. The building is constructed of fireproof materials throughout, with masonry walls of concrete, brick and tile. Heavy reinforced columns on the track level support the two concourses.

In the building's well balanced projecting wings on either side, the on-looker will find simple and dignified ornamental fixtures showing motives which may be found in art pieces of the Central and North American Indian. These, however, are blended with modern American forms, all of

which lend prestige to the monumental spirit in producing a graceful and effective skyline in keeping with that of the city in general.

The various units comprising this facility cover an area of approximately 27,000 square feet and the main waiting rooms, concourses, ticket office, coffee shop, barber shop and news stand are on the viaduct levels. Baggage and mail rooms are twenty feet below on the track level, together with the power house, incinerator plant and express building.

The main entrances to the waiting rooms are from both Boston avenue and Cincinnati street viaduct. The entrances are set back into a loggia and each provided with a broad marquis, extending out to the street curb and affording ample protection from the weather.

The general waiting room may be considered the bright spot of the structure. The ceiling height is 35 feet and walls are of marble and travertine stone. The paneled ceilings are decorated in artistic and well-balanced tints, which, together with the imported marble and terazzo floor laid in harmonious color blends, bring out a charming effect which lends a prestige of simple dignity and refinement. California stucco was used in all wall surfaces.

Great admiration was expressed by the thousands who inspected the new depot for the four massive lighting fixtures which are suspended above the main waiting room. These fixtures are of modernistic design and constructed in bronze and copper, surmounted by etched glass and furnish the primary lighting source for the waiting room.

The ticket office which is situated

between the main and negro waiting rooms, was laid out with every attention to convenience and efficiency. Both the ticket office and information booth are equipped with

intercommunicating telephone system to all parts of the structure. The ticket office has a direct outside ventilating system and light reaches it from large monitor skylights.

Both waiting rooms are directly connected to the baggage check room and all hand baggage and trunks are checked on the waiting room floor level. Hand baggage is lowered to the lower track level by means of a chute and lifted by an automatically controlled electric elevator.

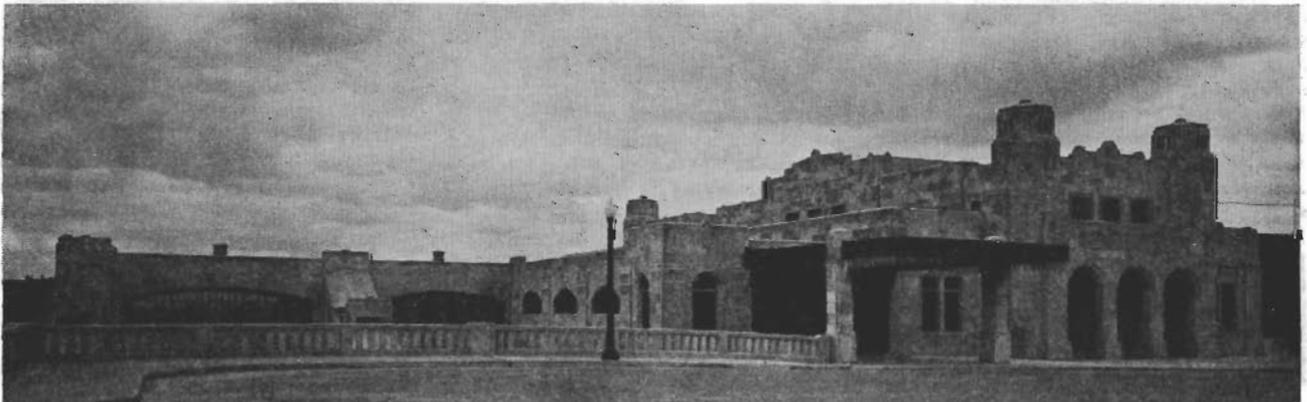
The entire west and north side of the lower floor level is taken up by the baggage room for outbound and inbound baggage. A feature of this room is the high platform upon which the baggage is handled at truck bed height, so at no time does any baggage touch the ground.

One of the added features in this room is adequate space set out separately for dog kennels. These are provided with water and drainage facilities and wire guard doors are provided for summer use.

Heating for the building is provided by steam through an underground service from the power house and in such area where direct radiation is needed, radiators are suspended slightly above the floor for sanitary reasons.

This heating system is highly modern and was laid out by means of bi-pass valves so that should occasion require, any set of heating units may be closed off independently without disturbing the others. Similar methods are also adopted in bi-passing the ice, hot and cold water lines and all are efficiently insulated and covered.

Other facilities include women's and men's rest and smoking rooms, coffee shop, barber shop and drug store.



# ST. LOUIS' "MUNY" OPERA OPENS MAY 29

WHEN a group of St. Louis War Workers and Civic Leaders, back in 1918, organized and sponsored a Fourth of July celebration in which a cast of 1,700 foreign born citizens reaffirmed their loyalty to these United States, not one of them had the slightest idea that in that patriotic service they were laying the foundation for the greatest unit of popular musical entertainment to be found anywhere in all the world.

What those civic leaders learned was that in the natural hillside amphitheatre in beautiful Forest Park, St. Louis had civic resources of rare charm and beauty. And when peace came—with victory—St. Louis determined upon a peace-time use for that unique sylvan theater.

So it came about that Municipal Opera grew, developing in beauty and magnitude until its name has been carried across the civilized world, and until in its twelfth season it entertained, last year, 683,593 people and expended, in creating its season's productions, more than half a million dollars.

Back of that development is the tradition of song in St. Louis. The soaring Spirit of St. Louis also sings. That tradition runs back to the city's early French Creoles, some of whose folk-songs still survive. The great German immigration of 1830-1840 added to the St. Louis tradition of song and developed its operatic phases. For almost 100 years, St. Louis has enjoyed opera.

In such a soil the seed long-planted flourished when that group of civic leaders determined in 1919 to devote the Municipal Theater in Forest Park to a peace-time service in a series of six weeks of light opera productions. Appalling obstacles were overcome by the spirit of St. Louis. There have been discouragements as well as encouragements. Flood drowned the opera the opening night of the first season. There have been lean years and fat. But slowly the tradition of song has triumphed. New York, which first smiled sceptically at this mid-western civic venture into entertainment, began to look with interest. After 12 years, when Municipal Opera sought a general productions manager for its thirteenth season, it was in a position to invite to that post an internationally famous producer, Mr. J. J. Shubert, who has almost 1,000 Broadway musical and operetta productions to his credit, including "Blossom Time", and "Student

## Thirteenth Season of World-Famous Musical Unit to Present Twelve Operettas



*Gladys Baxter, a favorite New York prima donna of operetta, appears as Beatrice, when the original company of "Three Little Girls" inaugurates Municipal Opera's summer cycle of opera in Forest Park. In the course of the season she will be seen in her Broadway roles in "Music in May", "The Countess Maritza", "A Wonderful Night" and "The Circus Princess", as well as in "Rose Marie," "The Three Musketeers" and "Irene". A Virginia society girl, she began to study voice in New York "to have something to do", and within a few months made her first stage appearances. She got her first big role as the Princess in "The Student Prince". She was launched as a prima donna in "Cherry Blossoms" in which she won her first Broadway success, which was followed by a triumph in the title role of "The Countess Maritza".*

Prince", and such famous current and reigning successes in the 1931 season's repertory as "Three Little Girls", "The Street Singer", "Music in May", "Nina Rosa", "The Countess Maritza", "The Circus Princess" and "A Wonderful Night".

Mr. Shubert, who is vice-president of the Shubert Theater Corporation, which controls more than 100 theaters extending clear across the United

States, was pleased to accept St. Louis' invitation.

"You spent for the 11 productions of your 1930 season," he said, "more money than the Shubert organization provides in its budget for the 30 productions, musical and dramatic, which it does each year. You have already engaged for the 1931 season 75 per cent of the best available talent in the United States for the lighter lyric stage. I should like to see a series of such summer operas in the biggest cities everywhere. It would be great for the theater in America.

"I'm here to study this St. Louis spirit, as well as to give you the finest, the most artistic, the most beautiful productions possible, on the unique stage of that marvelous theater."

Municipal Opera is presented by the Municipal Theater Association which, under its charter, is prevented from making a cent of profit. Any excess of revenue over operation costs must be expended in developing the beautiful theater, or in more magnificent productions in future seasons. Its capital is the foundation of all business credit—faith. This year more than 700 public spirited St. Louisans have signed guarantee pledges to insure the season against loss. Half the sum of their pledges is loaned to the association, without interest, to finance its operations at the beginning of the season. Before the opening of the 1931 opera cycle with "Three Little Girls", on Friday, May 29, opera patrons had purchased and paid for \$100,000 worth of tickets.

Not only in natural beauty, but in physical equipment, the Municipal Theater in Forest Park is without a rival. The theater plant, worth \$300,000 has been built by the Municipal Theater Association (though it is owned by the people of St. Louis) out of the receipts of its twelve past seasons. It has an electrical installation of incomparable flexibility in lighting effects, so modern a device as a revolving stage on which a scene can be changed in nine seconds time, and a sound amplifying system which carries every spoken word, every note of music to the uttermost reaches of a theater which seats 10,000 people and which has had a record audience of 14,000 on one night last summer when 5,000 people were also turned away.

Municipal Opera has a unique way

of competing with itself. Every night there are 1,600 seats set aside to be occupied free. In addition to this, the Municipal Theater Association provides 30,000 reserved seats free each year to the city's unfortunates and underprivileged, working, through 90 St. Louis welfare organizations. Yet, the price of tickets for its productions, with Broadway stars, with a chorus of more than 80, with a great symphonic orchestra, and with a wealth of special scenic settings and costuming created especially to fit its great stage—90 by 115 feet—ranges from \$2 for box seats down to 25 cents.

Back of it all is the Spirit of St. Louis, friendly, neighborly, democratic, rubbing elbows amid scenes of beauty and to the accompaniment of delightful melody.

Famous New York critics journeyed from Broadway to see the opening production of "Nina Rosa" last season. They enjoyed, they were delighted, they praised the opera—but they were thrilled with the sight of an audience of 10,000 people enjoying that festival of beauty, as they had not been thrilled before.

The Municipal Theater Association submitted its 1930 season as "an artistic challenge to all the world". In 1931, it has provided a season of super-productions to surpass itself. Mr. Shubert has organized a staff of productions executives, directors and artists of outstanding reputation on Broadway, who co-ordinated under his direction are working out the artistic details of that season. He has en-

gaged a group of international favorites and Broadway stars, which includes some of the foremost figures on the operetta and musical stage in America, who will appear from time to time throughout the season—for Municipal Opera is not organized on the "stock company" plan—in roles in which they have won distinguished Broadway success, or for which they are peculiarly fitted by personality and talent.

The reigning and recent musical successes which Municipal Opera presents in 1931 include works of the foremost American and European composers of operetta, and comprises a tunefest unequalled in the opera's history. A list of the repertory with some of the stars to appear is:

May 29—(for 10 days)—"Three Little Girls", with Gladys Baxter, Nancy McCord, Evangeline Raleigh, Archie Leach, Harry Puck, Clifford Newdahl and the original company.

June 8—"The Street Singer"—with Queenie Smith, Greta Alpeter, Doris Patston, Connie Graham, Archie Leach, Jack Sheehan, Jack Good, George Hassell and Hal Forde.

June 15—"Music in May"—with Greta Alpeter, Edward Nell, Jr., Gladys Baxter, Doris Patston, Clifford Newdahl, Archie Leach and Jack Good.

June 22—"Nina Rosa"—with Guy Robertson, Leonard Ceeley, Ruth Altman, Greta Alpeter, Doris Patston, Jack Sheehan, Don Barclay and Edward Nell, Jr.

*The picture below was taken at the St. Louis Municipal Opera last summer on a record night. The seating capacity of the theater is 10,000, and a record crowd of 14,000 was accommodated last August.*

June 29—"Rose Marie"—with Guy Robertson, Leonard Ceeley, Gladys Baxter, Greta Alpeter, Jack Sheehan, Doris Patston, Hal Forde and Sybilla Bowhan.

July 6—"The Countess Maritza"—with Gladys Baxter, Leonard Ceeley, Ruth Altman, George Hassell, Jack Good, Jack Sheehan and Connie Graham.

July 13—"The Three Musketeers"—with Leonard Ceeley, Hal Forde, Archie Leach, Edward Nell, Jr., George Hassell, Gladys Baxter, Greta Alpeter, Connie Graham, Clifford Newdahl and Jack Sheehan.

July 20—"A Wonderful Night"—with Gladys Baxter, Archie Leach, Hal Forde, Doris Patston, Greta Alpeter, Harry Welsh, Edward Nell, Jr., Connie Graham and Clifford Newdahl.

July 27—"Irene"—with Queenie Smith, Gladys Baxter, Greta Alpeter, Doris Patston, Connie Graham, Marie Wilkins, Marice Christie, Guy Robertson, Archie Leach, Jack Sheehan, Jack Good and Hal Forde.

August 3—"The Circus Princess"—with Guy Robertson, Gladys Baxter, George Hassell, Doris Patston, Jack Good, Hal Forde and Harry Welsh.

August 10—"Rio Rita"—with Guy Robertson, Leonard Ceeley, Ruth Altman, Archie Leach, Jack Good, Jack Sheehan, Hal Forde, Greta Alpeter, Doris Patston and Connie Graham.

Twelfth week to be announced.

Save for the opening production of "Three Little Girls", which opens Friday May 29, for ten days, each offering is scheduled for one week's presentation, beginning Monday evening and closing with the following Sunday night's performance.

Thousands of visitors are attracted to St. Louis each summer by the Municipal Opera's productions.



# PENSACOLA BRIDGE OPENS JUNE 12-13

**W**EST Florida's Gulf Coast is coming into its own as a resort area. Its beautiful beaches—miles upon miles of clean white beaches where sparkling green waters of the gulf gently lap the shore—soon will be easily accessible, and then its pleasures are expected to get their share of patronage.

Pensacola, metropolis of West Florida, is enjoying a healthy boom, although previous bitter experience is preventing repetition of the wild boom doings of 1925.

The reasons have been several, but the main reason, and the one we shall here consider, has been an investment of approximately \$3,000,000 in this section's future by a group of middle-west financiers. This investment is the \$2,500,000 bridge across Pensacola Bay, and the connected project, which will be formally opened with a civic celebration on June 12 and 13.

The bridge stretches for four miles across a bay that is generally known as the deepest natural harbor South of Newport News, Va. Except short fills each about half a mile long, it is all-concrete construction. From the waterfront of Pensacola it reaches to Santa Rosa Peninsula, a long arm of beautifully wooded land separating Pensacola Bay from Santa Rosa Sound.

Running south across the peninsula, the State Road Department has constructed a surfaced highway which leads to a second bridge, a creosoted timber trestle bridge with concrete deck which is about a mile and a half long and cost about \$150,000. This bridge crosses the placid Santa Rosa Sound to Santa Rosa Island, a slender strand lying west for 40 miles.

On the island is Pensacola Beach. Here, facing the Gulf of Mexico, is being built a splendid resort casino, with first-class facilities for the pleasure seekers. A dining room that can seat 500 and bathroom lockers for equally as many are being incorporated.

Upon the roof of the casino will be comfortable lounges for vacationists who want to go back home with a sun tan. There will be a large ballroom, and summer dances are expected to draw hundreds of the social set not only from Pensacola, but from Montgomery, Birmingham and Atlanta as well.

Extending into the Gulf in front of the casino will be a fishing pier, of concrete, under which will be boat houses and an up-to-date life guard

## Three Mile Causeway and Beach Project to Attract Thousands for Dedication Days

By JOHN W. COLE

station. The pier will extend out to deep water and will fork out in a sort of horseshoe effect. Within the semi-circle will be an aquarium for deep sea specimens of fish.

About a mile out in the Gulf will be anchored a permanent fishing barge. This barge will be located above the famous Pensacola snapper banks, and a shuttle boat system will carry sportsmen who want to snare the big red fish to and from the barge. The barge will be equipped with glass portholes in the bottom through which, on clear days, one may study the variegated beauties of deep-sea life.

Other features are planned. It is hoped by the backers that Pensacola Beach will become the Atlantic City of the south and midwest, and to that end they plan to provide many entertainment features.

Those outlined, however, are definitely assured, and work is under way on all except the fishing pier, which is being held in abeyance pending approval of War Department engineers.

The effect of these projects upon Pensacola has been highly stimulating. Since work was started early in 1930 on the bay bridge, 2,500 men have been on the payrolls, according to official estimates of the Pensacola Bridge Corporation, the financiers and the Northwest Florida Corporation, the contractors. At the present time work is proceeding night and day in order to get the project ready for the opening date.

Aside from the actual payroll on the bridge and other associated projects, this development has been a great stimulant to other activities in the city. Real estate sales have been far better, comparatively, than in other cities. One sub-division here, New Warrington, has become a town of 500 families today where eight months ago there was nothing but semi-tropical shrubbery. Without the confidence inspired by the bridge project, this development might not have occurred.

The effect of the bridge on a wider territory is difficult to estimate. From

Pensacola eastward along the Gulf to Apalachicola, however, there is a general feeling that the Gulf Coast section will benefit.

This section is one of the most beautiful sea coast sections in America, but few have sung its glories for the simple reason that few have seen it. The reason? Almost impassable roads.

Take Camp Walton, for instance. It is a tiny resort town at the eastern end of Santa Rosa Sound. For more than a score of years it has been just what it is today, a beautiful place to rest, fish and swim, known only to the few. It could be reached by driving through twenty-five or thirty miles of Okaloosa County sand—which few did—or by boat from Pensacola. Mary Esther, Florosa, Navarre, Port Dixie, Garniers, Niceville, Vila Taso, are other smaller places which have been in a similar plight.

But the Pensacola bridge opens up all this territory to easy access by automobile. The bridge, although built by private capital as a toll structure, is actually a link in the Gulf Coast Highway, which skirts the shore from Pensacola Beach to Apalachicola. This highway, surfaced with asphalt, will be completed and opened to traffic by the Florida Highway Department by October or November, according to E. K. Fogg, department engineer.

Then, Camp Walton and her sister resort cities expect to thrive. Where now only a few hundred from Alabama and South Georgia come down during the summer, thousands are expected to flock to the beautiful stretch of shore when the new road is opened.

Whether the future of the Gulf Coast as a resort section is as tremendous as some seem to think, is a matter which time will tell.

The men who have invested their money in the bridge and casino think so. Among them are N. F. Helmers, Claude H. and Allan G. Siems of St. Paul, Minn.; George M. Drake and Glenn Traer & Co., of Minneapolis, and B. O. Mahaffey and associates of St. Louis.

Certainly it is logical to assume that hundreds will come where they can get modern, up-to-date facilities.

The Chamber of Commerce has taken charge of celebration plans and will spend thousands of dollars showing from 15,000 to 20,000 invited guests a good time on June 12 and 13.



*This remarkable airplane view of the Pensacola bridge project was taken by U. S. Navy photographers from a height of three thousand feet, and gives an excellent and actual birds'-eye view of the development. At the bottom of the picture appears a stretch of Santa Rosa Island. Just beyond it is Santa Rosa Sound and the dredges and piling for the continuation of the bridge can be seen extending out from the near shore.*

*Santa Rosa Peninsula appears in the center of the photograph, and the winding road thru it leads to the now completed concrete bridge. Across the three and one half miles of Pensacola Bay, connecting the peninsula with Pensacola proper, stretches the magnificent concrete structure. The business and residential district of Pensacola may be seen dimly in the background.*

## KANSAS CITY LEADS

Kansas City Terminal took first place in the competition for the accident prevention merit cup in the transportation department during the first quarter of this year and the north shops, Springfield, Mo., took first in competition for the similar cup in the mechanical department during the same period. Injuries per thousand man-hours worked in the Kansas City terminal were .0090 and in the north car shops, .0115.

Birmingham terminal was second during the first quarter in the transportation department competition with .0150 injuries per thousand man-hours worked, and Western division was third with .0151.

In the mechanical department, Southwestern division was second with .0194 injuries per thousand man-hours worked, and Central division was third with .0259 injuries per thousand man-hours worked.

## DAD

He may wear a last year's straw hat, his finger-nails may need manicuring; his vest may hang a little loose, and his pants may bag at the knee, his face may show signs of a second day's growth, and the tin dinner bucket he carries may be full of dents and doughnuts, but don't call him "the old man." He's your father.

For years he has been rushing around to get things together. Never once has he failed to do the right thing by you. He thinks you are the greatest boy on earth, bar none, even though you plaster your hair back, wear smart clothes, smoke cigarettes and fail to bring home a cent. He is the man who won the love and life partnership of the greatest woman on earth, your mother.

He is "Some" man, and not "the old man." If you win as good a wife as he did, you will have to go some, boy.

## "BILL" FINNEGAN HONORED

There aren't many boys in the country who will spend the coming summer as boon companions of Blackfoot Indians, have all their expenses paid while doing so and travel throughout the west and up to the Canadian border.

That's what Bill Finnegan will do this summer. Bill, who is the son of C. E. "Charlie" Finnegan, baggage agent at Tulsa, is an Eagle Boy Scout and belongs to Troop 20, in Tulsa. He is one of six Eagle Scouts in the country to be selected to work on the Eagle Scout trail this summer, attached to the North Central Montana Council of the B. S. of A. Bill will leave after school is out for Colorado and up the Canadian border. He is the first boy from Tulsa to be chosen for this work, and in addition he is the youngest Eagle scout in the city.