

The Fairer Sex



How were women portrayed at the Century 21 Exposition?

What leadership roles did they have in its vision and implementation?

How did women's involvement in this fair in 1962 differ from their involvement in the 1909 Alaska-Yukon-Pacific (A-Y-P) Exposition (also held in Seattle)?

UNIT-AT-A-GLANCE

Primary Objectives: To introduce students to the roles of women at the Century 21 World's Fair and to compare and contrast these roles with women at the 1909 Alaska-Yukon-Pacific Exposition, and to the roles women would play later in the 1960s and 1970s as the feminist movement gained traction.

Student Activities: Students will analyze a variety of primary documents from the two fairs, related press reports on the Century 21 Exposition, and data from the U.S. census. They will also read brief summaries of historians' conclusions about women's changing roles in the twentieth century. They will have the option of summing up their conclusions in a document-based play.

Materials Included: 1) Primary sources (historical photos, promotional materials for Century 21 Exposition, newspaper and magazine articles); 2) Student worksheets for data collection that summarize essential info and selecting possible quotes and images for use in a play; 3) Excerpt from the document-based play *Most Dangerous Women*; 4) Optional scoring rubric

Materials/Equipment Needed: Copies of primary sources/worksheets, butcher paper (optional), projector to show these images from the *Century 21 Women at the Fair* pdf presentation (or document camera to show hard copies).

Time Management:

Lesson 1: Introduce the topic using a pdf presentation of images and provide class time for students to review primary documents and record main ideas.

Lesson 2: Continue analyzing documents, noting trends and relating to census data. Students highlight specific lines that lend themselves to oral interpretation and write original lines to transition between ideas and offer commentary. They may conduct additional research to obtain other information on women from the two time periods and beyond.

Lesson 3: Work in groups of 4–5 to brainstorm themes for document-based plays and begin to write scripts.

Lesson 4: Complete scripts and perform for classmates. Discuss conclusions the students reached and debrief the document-based play process.

Grade/Subject Recommended: Social Studies in grades 7–12.

Content and Performance Objectives

Content Objectives: Students will...

- Understand who the decision-makers were in the planning, construction, and operations of Century 21.
- Compare and contrast the participation of women in the 1909 A-Y-P Exposition to that of women in the 1962 World's Fair.
- Interpret census data to determine how much women's roles and daily lives changed between 1910 and 1960.
- View the Century 21 Exposition as a predictor of technological advancements versus societal movements.

Performance Objectives: Students will...

- analyze primary documents to support a conclusion.
- compare and contrast the participation of women in the 1909 A-Y-P Exposition and 1962 World's Fair.
- identify significant facts and quotes to feature in a document-based play that supports a thesis.
- write original text to develop a cohesive script and communicate historical conclusions in a creative format.



Overview



If one were to produce an image summing up women's presence at the 1909 Alaska-Yukon-Pacific Exposition in Seattle, it would likely be of a suffragist advocating women's right to vote. And if one were to produce an image summing up women's presence at the 1962 World's Fair, it would likely be a glamorous exhibit model, a beauty queen or perhaps a performer in a risqué sideshow. What happened? Were there societal forces that marginalized and objectified women, even as women made up more of the work force in the United States and had proven their ability during wartime to assume men's roles on ball fields and assembly lines?

Students will examine photographs, promotional materials, and news articles on the fair to form their own conclusions about the ways women were portrayed. They will compare demographic data (from the U.S. census and other sources) on women in American society in 1910 and 1960. They will identify progress—or a lack thereof—for women in the United States during that time. They will learn who the decision-makers were in the planning, construction and operations of Century 21. And finally, they'll form original conclusions about this moment in time—straddling the relative calm and domesticity of the 1950s and the turbulent national mood of the 1960s. While the 1962 World's Fair projected some future scientific and technological innovations correctly, it did not project the significant social changes to come. Some historians think the fair's message was that it was up to a younger generation of women to change society.

Background Information provided:

- Demographic info (census and other sources)
- Historians' accounts
- Primary documents (photos, promotional materials, newspaper articles related to Century 21 Exposition)



ESSENTIAL QUESTIONS

to be Explored



- In what ways were women portrayed at the 1962 World's Fair? Did some of the public roles American women assumed during the fair objectify women? (reducing them to objects, a type of sexism)
 - How did women's roles in society change as a result of World War II, and how were the war years an anomaly in demographic trends?
 - How was the year of the fair—poised between the era of June Cleaver and that of Betty Friedan—significant in the ways women participated in and were portrayed by Century 21?
 - What might the makeup of a planning board for a major science exhibition in the United States be today? (gender, race/ethnicity, age)
 - How might such a makeup predict future technological and social changes in the U.S.?
 - If a fair was planned today, setting the course for future progress, what social changes do students predict?
- To begin to explore possible answers, students need to get a feel for how women's daily lives changed significantly from 1900 to 2000. A great place for statistics on a variety of population demographics and societal trends is the PBS website called *The First Measured Century*. Some of the highlights are attached, in case students are unable to access the data on computers independently.
- When women are on “display,” can it be a form of empowerment?
 - What was the implication of this focus, with virtually no women in leadership roles, since the major focus of the American exhibits was scientific achievement?
 - Were women scientists and politicians involved in the fair in critical background roles (working on the Science Pavilion and greeting foreign diplomats)?
 - Are women more equally represented in science and technology fields today? How far have women come—or not come—in 50 years?
 - Was the idea that domestic technologies would free women up for more important tasks/choices? If so, what would they be freed up to do?
 - How does the 2010 census compare to 1960, in terms of women's roles (in education, in the work force, in politics, in marriage)?

Lesson 1: Meeting the Women of the Century

Hook: Share the pdf presentation provided in this curriculum titled **Century 21 Women at the Fair**. (The attached handout titled *Description of Introductory Pdf Presentation Slides* might be useful in describing what students should note.)

Ask students what trends they notice. What roles do the women appear to be assuming and not assuming? Why might this be? Contrast these images with the [Historylink.org essay](#) on the women at the Alaska-Yukon-Pacific Exposition held in Seattle in 1909.

Ask: How did women's image—at least in the context of these two world's fairs—change in the intervening 50 years? What social forces might explain this?

Body of the Lesson: Let students know they will be answering these and other questions as they explore data on American society and look for clues in artifacts from the fair and published materials of the time.

In addition to numerous photos from the fair, the documents below are provided for analysis and inclusion in the plays. While students are certainly encouraged to research on their own, there is ample evidence here to draw from.

Working in groups of about 4, ask students to determine what the source is, what the main message of the document is, what lines they may want to quote in their play, and what overall thesis about women it supports. The thesis may be identified after going over several documents and seeing an overall pattern. In this way, the lesson models an inquiry approach in which students are asked to form conclusions and adjust them as they are introduced to new evidence. You may want to use the attached Evidence worksheet (Student Handout #1) to facilitate this process. Encourage students to think about which documents support or corroborate each other.

From ***The First Measured Century*** (1900–2000) attached

- Divorce Rate
- Work Hours in Manufacturing
- Households Headed by Married Couples
- Marriage Rate and Age
- Fertility Rate
- Non-marital Births

Readings:

- *A Model for the Future* by Sharon Boswell and Lorraine McConaghy (The Seattle Times on Sept. 22, 1996)
- Women Workers in World War II
- Women and Work after World War II
- The Women in Space Decision, 1962
- Women Restricted at Chicago's 1893 Fair
- Beauty Contests at AYPE (this reading describes how Asian American women particularly were portrayed at the 1909 Alaska Yukon Pacific Exposition)

Data in Pdfs:

- Age-sex-race population. Pyramids
- Aging of Population
- Aging of population after 1950
- Baby-maternal mortality stats
- Current Labor statistics
- Growth in minority population
- Large number of males in the West
- Population growth 1900–2000
- Population migrates to cities
- Population increase 1950–1960
- Sex ratio 1900–2000

Fair coverage from *The Seattle Times* (1962 issues, also in pdfs)

- And Their Wives
- Being A Fair Model
- Business Women Promote Fair
- Candidate Elevator Operators
- Century 21 Beauty Contest

- Initial Reactions to the Fair
- “Girls of Galaxy” closing (and other fair stories)
- “Girls of Galaxy Closing #2
- League of Women Voters exhibit
- Living Dolls in French puppet show
- Moms keep 5 year-olds together
- Peaceful Uses of Space
- Woman President?

Fair Promotion

- *Sunset Magazine* April 1962 (pages 86–87 from an article on Century 21)
- Pages 60–61 and 76 from *Century 21’s Official Souvenir Program*
- Excerpt and photos from Don Duncan’s *Meet Me at the Center*
- Excerpt and photo from the *Story of Century 21*

These documents can be divided among groups or students could each receive all of them (depending on students’ reading abilities and the time dedicated to the play-writing process). Note that the newspaper documents are whole pages of the 1962 newspapers, so they should isolate the article titles that are specific to Century 21 coverage.

Distribute the Evidence Worksheet (copied in duplicate back-to-back to accommodate the large number of documents). Let students know that while they may be examining the same data, timelines, readings and possible artifacts, they will highlight different aspects and offer differing interpretations. What makes the document-based play activity truly engaging is that individual creativity and critical thinking are called for.

Give students the remainder of the period to familiarize themselves with the array of documents and images. To get started—particularly with middle school students—you might want to select a few documents to look at as a whole class while filling in the worksheet. Emphasize that they are focusing on women’s roles in Century 21—including planners, visitors, performers, models, and fair employees. If there are differences of opinion within their group as to what an image or advertisement or article suggests, encourage them to use evidence and logical reasoning to persuade each other. Do different accounts and artifacts corroborate each other?

Emphasize “Thinking Like a Historian”

Let students know that this task—like others in the unit—asks them to do what real historians do (and what makes history a hands-on, dynamic and sometimes contentious field): interrogate evidence and weigh varying accounts to come to a conclusion. In this way, it is similar to what investigators at a crime scene or jurors in a trial do.

Use this play writing activity to reinforce the habits of mind that are employed by working historians and articulated by renowned Stanford professor Sam Wineburg (co-director of **Historical Thinking Matters** and author of *Historical Thinking and Other Unnatural Acts*):

1. **Sourcing:** Considering a document’s attribution (both its author and how the document came into being)
2. **Contextualizing:** Situating the document and events it reports in place and time (imagining the setting)
3. **Corroborating:** Checking important details across multiple sources to determine points of agreement and disagreement.
4. **Close Reading:** Reading carefully to consider what a source says and the language used to say it.

For more information

<http://historicalthinkingmatters.org/ted/lessons/making/>

Description of Introductory Pdf Presentation Slides

1. Century 21 Exposition, Inc., all men
2. Promotional photo utilizing young, scantily-clad women
3. Hostess in Bell Pavilion
4. Girls and boys play a hands-on game in the Science Pavilion
5. Beauty queens (beauty contests were one major way any women's names were mentioned in the press in connection with the fair)
6. Gracie Hanson's performers at a fair booth (these women performed in Hanson's Las Vegas style nightclub act, *A Night in Paradise*, in Show Street.
7. Elvis Presley posing with a Florida beauty contest winner
8. Vogue fashion show models posed on pedestals over a 4,600 gallon perfumed pool. The Revlon perfume scent was changed every month.
9. Northwest Airline promotional photo
10. *Backstage USA* performers (the point of this show was to highlight what went on behind the curtain, offering several opportunities to see showgirls in various stages of undress!)
11. GM Firebird III exhibit and hostess
12. Bell phone system hostesses
13. General Electric Home of the Future exhibit
14. Gracie Hanson's performers at another fair exhibit
15. Woman feeding cotton candy to fair security guards in a posed publicity shot
16. French exhibit with hostess
17. Fair goers partake in Ford Pavilion exhibit
18. Vogue model in bare feet, bathrobe and towel turban
19. Miss Century 21



Lesson 2: The Nitty Gritty

Approximate class time required: 1 hour minimum (more likely 2)

Introduction: Restate the objective

Review the goal of the document play-writing task: you are answering the fundamental question **“How were women portrayed at Century 21 (and why does it matter?)** Encourage students to think about what images/texts empower or disempower women.

How does the census data fit together and give some context to the newspaper articles, fair propaganda and photographs?

What questions did their first day’s findings leave them with?

Body of the lesson

Students will continue to work in small groups to review and sum up main ideas in the documents. Remind them to look for images, phrases and facts that lend themselves to an original play. They should begin to form ideas about the direction of their plays and what major themes will be highlighted.

Make sure they are discussing the content of the articles, photos and census information. The conversation around what the documentary evidence *means* is the richest part of this process. Circulate among groups to be sure this is happening.

Finally, encourage students to come up with major themes in the documents, so they can organize images, facts, and phrases they will use; for example:

- Jobs for women at the fair
- Types of exhibits and activities designed for female fairgoers
- Types of exhibits designed for male fairgoers
- Comparison to empowered women at the 1909 A-Y-P Exposition
- Evidence that women were gaining ground in American society 1910–1960
- Evidence that there was a pendulum swing back to traditional roles for women after WWII



Lesson 3: The Play's the thing!

Approximate class time required: 1 hour minimum

Materials: Class copies of documents provided (images, news articles, readings, census data), scoring rubric (optional). Multiple copies of *Most Dangerous Women* excerpt (Student Handout 3) for volunteer reader/performers and perhaps for the whole class. Also make class copies of the *Advice for Writing Your Document-based Plays* (Student Handout 2, attached). Butcher paper for outlining purposes is optional.

Hook: Ask for volunteers to read an excerpt of Jan Maher's document-based play *Most Dangerous Women*, about the history of the women's peace movement. This will give them an idea of an appropriate format to use as they write their plays.

Ask them what they noticed about the writing—what specific approaches Ms. Maher took to teach an audience factual content in a creative format. Examples include direct quotes that are especially powerful, factual information stated in the voice of a newspaper headline (which students can do with timeline events), the way she spreads factual information among numerous narrators and writes in an engaging style (meant to be heard and not read).

Body of the Lesson:

Ask students to take out their completed Evidence Worksheets (Student Handout #1) or whatever they were using to record main ideas, effective quotes, most important sources, etc. Go over the hint sheet for writing document-based plays and the scoring rubric (Student Handout #5), if you intend to use the attached to evaluate their work.

Remind students that while the content will be similar in each of the plays, their original conclusions, creative choices, and selection of quotes/facts/images will be entirely unique.

Give them the rest of the period to outline and write the script for their plays. They might want to first flesh out their ideas on butcher paper so all members can see. Emphasize that all group members should have relatively equal speaking lines. They may want to “chunk” the playwriting task around themes they came up with, so that each member is responsible for independently writing a discrete section.

Suggest the option of creating a Powerpoint slideshow for the performance, in which case they'll need to select images from the stills provided to accompany their script. If they will be performing without a laptop and projector, a document camera would work (in which case students simply need to put in sequence hard copies of photos).

Remind students that they will need to think about which images accompany which sections of the script.

Lesson 4: Putting It All Together

Approximate class time required: 1 hour minimum (longer with post-play discussion)

Materials: Groups need to have copies of their final scripts; a projector needs to be set up for screening PowerPoints or images from a document camera; rubrics may be copied (Student Handout 5) one per student, for evaluation purposes as they perform.

Body of the Lesson: Students will perform their plays for each other.

Debrief: Go over as a class the statistics in the resource document titled *Women in the Labor Force 2010* after viewing the plays.

Then read together UW historian John Findlay’s concluding thoughts about the Seattle World’s Fair in terms of women’s and civil rights (Student Handout 4). Emphasize that historians form their own conclusions and that there is often disagreement among them, even when they consider the same facts. In this way Findlay, like the class in this activity, is taking a position and students may agree or disagree with his perspective.

Concluding thoughts

Discuss whether students agree that the fair—focusing on scientific and technological progress—remained isolated from the dramatic and changing social landscape of the time.

To lay the foundation for this discussion further, direct students to some timeline events they may find significant in either the women’s movement or civil rights movement, for example:

- In 1951 the sit-com *I Love Lucy* was launched, sparking the “golden age” of television
- In 1954, the Supreme Court ruled in *Brown v. Board of Education* that segregated schools violated the 14th Amendment’s Equal Protection clause and were thus unconstitutional
- In 1955, Rosa Parks ignited the Montgomery Bus Boycott
- In 1957, the Civil Rights Act became the first civil rights legislation since Reconstruction (it mostly concerned voting rights)
- In 1957, the national spotlight was on Little Rock, Arkansas over the issue of school desegregation
- In 1960, four African American college students began the Greensboro sit-ins when they refused to move from a segregated lunch counter
- Also in 1960, the Civil Rights Act of 1960 established federal inspection of voter registration polls and established penalties for anyone obstructing another’s attempt to vote or to register to vote
- 1963 March on Washington, where Dr. Martin Luther King, Jr. delivered his seminal “I Have a Dream” speech
- Also in 1963, Betty Friedan’s *The Feminine Mystique* was published, sparking the feminist movement
- On November 22, 1963, President John F. Kennedy was assassinated
- In 1964, the 24th Amendment prohibited states from imposing poll taxes on voters
- In 1964, President Lyndon Johnson proposed the “Great Society” as government helped foster social reforms to eliminate poverty and racial injustice
- Also in 1964, the Civil Rights Act of 1964 outlawed racial segregation in the United States
- In 1965, a comprehensive Voting Rights Act was passed (primarily to ensure black voting rights)
- Also in 1965, Malcolm X was assassinated in Harlem, NY
- In 1966, the feminist group NOW (National Organization for Women) was formed
- In 1968, the city of Detroit erupted in a series of race riots that ignited similar riots throughout the U.S. that summer
- On April 4, 1968, Dr. Martin Luther King, Jr. was assassinated

STUDENT HANDOUT 1

Document Analysis Worksheet

What is the document? (source, date, context)	What is the main message?	What does this message suggest about women's roles?	What lines might lend themselves to your play?

STUDENT HANDOUT 2

Advice for Writing Your Document-Based Plays

DO

- Make a detailed outline before you start writing, so you can see the flow and determine what's missing
- Introduce every individual you're quoting/portraying (by writing a brief introduction in your own words)
- Write transitions between major ideas/events/people
- Remember to write simply—to be *heard* not read
- Write up key findings from some of the relevant census data to support your conclusions
- Consider using some timeline events to provide context for the year of the fair
- Try to have variety in the documents you use (try to include lyrical as well as factual documents)

DON'T

- Write a dramatic script (featuring characters with lines you make up)—this is a document-based play, not a creative writing assignment
- Read long passages (from news articles, speeches, ads) without first putting them in context (you should describe the time/place in which they first appeared)
- Use visuals just for the sake of having visuals; make sure they are accurate and relevant to what is happening
- Play music with lyrics at the same time words are being spoken

STUDENT HANDOUT 3

Document Based Play Example

excerpted from *Most Dangerous Women* by Jan Maher

NARR 1: April, 1915: the ninth month of the First World War. 1,500 women from 12 countries converge on the Hague determined to wage peace.

NARR 2: Austria. Belgium. Britain. Canada. Denmark. Germany.

NARR 1: Hungary. Italy. The Netherlands. Norway. Sweden. The United States.

They sigh and turn slightly to one another, as if in quiet conversation.

NARR 2: Ex-president Theodore Roosevelt calls them “both silly and base.”

NARR 1: “A shipload of hysterical women” says the London Globe.

NARR 2: “Folly in petticoats” adds the Sunday Pictorial.

Catherine Marshall turns from the cluster she is in to address the audience, in reference to the newspaper quotes.

CATHERINE: I want an educated and responsible public, not an ignorant and prejudiced public which has taken its opinions ready made from party newspapers.

Emily Hobhouse turns out.

EMILY: I feel more than ever that men are motivated by greed, fear and envy and are incapable of governing the world in a humane way. Put the British Foreign Secretary and the Kaiser each in a separate battleship and let THEM fight it out!

NARR 1: On the evening of April 27, 47 American women, led by Miss Jane Addams, arrive in time for the opening of the International Congress.

Jane Addams stands.

JANE: The large floor is completely filled with delegates, and the galleries crowded with visitors, both men and women. A solemn earnestness is evident everywhere. Flags of many nations, otherwise so conspicuous in international meetings, are completely absent. The keystone of every speech is woman’s revulsion against the barbarity of the present war and her determination to work for the substitution of law for carnage.

NARR 2: Jane Addams, probably the most respected woman in America, presides over the Conference. She seems to have a certain presence which literally makes others more peaceful in her company.

JANE: *(turning to the delegates on stage)* I find it a pleasure to preside over this first world gathering of womanhood in the interests of peace. *(back to audience)* The 1,500 women who have come to the Congress in the face of such difficulties must be impelled by some profound and spiritual forces. In the shadow of the intolerable knowledge of what war means, these women are making solemn protest against that of which they know.

STUDENT HANDOUT 4

Historian John Findlay's View

excerpted from

“The Seattle World’s Fair” chapter of his book, *Magic Lands: Western Cityscapes and American Culture after 1940*

The [Century 21] exposition never examined the fundamental assumptions of its day. The fair straddled the dividing point in American civilization between that period of supposed domestic calm, conventionally categorized as the 1950s, when the pace of change seemed manageable, and the turbulence often associated with the 1960s, when very little appeared to be under control. By the opening of the Seattle World’s Fair, of course, much of the groundwork had been laid. But the events of 1962 and immediately afterward provided a sharp counterpoint to the mentality that had produced Century 21.

...The publication of Betty Friedan’s *The Feminine Mystique* helped to ignite the women’s movement, and the March on Washington signaled the increasing stridency of the struggle for civil rights.

In the months after the fair, it became ever harder to believe in the orderly and satisfying world of Century 21.

...Century 21 belonged, not to the doubting, pluralistic 1960s, but to a culture that had not really overturned the assumptions of white, middle-aged, middle-class males, which had made the 1950s appear a decade of consensus. The fair embodied a mentality that took for granted that the future would be better than today and that increase equaled improvement, particularly in the realms of science and consumption. Although the exposition succeeded in predicting some future trends, such as the proliferation of computers and the automation of the kitchen, it gave little hint of many other fundamental changes beginning to unfold. The future in 1962 appeared as a richer, easier, and speedier version of the present—not as one in which cultural values and social relationships had changed, and not as one in which there existed significant limitations to America’s global power and natural environment.

STUDENT HANDOUT 5

Scoring Rubric for Document-based Play

Exceeding standard

For Content (Critical thinking)

Your group's conclusion(s) about the role of women at the 1962 World's Fair is clearly and accurately conveyed from **multiple perspectives** and ample supporting documents. **Sources used** include **primary sources** (newspaper articles and ads, promotional materials, artifacts speeches, interviews and photographs from the time) and **secondary sources** (historian's accounts, later articles or books about the fair). All images used support the group's conclusions.

For Communication

Strong organization and creative word choice make your performance compelling and easy to follow. Effective transitions connect a variety of quotes/facts; introductory lines precede quotes to help put them into context; a **central message** unifies the performance. **Consistent eye contact** and voice **projection** maintain audience interest. Relevant visuals and/or music enhance the play and reinforce your message.

Meeting Standard

For Content (Critical thinking)

Your group's conclusion(s) about the role of women at the 1962 World's Fair is clearly and accurately conveyed from **multiple perspectives**. **Sources used** include more than six primary accounts (newspaper articles and ads, promotional materials, artifacts speeches, interviews and photographs from the time). Most images support the group's conclusions.

For Communication

Strong organization and effective word choice make your performance easy to follow. Most quotes and facts are put into context with introductions/transitions. A **central message** is clear. **Eye contact** and voice **projection** are mostly consistent. Visuals or music reinforce the content.

Approaching standard

For Content (Critical thinking)

Your group's conclusion(s) about the role of women at the 1962 World's Fair has some inaccuracies but attempts to highlight **multiple perspectives**. **Sources used** include fewer than six primary accounts (newspaper articles and ads, promotional materials, artifacts speeches, interviews and photographs from the time). Some images support the group's conclusions.

For communication

Organization is somewhat difficult to follow and word choice is basic, lacking originality. The documents used lack variety and/or there does not seem to be a clear message unifying the play. Eye contact and voice projection could be much stronger.

Not Meeting Standard

For Content (Critical thinking)

Your group's conclusion(s) about the role of women at the 1962 World's Fair has inaccuracies and does not highlight multiple perspectives. Sources used include fewer than four primary accounts. Images do not support the group's conclusions.

For communication

Organization is difficult to follow and word choice is basic. Documents used lack variety and the central message is unclear. **Eye contact** and voice **projection** detract from the performance.

EXTENSION Activity:

Relating the fair to civil rights in Seattle

There is very little mention of any local people of color involved in planning or even attending the fair. (A few shots of children at the science pavilion are the exception.)

An interesting comment revealed in a Historylink article reveals clear prejudice (***Century 21 Exposition debuts Saturday night dances on July 28, 1962***) The following is excerpted from [HistoryLink.org Essay 9377](#):

Various steps were taken to increase security—“This week it took almost the total police personnel assigned to C-21”—and the dances continued (Lieutenant Dave W. Jessup). One of the remaining issues was the nature of the bands being hired (and the type of kids they drew).

Most interesting, then, is the second list of potential bands, as provided by the fair’s Assistant Vice President, Willis Camp for consideration on July 31. It included the Dynamics, along with the interesting side-notation, “Birdland” – the name of an African American oriented dancehall (2203 E Madison Street) that the racially mixed band giggered at on occasion.

Such thoughts of the planners in booking what they considered to be appropriate bands for the fair in general—and the Saturday Night Dances in particular—is noteworthy. Especially when we consider a subsequent (August 28) memo from Camp documenting the police department’s evolving views on the ongoing dance series:

“Lt. Jessup was very pleased with the reports he received from his security people following the dance last Saturday night Will you be sure that the selection of the orchestra is one which minimizes the attraction of ‘birdland’ customers” (Lyte).

With their stated goal of presenting a classy “high-toned affair,” fair management had produced the dances reluctantly—and almost certainly felt the same way about the presence of those reportedly rowdy Birdland types.

Setting the Context

Share with students some realities of Seattle’s African American community at the time:

- 1 in 20 Seattle residents was black in 1960
- Discrimination existed in housing, employment, and education

As the authors of *Seattle in Black and White* (University of Washington Press, 2011) point out, “In 1960, if you were one of the city’s white residents, you could live your entire life without seeing—or at least interacting with—a Negro person...If white Seattle citizens took a bus or taxi downtown to shop in 1960, they were not transported by a Negro bus driver or taxi driver. White citizens were not waited on by Negro clerks, and their purchases were not delivered by Negro truck drivers. There were no Negro bank tellers and only one Negro firefighter in the entire city. Negro and white children, with rare exception, did not go to school together.”

Next (ideally in pairs if computers are available) go to the [segregated Seattle](#) page of the Seattle Civil Rights and Labor History website.

Look specifically at the segregation maps (which contrast 1920 and 1960 geographic realities in the city using census data for Japanese Americans, Filipinos, Chinese as well as African Americans). Note the map titled Negro Population Seattle 1960, which clearly identifies the Central District as the only community within the city not subject to the discriminatory practice of “red lining.” The [slide show and photo collection](#) will also highlight discriminatory practices, for example, those highlighting the Central Area Civil Rights Campaign (1960–1968). [Photos on school campaigns](#) (Seattle’s Franklin High School and the University of Washington’s first Black Student Union) are also of interest.

Direct students to look at the **restrictive covenants** that prohibited African Americans from renting or buying houses in almost every Seattle neighborhood until 1970, when fair housing laws largely ended the practice. For example, even in the Beacon Hill section of town (today known for its diversity), the covenant read: *No person other than one of the **Caucasian race** shall be permitted to occupy any portion of any lot in said plat or any building thereon except a domestic servant actually employed by a Caucasian occupant of said lot or building.*

Additional Documents concerning civil rights:

- Housing Discrimination '61 (*The Seattle Times* article)
- Growth in minority population since 1950
- Race distribution across U.S. 1900–2000

Food for Thought

In small groups or as a whole class, discuss the following:
How was this social reality reflected in the variety of documents you've examined on the World's Fair in 1962? How was it not reflected at the fair?

What might the makeup of a planning board for a major science exhibition in the United States be today?
(gender, race/ethnicity, age)

How might such a makeup predict future technological and social changes in the U.S.?

If a fair was planned today, setting the course for future progress, what social changes do *students* predict?