

CONVERSION OF A SHIP AND A CITY:
Long Beach's Queen Mary Project

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This paper will chronicle the years 1967-1971 in the history of the largest and most expensive maritime conversion projects ever attempted: transforming the luxury liner Queen Mary into a maritime museum, hotel and convention center; but more importantly, how the luxury liner became a focal point for a city whose previous claim to fame was its annual Iowa Picnics.

December 9, 1967 was a significant date in the history of the city of Long Beach, California, as well as in my personal life. That clear, breezy Saturday marked the occasion of the arrival of the Cunard luxury liner Queen Mary into Long Beach Harbor. It was one of those days which for some unknown reason remain vivid in the memory, and prove to be a turning point in one's life.

I was eight years old, and living in Covina, California. My grandmother had owned a home in Long Beach since the 1930's, where we spent each summer away from the heat and smog of the San Gabriel Valley. I was in my parent's bathroom listening to the KABC radio coverage of the final miles of the Queen Mary's life at sea. Broadcaster Michael Jackson was providing the in-studio coverage, while reporter Henry Kinisky gave his account from aboard the ship, and Kelly Lange, then known as morning traffic reporter "Dawn O'Day" described the scene from the air. The

sight must have been breathtaking as an estimated one million persons on shore and in 10,000 boats welcomed the Queen Mary to her new permanent home. I remember discussing with my mother the possibility of going to see the event. She contended that by the time we arrived in Long Beach, the ship would be already berthed, and who would want to fight those crowds anyway? I finally conceded, but it was a decision that I will always regret not debating further.

December 9 began a new chapter in the history of the former Royal Mail Ship Queen Mary: one that has not always been positive or idyllic. The Queen Mary had been constructed in the midst of the Great Depression in Clydebank, Scotland. She and a sister ship, the Queen Elizabeth, were designed to replace the Cunard liners Berengaria, Aquitania and the famous Mauretania. These two new ships were accurately described as the smallest and slowest ships to be able to do their assigned tasks of providing weekly service transporting mail and passengers between Europe and the United States. At over 1,000 feet long and measuring over 80,000 tons, they in fact were the largest and fastest passenger liners to ever be built.

The ceremonial first rivet was placed in the keel of Job #534 on December 1, 1930, and work was almost completed on the hull of the ship by late 1931. Tragically, the Great Depression hit Europe, and suddenly the banks refused to loan any further funds to the Cunard Line for construction. Work came to a complete halt

on December 10, 1931, and remained that way for 18 months, until April 1934. At that time, the British Government agreed to loan Cunard the money to complete Job #534, and begin work on the planned sister ship, but with the condition that shipping rivals Cunard and White Star Line merge to form one strong company.

Following the removal of 130 tons of rust, the ship was readied for launch by the Fall of 1934. Her Majesty Queen Mary, accompanied by King George V, performed the launching ceremony on September 26, 1934. The name of the ship had become the subject of great speculation, and in keeping with the tradition of christening Cunard Line ships with names ending in "ia", the decision had been made to christen the ship "Queen Victoria." A delegation from Cunard White Star called on King George to ask his permission, prior to the launch. Sir Ashley Sparks, the chairman of the company in America, told the King that Cunard White Star wished to name its new ship after "England's greatest queen". Her Majesty Queen Mary, who was with her husband, smiled and said, "I would be delighted." The Queen revealed the ship's name for the first time as she pushed the button to release the Queen Mary into the Clyde River.

An additional 20 months were required to install over 26,000 tons of equipment, including her luxurious interior appointments, propulsion machinery and superstructure. The Queen Mary entered service on May 27, 1936, and immediately began a rivalry with the French Line's Normandie. Throughout the late 1930's, the two

ships traded the record for the fastest crossings of the North Atlantic, and the honor of carrying the cream of the Atlantic passenger traffic.

The outbreak of war in Europe brought the fear of destruction of the ship, and an end to the record-seeking as the Queen Mary was detained at her Pier 90 berth in New York in August 1939. The Normandie was also confined in New York, joined by the Queen Mary's partially completed sister ship, Queen Elizabeth. The decision was made by the Allies to use the three superliners as troop carriers, and the conversion was begun in 1941. The liners would be capable of transporting huge numbers of soldiers to battle areas with great speed. Before she had a chance to serve in this capacity, the Normandie was destroyed by a fire started by a careless welding crew, but the Queens went on to transport over a million and a half soldiers during the course of the war.

Following re-fitting to their peace-time roles, the two ships finally inaugurated their long-delayed North Atlantic service in 1947, and profited from the strong post-war desire to travel. However the end of the war also brought the introduction of jet air travel and a much faster way to cross the North Atlantic. 1957 became a pivotal year, because for the first time more people travelled across the Atlantic by air than by ship. With a faster method across the Atlantic, people did not have time to spend five days at sea any longer. The number of air travellers grew from just over one million, to three and a half million

persons in the next seven years. This statistic foretold doom for all of the transatlantic ships, including the Queen Mary.

Both Queen liners were beginning to age. Plans were underway to design their replacements, but with the terrible losses which Cunard Line was incurring due to air travel, the decision was made to speed up the withdrawal of both ships. The Queen Mary was costing Cunard \$70,000 a day to operate. On May 8, 1967, the captains of the Queen Mary and Queen Elizabeth simultaneously opened sealed messages announcing that the Mary would be retired in October, with the Elizabeth to follow in late 1968. It was the end of an era.

It seemed as if Long Beach had money to burn. The city had been blessed with one of the largest single deposits of oil in the United States, and thanks to a 1911 agreement with the state government, the revenues from oil taken from the tidelands would be divided between the State of California and Long Beach. However, the city's share was only available for improvements to commerce, fisheries, navigation and on the shoreline.¹ As early as 1958,² Long Beach had made plans to construct a maritime museum on its shoreline, and had in fact been approached in 1960 by the California Museum Foundation, operators of the California Museum of Science and Industry in Los Angeles, to design and operate it.³ In the Spring of 1964, the First Extraordinary Session of the California State Legislature specifically authorized the construction, operation and acquisition of

property for a maritime museum and related facilities to be built on or adjacent to the Long Beach tidelands. ⁴ This was soon followed by a recommendation from a city-sponsored study by the Real Estate Research Corporation showing the need for a major tourist attraction to insure the ultimate success of the Pier J Marina complex and the entire shoreline development program. ⁵ Responding to this recommendation, the city announced plans in 1966 to develop an offshore water recreation area including a small craft harbor with between 4,000 and 5,000 berths, with a hotel/motel, sport fishing and excursion boat facilities, and international village and "a major tourist attraction". ⁶

The actual connection between Long Beach's planned maritime museum and the sale of the Queen Mary is said to have been made by Lloyd Hart, owner of a Long Beach waterfront landfill dump. In April 1966, he observed a notice in Barrons magazine announcing the anticipated sale of the Queen Mary by Cunard Line. Hart had been one of the businessmen responsible for bringing the retired Canadian Pacific passenger vessel Princess Louise, to San Pedro, and transforming the ship into a restaurant in Los Angeles Harbor. He had originally proposed the Princess Louise project to Long Beach, but was opposed by Long Beach Harbor Commissioner Harry "Bud" Ridings. As a practical joke, Hart sent the clipping of the Barrons announcement to Ridings along with a deck plan of the Queen Mary. ⁷

Since the 1890's, Long Beach had been a resort jewel on the

Pacific coastline, with a temperate climate, a long stretch of white beach, a flourishing naval base, a shipyard and cargo port. However by the mid-1960's, the boom had gone bust. Long Beach's once glittering downtown area had been infested with tattoo parlors, cheap bars and pawn shops. The downtown and harbor area had alarmingly sunk due to the oil removed from under the city. The downtown beach front had been the original home of the Miss Universe Pageant, but amidst contract battles and contestant scandal, the competition moved to Miami. 8

Commissioner Ridings realized the potential of the Queen Mary being permanently berthed in Long Beach, and proposed the idea to Harry Fulton, a special assistant to Long Beach City Manager John Mansell, and former journalist for the Long Beach Independent, Press-Telegram. Fulton had been born in Belfast, Ireland, where his father worked for the famous Harland & Wolff Shipyard. Support for the plan grew among a small group of city officials, but an introductory letter sent by Ridings in May 1966 to Sir Basil Smallpeice, Chairman of Cunard Line produced an unenthusiastic reply. Ridings later received a more positive reply letter from Cunard's vice-chairman, Lord Mancroft, but was unsuccessful in finding private investors for the project. Meanwhile, Cunard moved up the date for receiving bids for the Queen Mary one full year, to July 24, 1967, only a month after Fulton received the Mancroft letter.

Since there was no time remaining to locate private financing,

Ridings and other Long Beach City and Harbor officials originated the idea of using the city's tidelands oil funds for the project, and concluded that Long Beach could buy and renovate the Queen Mary for less money than it would take to buy shoreline property and build the planned maritime museum. They maintained that state law "specifically names a maritime museum as a legitimate project for such revenue." 9

Rapid approval for the Queen Mary project was received from the Long Beach City Council, California Museum Foundation, California Governor Reagan, the State Legislature and perhaps most importantly the State Lands Commission, which controls the use of the tidelands funds. 10

Cunard Line received 300 inquiries into buying the Queen Mary, approximately 100 of which were serious bids. These included the City of New York which planned to use the ship as a 3,000 student high school; Philadelphia, which wanted to turn the ship into a hotel; along with an assortment of scrap metal dealers from the United States, Italy, Japan, Great Britain and Hong Kong. A cautious Long Beach City Council voted to authorize a delegation, which included Ridings and Fulton, Vice Mayor Robert Crow and City Attorney Leonard Putnam, to personally place a \$3,450,000 bid for the ship. This turned out to be the winning offer over Philadelphia by a margin of only \$50,000. 11

Funding for the Queen Mary Project was approved by the State

Lands Commission totaling \$8,750,000. This included the ship's purchase price, plus \$1,113,740 for the delivery cost, \$345,000 for import duties, \$172,000 for state sales taxes, \$36,000 for temporary site preparation at Pier E, and \$250,000 for preliminary conversion and permanent site engineering. ¹² The cost figures did not include site development which would be normally constructed on Pier J.

The price also included conversion of only 590,000 square feet of shipboard development, mostly "R" deck and above, with \$5 million of the common work being paid for by lessees. Space allocation was divided into 140,000 square feet of museum exhibit areas, 260,000 square feet of tour and collateral area, and 190,000 square feet devoted to commercial uses. ¹³

However, before the Queen Mary departed England for Long Beach, this formula had already been changed, as the city council approved a consultant's recommendation that as much of the ship be developed as possible, and that a physical separation at "R" deck be maintained between the museum and commercial areas. The majority of the ship below "R" deck was the original machinery space: ideal for museum space because of their expanse up to five decks high and 118 feet wide. The total area to be developed was then expanded to include 282,000 square feet of museum space below "R" deck, 155,000 square feet of tour and collateral space and 265,000 square feet of commercial space. ¹⁴

Part of the City of Long Beach's bid to Cunard Line included a provision that the Queen Mary's final voyage carry passengers. Cunard strongly opposed this option because there were only two months remaining until the start of the voyage, and at 39 days, it was the longest passenger voyage that the Queen Mary would ever take. Under pressure from the Long Beach delegation, Cunard agreed to the ship carrying 300 passengers. Unlike the North Atlantic run, supplies of food, fuel, water and laundry would have to be taken on in small remote ports. Cunard also knew that the Queen Mary would have to steam around the tip of South America in order to get to Long Beach. The Queen Mary was built solely to sail as a North Atlantic ship, and therefore was too long and too wide to go through the Panama Canal. The ship would cross the Equator twice, and the only air conditioning on board was in couple of the ship's public rooms.

Long Beach officials could not imagine the greatest passenger liner ever built arrive in her new home with only a skeleton crew, and only by threatening to pull out of the negotiations could they finally persuade Cunard to agree to the proposal. It took officials a total of eight days to hammer out the final purchase agreement. Fugazy Travel Bureau of New York was immediately hired to book 1,200 passengers for the final voyage. 15

The Queen Mary completed her 1,000th and final regular crossing of the North Atlantic between New York and Southampton, England on September 26, 1967 (exactly 33 years after her

launch), and after two short cruises to the Canary Islands was made ready for her voyage to Long Beach.

Departing Southampton on October 31, the Queen Mary carried 1,200 passengers, 860 crew members, a replica of the Liberty Bell, two British double-decker busses and a 310-foot "paying-off" pennant flying from the mainmast: each 10 feet signifying one year of the ship's service. The voyage would take her 14,555 miles to Lisbon, Portugal, Las Palmas in the Canary Islands, Rio de Janeiro, Brazil; around Cape Horn to Valparaiso, Chile; Callao (now Lima), Peru; Balboa, Panama; Acapulco, Mexico; and finally home to Long Beach. Each one of the ports gave her a final send-off which was worthy of a Queen.

Some of the logistical nightmares which Cunard predicted for the ship unfortunately came true. It was hot. Stops in certain ports had to be shortened due to tidal restrictions and the slower cruising speed due to the ship steaming on two engines instead of four to conserve fuel. One couple, Mr. & Mrs. Edward Dunlap, left the ship in Rio de Janeiro complaining of intolerable conditions amounting to "pure hell," including being bitten by cockroaches, encountering rats, Mrs. Dunlap contracting dysentery, crew members' being hostile to passengers, and hearing that Captain Jones had died. ¹⁶ The press jumped on the story, even though the charges were denied by Long Beach and Cunard officials, as well as various other passengers including Los Angeles Marine Surveyor Al Adams, who inspected the entire ship

including the crew areas. He said that the Dunlap's charges were "preposterous" and "disgusting". 17

Any hardships which were endured by the Queen Mary's passengers were compensated by the welcome which awaited the ship in Long Beach. Not since the Queen Mary's arrival in New York on her maiden voyage in 1936 had such a reception been given an ocean liner. The City of Long Beach's Director of Public Services, Robert Kennedy was standing on Pier E alongside the City Manager John Mansell. Neither had seen the ship in person before, and as she slowly was inched closer to the pier, Mansell's only comment was, "My God, God that's big!" 18

Immediately upon arrival, temporary communications, electricity and other utilities were connected to the ship as the ship's boilers grew cold for the last time. The ship's Cunard crew members were flown home within 24 hours of the arrival. Kennedy was in charge of the first city crews to work on the ship following her arrival. Their initial job was to disconnect the four propeller shafts, disabling the ship.

On December 11, representatives from Long Beach, Cunard Line and the British Government joined for a 35 minute tear-filled ceremony officially striking the Queen Mary from Lloyd's register of ships. The ship now belonged to Long Beach, and the job of conversion from luxury liner to museum, hotel and convention center could begin. It was announced that the renovation work

would be completed and the Queen Mary moved to her new berth on Pier J by January 1969. 19

How do you insure a piece of history? Prior to the ship's arrival, the City Council had approved an insurance policy for the Queen Mary with Bayly, Martin & Fay, Inc, against full marine perils including protection and indemnity, fire, vandalism, malicious mischief and sprinkler leakage. The two year policy would start at \$5 million coverage, with an additional \$1.45 million coverage each month as the conversion work advanced. The cost was \$224,175 with a \$10,000 deductible per accident. 20

Many people wanted to see the ship before any alterations had taken place, but this was impossible considering the huge numbers of persons involved, and the health department and customs restrictions in force upon the ship's arrival. Robert Kennedy's Public Service crews were recruited, first on a volunteer basis and then mandatorily, to clean up everything from the tableware and food left behind from breakfast on December 9, to the meat, fresh food and liquor remaining in the storage lockers. City crews worked their normal day shift, then following a meal in the ship's First Class Dining Room worked on the Queen Mary until midnight.

With no active boilers, there was no hot water available on board. Steam had to be piped in from steam cleaners brought to the pier in order to wash dishes and silverware, to melt the

grease and fat from the fryers remaining in the kitchens, and for other uses. Despite the mess that was left, "Contrary to a lot of rumors that were circulating at the time, we never did find a rat on that ship," Kennedy stated. "They were saying it was vermin infested, and that's a crock! I never saw any vermin of any kind, and we were in it when it was as filthy as anything I had ever seen." 21

Bottles of liquor remaining in the cabins became a significant problem when combined with the size of the Queen Mary and the number of locations that one can hide. Work crews required constant supervision, and were given a deck plan, with orders not to stray away from their designated work area. According to Kennedy, the physical limitations of working on board a ship were difficult to overcome. Elevators and hallways proved to be too narrow for many items. For example, each of the 3,200 mattresses had to be hand carried for removal from the ship. Other items such as single pieces of linen are not heavy, but transporting thousands of them onto the pier for sale or storage proved to be an enormous job. 22

Immediately following the commencement of clean-up work, the Long Beach City Council approved a 40-year agreement between the city and the nonprofit California Museum Foundation to equip and operate the maritime museum, and operate guided tours aboard the ship. The foundation was formed in 1950 to form the California Museum of Science and Industry in Exposition Park in Los Angeles.

The foundation's First Vice President, and General Manager of the Long Beach Independent Press-Telegram newspaper, Sam C. Cameron was named chairman of the Museum of the Sea (MOTS) committee, whose responsibility was to acquire exhibits valued at a minimum of \$2.5 million. The city was to provide \$700,000 in Tideland Oil funds for this purpose. From this amount, MOTS was to provide the salaries, preparation and maintenance of the exhibits, \$500,000 for soliciting and acquiring permanent exhibits, \$150,000 for planning, organizing and developing the museum, and \$50,000 for pre-opening and opening advertisement. The city was to hire an architect and industrial design firm to create plans and specifications for the museum. 23

The following day, December 13, Howard Edgerton, Chairman of the California Museum Foundation announced the appointment of Les H. Cohen as Director of MOTS. Cohen had served as the Assistant Director of the Museum of Science and Industry, and Director of Governmental Affairs for the California State Colleges. 24 The former Director of Public Affairs for the College System, Robert Reardon, was named as his assistant, with both positions becoming effective January 1, 1968. Also announced was the estimate that the Queen Mary would open to the public in January of 1969. 25

The City of Long Beach also named a director for their Queen Mary Department. Rear Admiral John J. Fee, the former commander of the U.S. Naval Shipyard in Long Beach was to relinquish his command at the Pearl Harbor Naval Shipyard to take the

position. 26

The beginning of 1968 brought the first major dispute involving the Queen Mary project. The use of Robert Kennedy's men for clean-up of the ship was specified in the Long Beach City Charter, which states that civil service personnel be employed to maintain city facilities. However the main conversion work was coveted by both land-based and maritime unions. The determination of whether the Queen Mary was legally a floating building or an immobile ship would decide which union group would work on the project.

City Manager John Mansell maintained that the Queen Mary was legally declared to be a building when she was taken off of the shipping registers on December 11. "The Queen Mary is simply another public facility..." Mansell said, "subject to the same rules and regulations which control all public facilities operated by the city." 27

Rear Admiral Thomas Sergeant, the Commandant of the 11th Coast Guard District was the final authority regarding the dispute. "Since there is no intent to navigate the Queen Mary, she really can't be classified as seagoing, and henceforth, not a vessel," he ruled. The Coast Guard determines a vessel is not legally a ship if the propellers are immobilized, if the ship is so tied to shore that tools are required to set her adrift, and if the owners demonstrate no further intention to navigate the ship. 28 The

Queen Mary fit each of these criteria, and this decision was blamed for increasing by Long Beach's conversion labor costs up to 50%. 29 This same issue was hotly contested in Florida several years later, when similar circumstances existed on board the Queen Elizabeth while she was being converted into a tourist attraction.

Throughout February 1968, sixty pickets from seven different unions demonstrated on Pier E to protest the use of non-maritime unions. 30 The Queen Mary was scheduled to be moved into the Admiral Morrell drydock in the Long Beach Naval Shipyard on February 22, 1968. However, as the tugboats began to pull the ship away from Pier E, a cabin cruiser with union pickets on board moved into their path. One worker even jumped into the cold water of the harbor with a picket sign. The tugboat operators were members of the maritime unions, and refused to cross. Long Beach acquired a temporary injunction, but the Navy Department refused to allow the Queen Mary into the drydock because a threatened strike by union members at the shipyard. 31

On March 26, 1968, The Diners Club was named as the master lessee for the Queen Mary project, with the City Council's approval of a 25-year contract which included seven 5-year options. Diners Queen Mary Corporation (D/QM) was responsible for conversion of the 411-stateroom hotel, banquet, restaurant and shopping facilities, investing an estimated \$4.5 million. The commercial areas on the ship would be sub-leased to private shop owners. The contract gave D/QM the privilege to negotiate

for manufacturing, distribution and sale of merchandise with the Queen Mary name and/or image. 32

To allow the Queen Mary to finally enter the Long Beach Naval Shipyard, Secretary of the Navy Ignatius issued a special directive to the Commander of the shipyard on April 5, 1968. 33 She was towed into the drydock the following morning, where approximately 90 hull openings were sealed, including the housings for the four stabilizer fins. Three of the four propellers were removed, and a 125-ton steel box was constructed around the remaining port outer propeller. The entire underwater area of the hull was sandblasted and covered with 6,500 gallons of a special anti-corrosive paint claimed to last 25 years (that would mean another trip to the drydock in 1993). 34 The shipyard work was completed for \$679,550; \$120,000 less than the budget submitted to the State Lands Commission. 35 On May 17, the ship was towed back to Pier E to complete the conversion work.

On June 18, 1968, preliminary plans for the ship's museum areas were announced by Museum of the Sea Director, Les Cohen. It was decided by the Museum Foundation that the entire area below "R" deck should be utilized for exhibit space. Expanded designs created by McFarland/Latham, Tyler & Jensen, and approved by the Museum Foundation, grew from 282,000 usable square feet, to 400,000 usable square feet. The estimated installed exhibit value jumped from \$2.5 million to between \$8 and 10 million.

This significantly increased the time and cost of the design work and conversion itself. The exhibit storyline now required removal of all original machinery areas not being used in the museum, and major structural changes to the ship not previously anticipated. ³⁶ Five major exhibit areas were to be located on the ship's four lowest decks (C,D,E,F and G), costing an estimated \$14 million. Forty principal exhibits would form the PHENOMENA OF THE SEA THEATER, HERITAGE OF THE SEA HALL, HIGHWAYS OF THE SEA, HORIZONS OF THE SEA HALL and the QUEEN MARY EXHIBITION. ³⁷

Visitors would board the Queen Mary via a gangway on "C" deck, and move down to the MAIN LOBBY, level with the ship's waterline on "D" deck. This lobby would overlook HERITAGE HALL, giving visitors a nautical atmosphere, be used as an entrance to the administration offices, and a waiting area for the first exhibit area, the PHENOMENA OF THE SEA THEATER. ³⁸

Utilizing 10,500 square feet of the Queen Mary's original water softening plant, number 1 and 2 boiler rooms and forward turbo-generator room, PHENOMENA THEATER was conceived as a 300-person theater showing an 8 minute multi-screen film presentation using only sounds of the sea and no narration. Visitors would experience the complexities of the oceans, from a tropical typhoon to descending on a voyage to the bottom of a deep sea trench. Screens would be located on both walls and floor, with the audience suspended on a clear, massive ring-shaped platform,

twelve feet above the floor screen. Various other sensory stimulation methods were to be used, such as special lighting, wind and fog machines, and a directional eight-channel sound system. 39

Just aft of the PHENOMENA THEATER in the space formerly taken by the number 3 and 4 boiler rooms and after turbo-generator room, was to be HERITAGE OF THE SEA HALL. This 21,000 square foot exhibition hall, measuring 132 feet long, 85 feet wide, and nearly 50 feet high, would have been devoted to the history of ships. The centerpiece of HERITAGE HALL was a full-size reproduction of explorer Ferdinand Magellan's 110-ton flagship, Trinidad, surrounded by more than a dozen other exhibit areas.

CAROUSEL OF SHIPS was to trace the evolution of ship design through models moving around a circular water tank. A shell-shaped listening area called FOLKLORE, described the culture and mythology associated with the sea in song, poetry and prose. IRON MEN depicted man's efforts to conquer the oceans, using full-size historic diving gear rising and descending into a pool of water. A special CHILDREN'S MUSEUM employed experience-type exhibits, including a "sea lab", exploration of a bathyscaphe and contemporary oceanographic research vessel, a fossil cave and supervised play area.

The influence of war on the development of ship design and

naval weapons was to be illustrated in BATTLES, and DISASTERS explained the importance of underwater archeology of lost cities and ships. Famous personalities would be profiled in MEN OF THE SEA, and MARITIME LAW AND SAFETY was to trace the evolution of rules at sea, give the history of firms such as Lloyd's of London, and tell of various lifesaving techniques. 40

HIGHWAYS OF THE SEA was to be constructed in part of the former after turbo-generator room, linking HERITAGE HALL and HORIZONS HALL. Located in 7,800 square feet on two of the exhibit levels, the main feature of HIGHWAYS was a walk-in theater simulating the view from a ship's bridge in weather ranging from a hurricane to dense fog entering New York harbor. Weather forecasting and various forms of offshore and inland navigation would be explained comparing ancient and modern methods. In PLEASURES OF THE SEA, recreational equipment such as boats, scuba and fishing gear, would be combined with information on the best locations to use them. Man-made development along the local shoreline was illustrated in CHANGING CALIFORNIA COASTLINE, with specific emphasis on Long Beach Harbor. 41

The second main exhibit hall was to be HORIZONS OF THE SEA, located in the former #5 boiler room and forward engine room spaces. Taking up a slightly longer area of the ship than HERITAGE HALL, HORIZONS HALL examined the future in oceanography. This area would have had a modern, scientific appearance compared to the "old ship" look of HERITAGE HALL. In two open central

theme areas was to be a hexagonal tower extending almost 50 feet from the floor providing links between the various exhibit levels, and a suspended geodesic dome structure which formed the SEASCAN display. The "G" deck floor level was to be covered by large pools of water surrounding the bases of these two forms.

The fourth level of the tower contained the first HORIZONS HALL exhibit area, called OCEANARIUM. Its central feature was a 15-foot diameter world map, constantly changing to show ocean and wind currents, storm areas, undersea trenches and other characteristics of the sea. Various animal migration patterns would be viewed and explained on the surrounding walls.

Directly below, AQUACULTURE would demonstrate how man is using various fishing methods to improve harvest of marine plants and animals. The next level down was called JEWELS OF THE SEA, with examples of jewelry using materials such as pearls, coral and shells. MINERALS OF THE SEA was to be located on the bottom level of the hexagonal tower, and describe how other materials are gathered from the sea, including sodium and magnesium salts, and medicines such as iodine, bromine, cod liver oil and antibiotics derived from algae. Also on the bottom level was DESALINATION, with demonstrations of a variety of methods for turning ocean water into fresh water, and examples of its use, such as hydroponics.

Aft of the main tower were more exhibits including FRONTIERS

OF SHIPS at the top level. It continued the theme of Heritage Hall, illustrating the development of maritime construction and propulsion systems in the period following the building of the Queen Mary and looking into the future. OCEANOGRAPHY examined the science of studying the oceans, and displayed models of historical instruments used to explore and investigate the sea. One area reviewed important discoveries, and opportunities for a career in oceanography.

SEASCAN formed the second major element of Horizons Hall. Suspended over the pools of water at the bottom level, it was to be surrounded by actual and full-size model sea vehicles, one of which periodically raised out of the water scanning the area with its searchlight. Inside SEASCAN was a theater with mechanical seats, several simulated portholes and a central viewing port below. Using rear-screen projection in the ports, sixty visitors at a time would experience an eight-minute simulated ocean descent to an experimental underwater laboratory.

Directly below SEASCAN was SEASCOPE, the walls of which would be formed by cascading water, falling from a pool over a glass ceiling. Inside, the future of man's relationship with the sea was theorized, detailing projects such as generating electricity from wave action, undersea mining and storage facilities, use of icebergs for fresh water, and construction of complete underwater cities. Above, on the middle level was HABITAT, an aquarium-like setting providing elaborately recreated environments for all types

of sea life.

The third major exhibit area was the QUEEN MARY EXHIBITION, which included the QUEEN MARY STORY, and the ship's original powertrain. This area was the closest to actually becoming reality, although the QUEEN MARY STORY was dismantled in 1981. This area told the history of the Queen Mary, and included historic artifacts and reproductions of staterooms, crews' quarters, and bunks from the ship's World War II service. Large openings were cut into the deck so visitors could view the engine room from above. 42

The after engine room and emergency steering station were left in as an original state as possible during the conversion. Some additions were made including larger catwalks for visitors, two escalators to bring visitors up from the Shaft Alley area to the steering station, and a motor to turn the turbines, shaft and propeller. For viewing, this propeller was encased in a steel box constructed onto the Queen Mary's hull. Unfortunately the motor system to turn the propeller shaft was not practical, because it was discovered that an 18-foot diameter propeller turning in a small water-filled tank caused too much turbulence for it to be seen.

The AFT LOBBY would have served as the main exit, as well as housing a small snack facility, various temporary exhibits, and educational and maintenance offices. It would also serve as an

assembly area for functions in an adjacent 300-seat AUDITORIUM. A large DATA CENTER containing a library of research materials would have been located on "D" deck at the stern of the ship. The main storage and maintenance areas for the museum would have been near the bow of the ship on "D" deck, with smaller repair shops located throughout the lower decks. ⁴³

To provide space for these huge exhibit areas, 8,000 tons of machinery from five boiler rooms, two turbo-generator rooms, a water softening plant and one engine room had to be removed. Eighteen million pounds of non-corrosive mud used in oil well packing was pumped into many of the Queen Mary's original double-bottom ballast and water tanks to compensate for the loss of weight.

The company in charge of the "rip-out" phase of the conversion, Lipsett, Inc, was having great difficulties completing their work. Crews first attempted to remove the machinery in the forward engine room without taking off the #3 smokestack. This meant that each piece had to be lifted 150 feet up a hatch before it could come over the top of the ship's funnel. The scrap metal had to be cut into small pieces to clear the steep angle of the hatch. One hundred burners and laborers utilized three cranes working double shifts to do the job. Finally after weeks of delay using this method, it was decided that the work was moving too slowly, and #1 and 3 smokestacks would have to be removed after all. ⁴⁴ Eventually all three

funnels needed replaced because when the individual sections were placed onto the pier, they fell apart. Closer examination revealed that they consisted of little more than 110 layers of paint; dating back to 1936. 45

By November 1968, Hubert Singer Associates had been hired by Diners/Queen Mary for remodeling of nine decks in their areas. The job included choosing and installation of carpets, and refurbishment of furniture and staterooms. The hotel was then scheduled to be open by September 1969.

By the end of 1968, Long Beach City Auditor Murray T. Courson had released the figures on the total amount of Tidelands money spent on the Queen Mary Project for the fiscal year ending June 30, 1968. Including the \$3.45 million purchase price for the ship plus the drydocking costs, the figure came to \$7,370,484. A pleasant surprise was the fact that Long Beach made a profit of \$125,000 was made on the ship's final voyage. Revenues of \$1,835,069 were earned from the cruise, minus expenses paid to Cunard Line of \$1,487,217 and to Fugazy Travel Bureau of \$311,687. With the approval from the State Lands Commission, the amount of tidelands funds used on the project was raised to \$12.3 million, plus \$5,672,000 for site construction at the permanent berth on Pier J. 46

Much of the furniture, fixtures, china and other supplies which arrived with the Queen Mary would not be needed in her new

role. These items were being stored in City of Long Beach warehouses, and surplus items were offered for sale beginning in November, 1968. An invitation only auction was held in the exhibit hall of the Municipal Auditorium with 156 items being sold for a total of \$5,300. These included deck chairs with blankets for \$50 each, a pair of life vests for \$10, twin beds with linens for \$75. The most expensive item was the Chief Engineer's desk, going for \$370. A series of sales to dispose of the other surplus items were held for the general public at the city warehouses. 47

Original schedules had estimated the Queen Mary moving to Pier J in January of 1969, however by this deadline the project was nowhere near completion. The most encouraging announcement was made by City Manager John Mansell when he declared that, "Work is well advanced for the creation of the 16-acre fill adjacent to Pier J." 48

A city-sponsored study by Science Engineering Associates, along with the impact of the winter floods of 1968-69 determined that a 1,400-foot protective rock breakwater needed to be constructed around the ship at Pier J. This additional construction would add \$1,099,122 to the site development cost. 49

To allow easy access to Pier J, the Magnolia Street Bridge, and a three quarter-mile extension to the southern end of the

Long Beach Freeway needed to be constructed. These were major expenses which would have been required even without the Queen Mary, but ones which are usually tacked on to the Queen Mary project cost. For example, the undercrossing at the intersection of Harbor Scenic Drive and Panorama Drive was bid at a cost of \$268,210, and the grading of the parking lots and roads on Pier J was \$138,584. ⁵⁰ The mile-long, six-lane Magnolia Bridge alone cost \$13.3 million. ⁵¹

Sully-Miller Contracting Company was given a contract totalling \$2,184,335 for construction at the Pier J site. This included construction of highways and access roads, the tour plaza, utility lines, landscaping and sprinklers, lighting in parking lots and roads, toll booths, ticket and information booths, and two ramps for the parking lot trams. ⁵²

A complete facility for furnishing chilled water and steam to the Queen Mary was also needed on Pier J. Only one bid was received by the city to construct, own and operate the plant and necessary piping to the ship for a period of 26 years. It was decided that the city could reduce their annual costs by one-third, by doing the work themselves. This however further inflated costs for the Pier J development. ⁵³

Another proposal for Pier J was to link the Queen Mary site with downtown Long Beach via a one-mile aerial tram over the Los Angeles River channel. Diners Club was to finance the \$2 million

project. ⁵⁴ The tram would have been 150 feet high, with 50 6-passenger gondolas, capable of transporting 1,200 persons per hour. The two 300-foot high shore towers were to be located on Pier J, and at the foot of Pine Avenue. It was estimated that it would carry 750,000 riders per year, with 10% of the gross revenues, equal to between \$75,000 and 131,000 going to the city. ⁵⁵ The proposal was proposed several times, but the tram was never built.

Bids were received by the City of Long Beach in February 1969, to do the main conversion work on the Queen Mary. This included a total of 158 items, with four major jobs representing two-thirds of the project. Walter Kidde Constructors of Los Angeles gave the lowest bid of \$15,587,902, but on the basis of the Long Beach's estimate of \$13.6 million for the job, all bids were rejected on March 11 by the City Council.

New bids were submitted on March 26, with Walter Kidde coming in at \$11,840,269. However they were underbid by the Compton, California firm of Smith-Amelco, who did not participate in the initial bids, but submitted a bid \$40,000 lower. Smith-Amelco's bid included \$2,929,737 for structural rip-out, necessary modifications, and to furnish and install new structure; \$1,775,944 to furnish and install the new air conditioning system; \$1,240,000 for labor and materials to develop working drawings for the project; \$1,663,653 to rip out the existing direct current electrical system and furnish and install the new alternating

current electrical distribution system. ⁵⁶ Ten percent of the work would be on a cost-plus basis, adding an estimated \$1.5 million to the final total. Completion would be within one year of the contract signing. Diners/Queen Mary would pay the city just under \$1 million for work Smith-Amelco would do in the hotel and commercial areas of the ship. The estimates for the money D/QM would invest in their areas had now risen to \$6-8 million. The Smith-Amelco bid was approved on April 9, 1968.

Sponsorships are vital to museum development and upkeep, and the Museum of the Sea already had associations with many corporations through the California Museum Foundation's exhibits at Exposition Park. California Federal Savings and Loan donated \$128,000 to help develop, and become the sponsor of the QUEEN MARY STORY area. ⁵⁷ General Telephone was announced as a \$300,000 sponsor for Highways of the Sea. ⁵⁸ Bank of America also donated \$300,000 for a major exhibit in Horizons Hall, but more importantly, agreed to provide up to \$4 million in interim financing for the entire museum. Les Cohen stated that this would permit the majority of the exhibits to open by spring of 1970, and allow immediate planning for completion of subsequent exhibits, including the Phenomena of the Sea Theater and Heritage of the Sea. To be completed by the opening date were 21 exhibits, including the Queen Mary Exhibition, Highways of the Sea, Horizons of the Sea, a restaurant, data library, auditorium and temporary exhibit section. ⁵⁹

Perhaps the most influential event during the Queen Mary's conversion was the announcement in April 1969, that Jacques-Yves Cousteau, famed explorer, academy award-winning film maker, and director of the famed oceanographic museum at Monaco, had been hired as chief designer and planner for the Museum of the Sea. For a consultant fee of \$50,000 per year, Cousteau was to work within the framework of the museum's master plan already in place. His Living Sea Corporation would design most of the exhibits and attract sponsors, concentrating on those sections of the museum which were scheduled to be completed by the opening. ⁶⁰ By the time this announcement was made, Cousteau's team was already in place, including film producer Alan Landsburg, fabrication and animation director Danny Lee, special film effects advisor Linwood Dunn, and Cousteau's son Jean Michel as consulting architect. According to Cousteau, he began studying concepts for the Phenomena of the Sea on September 20, 1968. ⁶¹

Costs were rising rapidly, the scheduled opening date was continuing to slip, and people, especially the State Lands Commission were beginning to notice of these events. The State Auditor General reported in a 10-page analysis that a total of \$21.6 million had been spent on the Queen Mary project as of March 31, 1969. He estimated that \$26 million in Tidelands money plus \$6 million from concessionaires such as D/QM would be necessary before the Queen Mary could open to the public. Once the ship was in operation, the annual benefits were estimated to be \$3,545,000, and \$690,000 a year to go into the State of California General

Fund. 62

On May 6, 1969, an \$87 million damage suit was filed against Diners/Queen Mary by a company which would have a great influence on the Queen Mary project, but not for another 11 years. The Wrather Corporation had agreed to a 17-year sublease with D/QM on March 26, 1969, to operate the shipboard hotel and convention facilities. They claimed that D/QM had given their business to Sky Chef Inc, a subsidiary of American Airlines. Wrather later dropped the suit, but eventually took D/QM's place as master lessee in 1980. 63

In a progress report to the Long Beach City Council in August 1969, City Manager John Mansell estimated that all commercial operations on board the Queen Mary, including the hotel, restaurants and ship tour, would open between July 1 and August 15, 1970. The Museum of the Sea would be ready, but possibly would not open until late 1970.

Mansell blamed the delays on the huge growth of areas to be developed. The total square footage had ballooned from an original concept using 590,000 square feet, to 930,000 square feet. The tour and collateral area had shrunk from 260,000, to 180,000 square feet, but the Museum of the Sea had grown from 140,000, to 400,000 square feet of usable space, and the commercial areas had gone from 190,000, to 350,000 square feet. This of course dramatically increased the amount of the

investments by the city, MOTS and D/QM. Money put into the project by the city had increased from \$8.75 million, to \$25 million, from D/QM and sublessees from \$2.5 million, to \$10 million, and a similar amount from the private sponsorships needed for the museum. According to the city, the larger area development meant that the original estimate of \$1 million in annual net income would also go up. ⁶⁴ Rear Admiral John Fee, Director of the city's Queen Mary Department said, "We anticipate receiving \$2.5 million in revenue per year within 5 years, exclusive of taxes and other spin-off revenue for the city." The project was expected to raise an additional \$1 million in city, county and state taxes per year. Fee also stated that, "The charisma the Queen Mary will bring to Long Beach and the state cannot be priced." ⁶⁵

On October 21, 1969, the Long Beach City Council authorized an additional \$5.7 million to the Queen Mary project for basic conversion and site and berth development. John Mansell stated that \$25,655,155 had already been allocated, but the State Lands Commission would have to approve the added amount. The basic conversion expenses requested were broken down as follows: \$1 million for additional firemains and sprinklers, \$1,377,681 for the difference between using land versus maritime union labor rates, \$1,110,807 for price increases, \$928,512 for bids higher than revised estimates, and \$587,000 for the city having to construct the steam and chilled water plant on Pier J. A plan to redesign the Phenomena of the Sea Theater, placing it off the

ship would save \$1,051,000 from the above costs.

The site and berth expenditures requested consisted of: \$487,000 for larger access facilities, \$473,000 for price increases, \$200,000 for heavier parking lot pavement and increased area for the tour plaza, \$136,000 for higher capacity utility systems, and \$83,000 for beautification of the enlarged tour plaza. Mansell was quick to point out savings of \$900,000 from the construction of the rock breakwater around the ship, and \$600,000 from the city's construction of piping from the steam plant to the berth. High inflation in 1969, led to a 34% increase in the Pier J site and berth cost. ⁶⁶ The State Lands Commission actually approved \$6.5 million in funding, bringing the total to \$31,445,150, but it was the last time that there would be no objections to these requests. ⁶⁷

By February 1970, timetables were pushed back again. The Queen Mary was now scheduled to be moved to Pier J in May or June, with an August 15 opening date. The 1970 summer tourist season was rapidly slipping away. By this time, the Queen Mary project had attracted its share of critics. Los Angeles Supervisor Kenneth Hahn said, "Long Beach bought an old bucket, a rust bucket." He exclaimed, "It's a monument to stupidity." John Mansell pointed out the positive attention the ship had brought to Long Beach. "The Queen Mary has been a catalyst for the entire community. Three years ago it appeared nobody was interested in building a new hotel here," he said, "and it appeared the city

would have to put up the money if it wanted one. Now three major corporations are interested." 68 Mansell continued, " We tried for years to interest a hotel developer in this area, but couldn't get a nibble before the Queen Mary." 69

Mansell also mentioned the Pier J development. "The city was planning to invest \$37-50 million in Pier J development, but now we have a good chance of obtaining private financing." 70 "Boise Cascade Corporation cited the Queen Mary as the main reason it decided to invest \$40 million in the OceanGate Urban Renewal Program." 71

In a separate speech to the Long Beach Chamber of Commerce, Mansell said, "Like it or lump it, we have had more attention, and I'm not just saying bad attention, more business and conventions, more people wanting to come to Long Beach since we have had that ship. I'm not saying that we shouldn't have done some things differently if we knew then what we know now". 72

By June 1970, hope for opening the Queen Mary by the summer season was gone. The latest schedule called for the move to Pier J to take place in mid-October, with the opening in mid-December. An additional four exhibits would open by April, with the balance to open by the end of 1971, according to Sam Cameron, First Vice President of the California Museum Foundation. Fred Rosenberg, President of Diners/Queen Mary Corporation announced that his commercial areas would open within six weeks of the city

finishing work. He claimed that Diners had invested \$10.8 million in the project, with an equal amount coming from his tenants. 73

On July 1, 1970, everyone involved with the Queen Mary was shocked to learn that Diners/Queen Mary had given the city 45 days notice that they would be leaving the project. No reason was given by George Faunce III, President of Diners Club Incorporated, and Chairman of Diners/Queen Mary, who gave the notification. However, a majority interest in Diners Club had recently been acquired by Continental Insurance Company, and they were liquidating all assets outside of their credit card interests. Wrather Corporation immediately announced that it was negotiating to take the project, and were termed by John Mansell as, "One of the outstanding organizations in the nation." Don Muchmore, President of the California Museum Foundation stated that plans for the museum were, "Right on schedule." He said that, "This will in no way slow the project". 74

Just how much paint does it take to cover the exterior of the Queen Mary? In August 1970, Long Beach found out. As part of the conversion, 320 tons of paint had been sandblasted off above the ship's waterline. This actually caused the Queen Mary to rise in the water one and a half inches. Two thousand gallons of zinc primer and another 2,000 gallons of intermediate grey was first applied, then a final coat of 1,545 gallons, alone weighing almost eight tons. The traditional colors the Queen Mary carried in

passenger service were retained: 800 gallons of white, 600 gallons of black, 45 gallons of buff, and 100 gallons of "Cunard Red". 75

Because of the Diners Club pull out, the project once more had to go to the State Lands Commission for additional Tidelands funds. Deputy City Attorney Robert W. Parkin argued that the need for the extra \$9.8 million was, "Largely because of the action on Diners/Queen Mary Corporation in breaching its contractual obligations to the city." He explained, "When they left the ship, they left undone many portions of work which it is now necessary for the city to complete in order for the museum and tour areas to open." Parkin said that the city intended to take appropriate legal action against Diners and Continental Insurance. John Mansell claimed that at least \$6.7 million in costs to the city were directly attributable to the departure of Diners/Queen Mary. The total amount of Tidelands money appropriated to the Queen Mary project had now reached \$42 million with an estimated \$20 million of private investments. 76

The war of lawyers actually began on October 27, 1970, as Diners Club filed a \$43.6 million claim against the city of Long Beach for "failure to perform its obligations." The claim was justified according to the following: \$16,951,650 for loss of revenue by D/QM from sublessees' minimum rent payments which had not been executed prior to July 1, 1970, but which would have been executed and delivered in the ordinary course of business thereafter, and from minimum rent payments from all sublessees on

renewal for the initial term of the master lease; \$10,747,500 for revenues claimed lost over the initial term of the lease due to the city's failure to complete the parking areas required; \$8,500,000 in expenditures under the master lease and agreements with it, including contractors, employees, suppliers, materials and costs in terminating the lease; and \$7,430,500 representing the difference between the minimum rent payments D/QM paid to Long Beach, and the minimum rent payments paid to D/QM by sublessees. ⁷⁷ The suit was filed on December 11, in Los Angeles Superior Court. On November 25, Long Beach had filed a \$139 million breach of contract suit against Continental Corporation, Diners Club and Diners/Queen Mary. ⁷⁸ Ultimately, Diners withdrew its claim, and the City settled by retaining an estimated \$6-7 million in improvements installed by Diners/Queen Mary. ⁷⁹

In December 1970, excitement was building as the conversion work was coming to an end, and a new master lessee was about to come on board. McCulloch Properties, Inc, developers of Lake Havasu City and similar recreation projects had given a working proposal to John Mansell, which he was to present to the City Council within two weeks. ⁸⁰ Negotiations broke down five weeks later when D/QMs' sublessees Sky Chef and Wrather Corporation announced that they were going to sue Diners, and withdraw from the project. ⁸¹

Also in December, a new timetable was announced by John Mansell. The Queen Mary would be moved to Pier J in February

1971, and open to the public in mid-April, with the first phase of Jacques Cousteau's Living Sea Museum opening about July 1. Inserting his own designs, and due to the exhibits being drastically scaled down due to cost overruns, the museum areas changed dramatically under Cousteau. Development of the areas forward of what was to be Horizons of the Sea was completely halted. Cousteau designed exhibits on a much smaller scale than originally planned.

The entrance to the museum was through a "water tunnel", showing the absence of life on planets without water. WATER PLANET told visitors of the three forms of water: liquid, ice and vapor. Each form was represented, including an "iceberg" to touch. As visitors entered the main part of the museum, they were greeted by a 45-foot tall theme tower, showing the levels of life in the ocean, complete with four-fifth scale models of various diving saucers. On the lower deck, was a series of exhibits called CROPS FROM THE SEA, PROCREATION, QUEST FOR FOOD, PROPULSION and INVISIBLE MESSAGES. Each of these exhibit areas used closed loop 16 millimeter film and very few live animals, hence the museum's popular nick-name, "The Dead Sea."

On the middle level was a series of four theaters with models showing man's physical similarities to the dolphin, historic underwater diving suits, manned undersea habitats, and finally an anamorphic version of Cousteau's underwater explorer of the future, Dr. Dranuc (Cunard spelled backwards). The upper level

housed exhibits dealing with POLLUTION, CHANGING CALIFORNIA COASTLINE and OCEANOGRAPHY TODAY. With some imagination one could still make connections between these exhibits and the ones planned back in 1968. Phase three never was begun. 82

The Queen Mary was finally ready to be moved to her permanent berth at Pier J in February 1971. The 50-acre landfill site was 95% complete for her arrival, including a 750-foot long wharf, 1,400 foot protective rock breakwater, 4.5 acre tour plaza, 600-foot pedestrian overpass, two 6-story towers housing elevators and supporting the main gangways leading to the ship, 4,200 parking spaces and 50-acre approach complex. 83

The Queen Mary's move to Pier J began at 6:30 am on February 27, 1971, escorted by 200 boats and 9 hard-working tugboats. An estimated 75-100,000 persons viewed the voyage, which concluded three hours later when actress Greer Garson slipped the first mooring line around a bollard on the wharf. The voyage was somewhat slowed by the drag of the Propeller Box on the port side of the ship. Two tugboats stayed inside the Pier J breakwater with the Queen Mary for two days as permanent steel mooring lines were fitted. 84 The 4.4 mile journey cost \$100,000, including dredging the channel for the Queen's entry. 85

The sight of the Queen Mary directly across the channel from downtown Long Beach was so impressive, it caused a 7-hour traffic jam as an estimated 300,000 persons tried to take a look. Ocean

Boulevard was backed up 22 blocks to Junipero Avenue, and there was serious thought to relocating the city's fire station located just a block away from the approach to the Magnolia Street Bridge. 86

Following the successful berthing of the Queen Mary, and as final preparations were being made for her grand opening, tragedy struck again. Rear Admiral John Fee, Director of the Queen Mary Department was found dead in his garage at his home, just two days after the ship's move. His garage had been sealed, and the car's engine left running in a suicide attempt. 87

The City officials were desperate to replace Diners Club, but the ship was scheduled to open to the public in less than three months. A decision was then made which would negatively effect the project for the next nine years: Specialty Restaurants Corporation, headed by David C. Tallichet was named master lessee over the shop and restaurant establishments, including the banquet and convention facilities, and hotel room service. They would develop in phases, an English Village next to the ship, originally called "Mary's Gate Village" and now known as "Londontowne", then a second village on the site where Shoreline Village is today, to service the north end of the original D/QM proposal for an aerial tram. Only the first village was ever built. 88

Limited weekend tours of the Queen Mary were opened to the

public on May 8, 1971, of the Queen Mary Story, Powertrain Tour and Upper Decks. Five thousand people turned out the first day, followed by 12,000 visitors the second day. The facilities were limited at first, but the visitor reaction to the tour was excellent. The Living Sea Museum did not open until December 11, 1971, and it never reached the potential of its original design mostly due to its failure to raise the private funding to which it had originally committed itself. 89

On December 21, 1971, the Queen Mary's hotel operations were leased to Pacific Southwest Airlines, who later subleased them to Hyatt Corporation. The first hotel rooms opened in November 1972. 90

This splintered form of operation was unmanageable, as each of the entities were only concerned with their own best interests. This caused continued losses for the project and more money being transferred from the Tidelands funds to cover those losses. In July of 1979, the Long Beach City Council met to decide on how to proceed with the Queen Mary. The decision was made to buy out the leases, and bring in a single managing company to operate the facility. In 1980, the Wrather Corporation was named as the overall operator, and in less than three years had turned the first profits for the property. In 1988, the Walt Disney Company purchased the Wrather Corporation, and the Queen Mary and its next-door neighbor, the Spruce Goose are now under Disney's direction. Although the "Disney name" has not yet been officially

placed on the property, their identification and influence is definitely felt today. Their long-range plans call for a \$1 billion attraction and waterfront resort, adding 120 acres of landfill to the present property.

The Queen Mary has resided in Long Beach for almost 22 years. Here she has been through seemingly more stormy seas than during her 31 years on the North Atlantic. The ship's present crew is optimistic about the future, not only of our property, but of the Queen Mary and Disney's continuing positive influence on the City of Long Beach.

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