

COUNCIL FILE NO. 11-1372

COUNCIL DISTRICT NO. 13

**APPROVAL FOR ACCELERATED PROCESSING DIRECT TO CITY COUNCIL**

The attached Council File may be processed directly to Council pursuant to the procedure approved June 26, 1990, (CF 83-1075-S1) without being referred to the Public Works Committee because the action on the file checked below is deemed to be routine and/or administrative in nature:

- } A. Future Street Acceptance.
- } B. Quitclaim of Easement(s).
- } C. Dedication of Easement(s).
- } D. Release of Restriction(s).
- } E. Request for Star in Hollywood Walk of Fame.
- } F. Brass Plaque(s) in San Pedro Sport Walk.
- } G. Resolution to Vacate or Ordinance submitted in response to Council action.
- } H. Approval of plans/specifications submitted by Los Angeles County Flood Control District.

**APPROVAL/DISAPPROVAL FOR ACCELERATED PROCESSING:**



- |    | APPROVED | DISAPPROVED* |                                    |
|----|----------|--------------|------------------------------------|
| 1. | _____    | _____        | Council Office of the District     |
| 2. | _____    | _____        | Public Works Committee Chairperson |

*\*DISAPPROVED FILES WILL BE REFERRED TO THE PUBLIC WORKS COMMITTEE.*

**Please return to Council Index Section, Room 615 City Hall**

City Clerk Processing:

Date \_\_\_\_\_ notice and report copy mailed to interested parties advising of Council date for this item.

Date \_\_\_\_\_ scheduled in Council.

**AFTER COUNCIL ACTION:**

\_\_\_\_\_ } Send copy of adopted report to the Real Estate Section, Development Services Division, Bureau of Engineering (Mail Stop No. 515) for further processing.

\_\_\_\_\_ } Other: \_\_\_\_\_

**PLEASE DO NOT DETACH THIS APPROVAL SHEET FROM THE COUNCIL FILE**

**ACCELERATED REVIEW PROCESS - E**

Office of the City Engineer

Los Angeles California

To the Honorable Council

Of the City of Los Angeles

Honorable Members:

**AUG 03 2011**

C. D. No. 13

SUBJECT:

Hollywood Boulevard and Vine Street - Walk of Fame Additional Name in Terrazzo Sidewalk –  
BUDDY HOLLY

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RECOMMENDATIONS:

- A. That the City Council designate the unnumbered location situated one sidewalk square westerly of and between numbered locations 12P and 13P as shown on Sheet 21 of Plan D-13788 for the Hollywood Walk of Fame for the installation of the name of Buddy Holly at 1750 Vine Street.
- B. Inform the Hollywood Chamber of Commerce of the Council's action on this matter.
- C. That this report be adopted prior to the date of the ceremony on September 7, 2011.

FISCAL IMPACT STATEMENT:

No General Fund Impact. All cost paid by permittee.

TRANSMITTALS:


1. Unnumbered communication dated July 31, 2011, from the Hollywood Historic Trust of the Hollywood Chamber of Commerce, biographical information and excerpts from the minutes of the Chamber's meeting with recommendations.

DISCUSSION:

The Walk of Fame Committee of the Hollywood Chamber of Commerce has submitted a request for insertion into the Hollywood Walk of Fame the name of Buddy Holly. The ceremony is scheduled for Wednesday, September 7, 2011 at 11:30 a.m.

The communicant's request is in accordance with City Council action of October 18, 1978, under Council File No. 78-3949. Following the Council's action of approval, and upon proper application and payment of the required fee, an installation permit can be secured at 201 N. Figueroa Street, 3rd Floor, Counter 23".

Respectfully submitted,

  
for Lemuel M. Paco, P.E.  
Central District Engineer  
Bureau of Engineering

ar:wof.02  
(213) 482-7042

cc: Construction Services Center, Counter 23"  
Bureau of Street Services  
Administration

**HOLLYWOOD CHAMBER OF COMMERCE  
BOARD OF DIRECTORS MINUTES  
June 16, 2010**

**Board Members Attending:** Sam Smith, Chair; Barton; Baumgart; Chong; Cooper; Druyen; Falzone; Farrar; Folb; Goldman; Gorelick; Jones; Kalantari; Kuo; Mann; Massie; McNulty; Morris-Irvin; O'Rourke; Panatier; Shelton; Sundher;

**Board Member Absent:** Abou-Daoud; Ainsworth; Anthony; Baumberger; Cochran; Cohen; Hart; Moe; Mushin; Ouri; Rheinstein; Stephen; Taylor; Trynin

**Honorary Board Members Present:** Arslanian; Diehl; Silsbee

**Staff Present:** Gubler, Shahenian

**Guests Present:** Neelura Bell, CRA/LA; Captain Beatrice Girmala, LAPD

**I) Call to Order**

The meeting was called to order at 4:04 pm.

**IV) Walk of Fame Recommendations**

Walk of Fame: Chairman John Pavlik recommended the following stars for inclusion into the Hollywood Walk of Fame.

**MOTION PICTURES:** Penelope Cruz, Bruce Dern, Laura Dern, Diane Ladd, Ed Harris, The Muppets, Kenny Ortega, Gwyneth Paltrow, Ridley Scott, Sissy Spacek, Donald Sutherland and Reese Witherspoon.

**TELEVISION:** Danny DeVito, Tina Fey, Simon Fuller, Neil Patrick Harris, John Langley, Ed O'Neill, John Wells, and Oprah Winfrey.

**RECORDING:** Melissa Etheridge, Los Tigres Del Norte, Rascal Flatts, Go-Go's, Slash, Will i. Am, and Bebe & Cece Winans.  
Posthumous: Buddy Holly and Louis Prima

**LIVE PERFORMANCE/THEATRE:** Joe Mantegna

Motion by Goldman and seconded by Diehl to approve the recommendation.  
Motion Carried.

There being no further business, the meeting adjourned at 5:30 pm.

Respectfully submitted,

Nicole Shahenian

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Los Angeles California

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## **BUDDY HOLLY C E N T E R**

1801 Crickets Ave. | Lubbock, Texas 79401 | 806 775 3560 | FAX 806 767 0732 | [www.buddyhollycenter.org](http://www.buddyhollycenter.org)

### **Elvis --And Rock 'N Roll!**

If there was a single influence that indelibly shaped Buddy Holly's life and music, it was Elvis Presley. By the time Elvis first barnstormed through Lubbock in early 1955, Buddy and Bob (along with Larry Welborn) were starring on their own Buddy & Bob Show on Lubbock's KDAV radio Sunday Party. They were also opening shows for the big country acts at the Fair Park Coliseum and local clubs.

The boys were familiar with Presley's early Sun Records That's Alright Mama and Good Rockin' Tonight, as well as black rhythm and blues picked up from powerful late night radio stations in Memphis and Shreveport. But seeing "The Hillbilly Cat" in person at Fair Park Coliseum and the Cotton Club was something else. "Presley just blew Buddy away," recalls Sonny Curtis. "None of us had ever seen anything like Elvis, the way he could get the girls jumping up and down, and that definitely impressed Holly. But it was the music that really turned Buddy around. He loved Presley's rhythm --it wasn't country and it wasn't blues --it was somewhere in the middle and it suited just fine. After seeing Elvis, Buddy had only one way to go." Buddy himself would later tell Billboard columnist Ren Grevatt that "without Elvis Presley none of us would have made it." Rock 'n roll had taken hold of Buddy Holly -- and vice versa.

### **Nashville -- Blue Days Black Nights**

Buddy Holly was no overnight sensation. His first recording contract, with Decca Records in Nashville, was the result of being in the right place at the right time. In October of 1955, Buddy & Bob performed as the opening act for a country package show at the Fair Park Coliseum that included Bill Haley & The Comets. Also in attendance was Eddie Crandall, a Nashville talent agent and Marty Robbins' manager, who liked what he saw and heard in Holly's spirited performance. Crandall quickly helped broker a Decca recording contract for Buddy (Bob was not included) through music publisher Jim Denny.

Buddy would record only a dozen tracks for the label, primarily using veteran session players under the direction of producer Owen Bradley. While Sonny Curtis, Don Guess and Jerry Allison would also be used on various tracks, Bradley pushed for a formula country sound with predictable arrangements -- and, sadly, received predictably disappointing results. Holly's two single releases, Blue Days Black Nights/Love Me and Modern Don Juan/You Are My One Desire went nowhere and his Decca contract was not renewed. Years later, Owen Bradley would reflect, "We had been very successful with a country format; we were all into country, and it's hard to change patterns. Buddy couldn't fit into our formula any more than we could fit into his -- he was unique, and he wasn't in a pattern. We didn't understand, and he didn't know how to tell us."

### **That'll Be The Day**

John Wayne's famous line from The Searchers was more than just the inspiration for Buddy Holly & The Crickets' first big hit. That'll Be The Day really sums up the spirit of determination -- the refusal to quit -- that sustained Buddy Holly after the Decca debacle. Returning from Nashville, Buddy began an intensive period of practicing, performing and songwriting with drummer and best friend, Jerry Allison. The two were well known at



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various independent studios around the West Texas area where they would cut demos. One such studio was owned by Norman Petty in Clovis, New Mexico, a hundred miles northwest of Lubbock. Built in 1955 to record his own group, the Norman Petty Trio, the studio was considered state-of-the-art by 1956 standards. Petty was a gifted engineer as well as musician, and would record numerous hopeful singers and local bands, including Buddy Holly and his friends. And it was there in the early morning hours of February 25, 1957 that Buddy Holly, Jerry Allison, Larry Welborn, Niki Sullivan and Gary and Ramona Tolleff met to record *That'll Be The Day*. The rest really is rock 'n roll history.

### **The Crickets**

No mention of Buddy Holly or his music is complete without The Crickets. The original lineup included Buddy Holly, vocal & lead guitar; Jerry "J.I." Allison, drums; Joe B. Mauldin, bass; and Niki Sullivan, rhythm guitar. Sullivan would leave the group after their first national tour in the fall of 1957, and the band continued as a threesome.

The Crickets were not simply back-up musicians. The Buddy Holly "sound" is built around the close interplay of Holly's voice, open-chord guitar strumming and Jerry Allison's syncopated drumming. There is a tightness, a oneness to Buddy and J.I.'s playing that has rarely been equaled. "We listened to the same music, played the same licks, and had the same job of filling up the holes in our sound that we just knew what the other was going to play," says J.I. Although some records would be issued under Buddy Holly's name alone, it was The Crickets who played on most of them. The sound of the Crickets inspired legions of young rockers worldwide, including two lads from Liverpool who named their group, The Beatles, after the boys from Lubbock.

### **The British Tour**

On March 1, 1958, Buddy Holly and The Crickets began a 25-day tour of England.

Many rock historians point to this tour as a major turning point in popular music. The British loved American rock 'n roll, and the personal appearance of one of their favorite groups gave young English rockers a first hand look at how the music was actually made.

Paul McCartney would later recall watching Buddy Holly perform on Sunday Night at The London Palladium television program just to see which chords Holly used and where he placed his guitar capo.

Drummer Bob Henrit, who played with Adam Faith, would also add: "Jerry Allison was a schooled drummer and we weren't. Every drummer played Peggy Sue hand to hand, but he played as a paradiddle. We didn't even know what a paradiddle was! And the way he played Oh Boy was subtle. He was putting something into rock we weren't seeing. We were emulating him without realizing what he was doing."

Even Holly's physical appearance — black horn-rimmed glasses and 3-button Ivy League jackets — would influence early English rock fashions.



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When the "British Invasion" began in the early '60s, it was led by musicians such as Paul McCartney, John Lennon, Keith Richards and others who were forever moved by Buddy Holly and The Crickets' visit to England a few years earlier.

It is entirely fitting that the Rolling Stones' first big hit was Buddy Holly & The Crickets' Not Fade Away.

### **Learning the Game**

During the last year of his life, Buddy toured constantly and continued the same relentless pursuit of hit records.

His private life, however, changed drastically. In June of 1958, he met and fell in love with Maria Elena Santiago, a receptionist at Peer Southern Music in New York. The two were married on August 15, 1958.

As Holly became more sophisticated in the business of music, he was no longer content to have his affairs managed by Norman Petty, and the two ended their business relationship in October.

The Crickets and Buddy would also part ways. Pressures of the road, business dealings, and Holly's recent marriage had caused dissension between Buddy, Jerry and Joe B., and the three severed their relationship after a final tour in the fall of 1958.

Discouraged, but still very determined, Buddy and Maria moved to an apartment in New York City's Greenwich Village where Buddy concentrated on songwriting, developing his solo career, and producing young, upcoming artists.

### **The Winter Dance Party**

While Buddy's financial affairs were being resolved, General Artists Corporation, his booking agency, offered a temporary source of cash — a 3-week tour through the frozen Midwest beginning January 27, 1959.

Because of his split from The Crickets, Holly recruited guitarist Tommy Allsup (who had played on several of Buddy's recordings and tours), drummer Carl Bunch, and KLLL disc jockey turned bass player, Waylon Jennings. Dubbed the "Winter Dance Party," the tour also included Ritchie Valens (a 17-year old Californian whose record Donna was at the top of the charts), J.P. Richardson, a 28-year old disc jockey from Beaumont, Texas better known as "The Big Bopper," and Dion and The Belmonts, a popular teenage vocal group from New York City. A young unknown singer named Frankie Sardo and several horn players rounded out the entourage.

Almost immediately, the tour was plagued with problems. The busses were poorly heated and prone to frequent breakdowns. Below-zero weather dogged the group as it criss-crossed Wisconsin, Iowa and Minnesota. Holly's drummer would eventually suffer frostbite, and colds and flu quickly spread among the performers.



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By the time the tour limped into Clear Lake, Iowa on the evening of Monday, February 2, Holly had decided to charter a small plane for himself, Allsup and Jennings to fly to the next venue in Fargo, North Dakota following two shows at Clear Lake's Surf Ballroom. At the last minute, Jennings gave up his seat to The Big Bopper (who had the flu); Tommy Allsup lost his seat to Ritchie Valens with a flip of a coin.

At approximately 1:00 a.m., the Beechcraft Bonanza plane took off from the nearby Mason City airport. It crashed less than five minutes later, literally flown into the ground by a pilot blinded by bad weather. One of the greatest rock 'n roll artists of all time lay undiscovered in a frozen Iowa wheat stubble field until well after dawn.

### **The Influence**

Buddy Holly's influence on popular music is enormous. The recordings he made in Clovis are extraordinary for their ingenuity and high level of engineering. Long before overdubbing became a common practice, Holly was "layering" his records with multiple vocal and instrumental lines (as he did on Words Of Love and Listen To Me).

He was an experimenter as well. Anything was fair game — J.I.'s drumming on a cardboard box, playing electric guitar through an organ speaker, adding a delicate celeste — if it fit the musical textures Holly was painting.

That Buddy Holly and The Crickets could make it all sound so easy that any high-school garage band could play right along is a testament to their genius. Holly's trademark "chord lead" style of rhythmic guitar playing can be heard in every rock 'n roll band since, from the Beatles to the kids next door.

For musicians, his spirit and creativity remain basic lessons on how rock 'n roll music should be played. The enormous joy that his music still brings is an inspiration for why it is worthwhile to do so. His friend Sonny Curtis expressed it best when he said that Buddy Holly lives whenever rock 'n roll is played.

## BUDDY HOLLY'S QUALIFICATIONS

Buddy Holly And The Crickets were the first 4 piece (2 guitars, bass and Drums) Rock & Roll band that wrote their own songs, arranged and recorded them in the studio and then went out on the road and toured as a self contained unit performing their hits to live audiences. They toured all over America, Canada, Australia, Hawaii and England. They appeared on national Television including The Ed Sullivan show twice, American Bandstand, and the BBC and Palladium Shows in England. These performances established the blueprint of the Rock & Roll band format in sound, style and appearance on both continents for all future generations to come.

Buddy Holly And The Crickets one month tour of England (something Elvis never did) in March of 1958 planted the seeds for the British Invasion which officially started when The Beatles landed at JFK Airport in New York City on February 7<sup>th</sup>, 1964 which was five years later to the day that Buddy Holly was buried on February 7<sup>th</sup>, 1959.

The Beatles (who would become the most celebrated entertainment phenomenon of the 20<sup>th</sup> century and so far the 21st century) chose to name their group The Beatles in tribute to the influence of their musical heroes Buddy Holly And The Crickets.

Buddy Holly was inducted into the very first class of The Rock & Roll Hall of Fame in 1986 along with Elvis Presley, Chuck Berry, Little Richard, Jerry Lee Lewis, Sam Cooke, Jerry Lee Lewis, Fats Domino, The Everly Brothers, Ray Charles and James Brown. Buddy Holly is the only artist in the first class of The Rock & Roll Hall of Fame that does not have a star on the Hollywood Walk of Fame.

Buddy Holly was inducted into the Songwriters Hall of Fame in 1986. In 2010 the Songwriters Hall of Fame started a new scholarship called the Holly Prize to recognize and support new up and coming singer/Songwriters.

Some of Buddy Holly's hits include: "That'll Be The Day" "Peggy Sue" "Maybe Baby" "Oh Boy" "Rave On" "Not Fade Away" "Everyday" "It's So Easy" "Heartbeat" "True Love Ways" "Well ..All Right" "Words Of Love" & "It Doesn't Matter Anymore"

Buddy Holly received the Grammy Lifetime Achievement Award in 1997. The recorded singles for "That'll Be The Day" and "Peggy Sue" are in both the Gammy Hall of Fame and The Rock & Roll Hall of Fame.

Rolling Stone Magazine lists Buddy Holly the #13 greatest artist of all time.

Rolling Stone lists Buddy Holly the #48 Greatest Singer and "That'll Be The Day" #39 and "Peggy Sue" #194 for the greatest 500 songs of all time.

Buddy Holly received a U.S. Postal Stamp in 1993.

Buddy Holly was the first well known artist to play a Fender Stratocaster Guitar. Buddy Holly's first big exposure of the instrument was on December 1<sup>st</sup> 1957 when he appeared on the Ed Sullivan show. In March of 1958 he would showcase this instrument and inspire future great Fender Stratocaster guitarists in England such as Eric Clapton, Jeff Beck, Keith Richards, George Harrison and more when he toured and played on national TV.

"The Buddy Holly Story" was a hit feature film released in 1978 that told the story of the life and music of Buddy Holly. Gary Busey was nominated for an Academy Award for his portrayal of Buddy Holly and it won the Academy Award for Best Original Song Score adaptation.

Buddy Holly's songs and records have been licensed in recent films such as "Juno" "Valentines Day" "Did You Hear About The Morgans" and "Nowhere Boy".

The 1971 #1 song "American Pie" by Don Mclean was voted the #5 song of the 20<sup>th</sup> century by the RIAA (Recording Industry Association of America) and is a tribute to the loss of Buddy Holly and contains and coined the phrase "The Day The Music Died."

Black thick horn rimmed glasses are linked and recognized all over the world to the unique image of Buddy Holly. The new 3D movie glasses are often called Buddy Holly glasses.

Buddy Holly is well recognized for his trade mark hic-up vocal style.

There stands a statue in the town center of Lubbock, Texas of their hometown hero and favorite son Buddy Holly.

"Buddy Holly Drive" crosses the entrance of Universal City Studios/Hollywood.

The rock band Weezer had it's biggest hit in 1994 with a song called "Buddy Holly". The music video that impersonated Buddy's persona went on to win (4) MTV awards in 1995.

The British band The Hollies named their group in tribute to Buddy Holly. The Hollies were inducted into the Rock & Roll Hall of Fame in 2010.

"Buddy: The Buddy Holly Story" theatrical play had a 13 year run in London, played on Broadway and continues to be licensed for performances all over the world.

There are other plays in schools, theatres, along with Buddy Holly impersonators and tribute bands performing Buddy Holly songs somewhere everyday helping to keep the music and legacy of Buddy Holly alive.

Buddy Holly's name, image and pure and simple expression bring a smile to everyone.

"Rave On Buddy Holly" Concord/Fantasy released June 28.

1. "Dearest" – The Black Keys (2:06)
2. "Every Day" – Fiona Apple & Jon Brion (2:19)
3. "It's So Easy" – Paul McCartney (4:35)
4. "Not Fade Away – Florence + The Machine" (4:02)
5. "(You're So Square) Baby, I Don't Care" – Cee Lo Green (1:31)
6. "Crying, Waiting, Hoping" – Karen Elson (Jack White's wife) (2:25)
7. "Rave On" – Julian Casabiancas (From The Strokes) (1:55)
8. "I'm Gonna Love You Too" – Jenny O. (2:11)
9. "Maybe Baby" – Justin Townes Earle (2:06)
10. "Oh Boy" – She & Him (2:18)
11. "Changing All Those Changes" – Nick Lowe (1:41)
12. "Words Of Love" – Patti Smith (3:20)
13. "True Love Ways" – My Morning Jacket (3:25)
14. "That'll Be The Day" – Modest Mouse (2:15)
15. "Well...All Right" – Kid Rock (2:09)
16. "Heartbeat" -The Detroit Cobras (2:20)
17. "Peggy Sue" – Lou Reed (3:19)
18. "Peggy Sue Got Married" – John Doe (3:57)
19. "Raining In My Heart" – Graham Nash (3:30)

"LISTEN TO ME: BUDDY HOLLY" coming in late Summer around the Hollywood Star ceremony.  
This is produced by Peter Asher for the Listen To Me series and features.

Brian Wilson "Listen To Me  
Stevie Nicks -"Not Fade Away"  
Jackson Browne- "True Love Ways"  
Chris Issaks- Crying Waiting Hoping"  
Ringo Star- "Think It Over"  
The Fray- "Take Your Time"  
Jeff Lynne- "Words Of Love"  
Lyle Lovett- "Well All Right"  
Patrick Monoah (fromTrain)- "Maybe Baby"  
Natalie Merchant- "Learning The Game"  
Cobra Starship "Peggy Sue"  
Looking For Someone To Love" – Emelda May  
Patrick Stump (singer from Fall Out Boy)- "Everyday"  
and possibly more.

WELL... ALLRIGHT ...RAVE ON BUDDY

## COMMUNITY AND CIVIC ORIENTED PARTICIPATION

In Buddy Holly's short 22 years he contributed so much with his talents but wasn't allowed much time for community and civic oriented participation. Towards the end of his life Buddy Holly purchased property in his hometown of Lubbock, Texas and planned to build a recording studio and start a label called Prism Records and publishing company Taupe Music all to help develop and produce up and coming talent in the area. He also wanted to reach out to artists in England and New York with these same goals in mind. Today there are three organizations that are helping to nurture and educate children and up and coming young people in the name of Buddy Holly.

THE BUDDY HOLLY CENTER provides a wide range of educational and outreach programs including workshops, classes and visiting artists programs and holds courses in art and music education for children. It also features 2500 square feet of gallery space dedicated to the presentation of changing contemporary visual arts programs. The Buddy Holly Gallery features artifacts on the life and career of Buddy Holly from the City of Lubbock's collection in addition to other items that have been loaned by fans, supporters and family members. The vision of the Buddy Holly Center is to discover art through music by celebrating legacy, culture and community.

THE HOLLY PRIZE is a new scholarship starting in 2010 made possible by Songmasters in conjunction with The Songwriters Hall of Fame as a tribute to Songwriter Hall of Fame inductee Buddy Holly. The Holly Prize will recognize and support talented new singer/songwriters whose work exhibits the qualities of Holly's music: true, great and original. The first recipient to receive The Holly Prize on June 8<sup>th</sup> at The Bitter End in New York City will be a gifted and deserving young songwriter and performer named Laura Warshauer.

THE BUDDY HOLLY GUITAR FOUNDATION is a new organization that will raise money for school music programs by lending to artists, including Graham Nash & Jackson Brown, guitars built by the legendary Rick Turner, each bearing 1 original fret from Buddy's 1943 Gibson J-45. They will loan out the guitars to worthy musicians for two year periods of time with the understanding that the musicians use the instruments in various fund-raising events, on CDs, or videos.

LUBBOCK, TEXAS, CLOVIS, NEW MEXICO and CLEAR LAKE, IOWA:  
These three cities were put on the map by their association with The Buddy Holly Story. Lubbock is where Buddy was born and raised. Clovis is where Buddy recorded most of his hit records, and Clear Lake, is where Buddy Holly played his last show at the Surf Ballroom. Clear Lake holds an annual tribute on February 3<sup>rd</sup> which is the anniversary of "The Day Music Died". All three of these towns continue to prosper year round with visiting tourists, and scheduled tributes celebrating the living legacy of Buddy Holly.