EARL CARROLL THEATER
6220-6230 SUNSET BOULEVARD
CHC-2016-1612-HCM
ENV-2016-1613-CE

Agenda packet includes:

1. Final Staff Recommendation Report
2. Categorical Exemption
3. Under Consideration Staff Recommendation Report
4. Nomination

Please click on each document to be directly taken to the corresponding page of the PDF.

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2016-1612-HCM
ENV-2016-1613-CE

HEARING DATE: September 1, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 6220 - 6230 Sunset Boulevard
Council District: 13
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Central Hollywood
Legal Description: TR 4884 Lots 1-6 and TR 5840

EXPIRATION DATE: September 20, 2016

PROJECT: Historic-Cultural Monument Application for the EARL CARROLL THEATER

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Essex Portfolio, L.P.
925 E Meadow Dr.
Palo Alto, CA 94303

APPLICANT: Bob Linder, Essex Property Trust, Inc.
17461 Derian Avenue #110
Irvine, CA 92611

PREPARER: ESA PCR
201 Santa Monica Blvd., Suite 500
Santa Monica, CA 90401

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.

2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

FINDINGS

- The Earl Carroll Theater "reflects the broad cultural, economic, or social history of the nation, state, or community" as an exceptional and rare remaining example of an entertainment venue in the heart of Hollywood, and for its association with Sunset Boulevard as a significant entertainment center.

- The Earl Carroll Theater "is identified with historic personages or with important events in the main currents of national, state, or local history" as the last remaining theater built by entertainment entrepreneur Earl Carroll.

- The Earl Carroll Theater "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction," as an excellent example of Streamline Moderne architecture.

- The Earl Carroll Theater is "a notable work of a master builder, designer, or architect whose individual genius influenced his age" as an important example of a design by the distinguished Southern California architect, Gordon B. Kaufmann.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The 1938 Earl Carroll Theater is located at 6230 Sunset Boulevard, near North El Centro Avenue. It was designed by master architect Gordon B. Kaufmann (1888-1949) and constructed by the Ford J. Twaits Company for Earl Carroll (1892-1948), a theatrical producer, director and composer in Hollywood's entertainment industry during the 1930s and 1940s. At the time of its completion, the *Los Angeles Times* declared the Earl Carroll Theater was the "first of its kind in the nation." The building originally housed an opulent theater-restaurant complex that once featured a large, 24-foot zeon sign on the north (front) façade proclaiming, "Thru these portals pass the most beautiful girls in the world." The theater opened featuring the lavishly produced opening revue "Broadway to Hollywood" that featured the "Sixty Most Beautiful Girls in the World" who ascended 100 treads of stairs and were 135 feet in the air. Many Hollywood celebrities were in attendance, including Marlene Dietrich, Dolores del Rio, the J.L. Warners, Richard Barthlemess, Sally Eilers, Edgar Bergen, Claudette Colbert, and Norman Krasna. The $1,000 membership fee guaranteed a lifetime cover charge and a reserved seat.

The Earl Carroll Theater was among the growing number of recreational and nightclub venues developed to cater to the needs of the booming entertainment industry. The Earl Carroll Theater,

Florentine Gardens, Montmarte, Embassy Club, Hollywood Brown Derby, and Hollywood Palladium were prominent destinations for dining, dancing, and entertainment, and became a staple of Hollywood culture. The Earl Carroll Theater later became the Moulin Rouge, and in the 1960s it was revived as the "Hullabaloo," a popular Rock 'n' Roll venue. The last use of the Earl Carroll Theater for a theater related use was in association with "the New Earl Carroll Theater," which closed in 1984. Later that year, Sunset Gower Studios purchased the building and converted it to full-time use as a sound stage for television productions, including the Chevy Chase Show, beginning in 1993. Today, the Earl Carroll Theater serves as a TV studio for Nickelodeon.

The three-story, Streamline Moderne-style theater retains many of its original features including its single-story, three-bay porte-cochère and thin, steel marquee. The porte-cochère and marquee are supported by a series of five columns and extend across a portion of the theater's north elevation. The main entrance faces Sunset Boulevard. Piers are separated by two large glass windows which connect to the main building and create an asymmetrical effect. Semi-circular curb planters fronting the piers are in keeping with the streamlined, machine aesthetic typical of the Moderne style. Two parallel bands of steel ribbon windows near the northwest corner of the building on the west elevation add horizontal emphasis. The reinforced concrete structure has an arched truss roof surrounded by a parapet and a large rectangular massing and footprint. Two of the more notable features of the interior of the theater, still extant, are the Goddess of Light, a 15-foot-tall aluminum-covered plaster statue standing as the centerpiece of the foyer, and a revolving round stage inside a larger revolving stage, exemplifying some of the technologically advanced equipment for its time that the theater employed.

The exterior of the theater is mostly intact. The limited alterations include the removal of zeon tubing, the addition of a fire escape, 550-square foot addition for washrooms, parking kiosk, and an entrance on the west elevation.

Earl Carroll achieved fame as the producer and director of New York City Broadway revues, in particular, the "Earl Carroll Vanities," which featured popular songs and showgirls in extravagant, often minimal, costumes. According to biographer Ken Murray, Carroll, nicknamed "Troubadour of the Nude," invented "pasties" in order for his scantily clad showgirls to circumvent obscenity laws. Because of Carroll's success he was able to receive financial support from Jessie Schuyler, widow of wealthy Beverly Hills banker-real estate agent, Walter Farnum Schuyler, to construct the theater on Sunset Boulevard. New shows at the theater opened every six to twelve months and included "World of Pleasure" and "V is for Venus." After the construction of the Earl Carroll Theater, Carroll continued to produce over 60 Broadway musicals and films and wrote numerous Broadway stage scores until his sudden death in an airliner crash in June 1948. The Earl Carroll Theater was the third theater built by Carroll and is the only remaining entertainment venue associated with Carroll in the United States today; the previous two were located in New York City and were demolished.

Gordon B. Kaufmann (1888-1949) was one of the most significant and versatile architects practicing in Southern California in the first half of the 20th century. After a partnership with architect Roland E. Coate, Kaufmann formed his own practice in 1924 and went on to design the Hoover Dam, the Santa Anita Race Track, Edward L. Doheny, Jr.'s Greystone Mansion, several Claremont College buildings, the original campus at Scripps College, the Times-Mirror Building, the Hollywood Palladium, and Park La Brea with legendary architect J.E. Stanton.

The Earl Carroll Theater was identified as eligible for listing in the National Register of Historic Places by the 2010 Hollywood Redevelopment Project Area Historic Resources Survey conducted for the Community Redevelopment Agency (CRA).

DISCUSSION

The Earl Carroll Theater successfully meets all four of the Historic-Cultural Monument criteria.

The property "reflects the broad cultural, economic, or social history of the nation, state, or community." The Earl Carroll Theater is significant for its association with Hollywood as a center for recreation and entertainment venues. Particularly during the heyday of the Big Band era of the 1940s, venues such as the Earl Carroll Theater were prominent entertainment, dining, and dancing destinations for movie stars and their fans. Tourists arrived in Hollywood in droves hoping to attend a live radio broadcast, visit one of the legendary nightclubs, or catch a glimpse of the stars. Many of the entertainment venues from the same era as the Earl Carroll Theater no longer exist either in Hollywood or on the associated Sunset Strip in West Hollywood; therefore, those that do remain are rare and figure prominently in the context of the built environment of Hollywood.

The Earl Carroll Theater "is identified with historic personages or with important events in the main currents of national, state, or local history." The building was the third, and only still extant, theater built by entertainment entrepreneur, Earl Carroll, who was a key figure on Broadway in the 1920s and in the Hollywood entertainment industry in the 1930s and 1940s. Carroll produced over sixty hit shows and composed more than 400 published songs over the course of his career. The theater that historically bore Carroll's name represents the pinnacle of his many entertainment achievements.

The Earl Carroll Theater also "embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction." Reflected in both its interior and exterior, the property is an excellent example of a commercial building in the Streamline Moderne style, which is characterized by smooth surfaces, curved corners, long runs of windows, and sweeping horizontal lines. Of note are the following character-defining features:

- Exterior
  - Rectangular massing and footprint
  - Reinforced concrete construction
  - Three-bay porte-cochère
  - Two rows of ribbon windows with steel frames on west elevation
- Interior
  - Spatial arrangement of entrance lobby
  - Floor-to-ceiling mirrors along south wall in lobby
  - Tear-drop shaped podium sheathed in black structural glass with figural sculpture
  - Fluted columns constructed of glass and plexi tubing with brass tubes encircling the capitals in lobby
  - Two lobby bar areas featuring wall of mirrors and etched glass murals
  - Fluted lighting well and brass decorative ceiling features
  - Grand, imperial staircase leading to the restrooms flanked by brass handrails and two female figural sculptures on the landing

Furthermore, the Earl Carroll Theater, as a significant work of renowned architect Gordon B. Kaufmann (1888-1949), represents "a notable work of a master builder, designer or architect whose individual genius influenced his age." Over the more than twenty years that he practiced in Los Angeles, Kaufmann proved himself to be a highly distinguished local architect who designed some of the most well-known buildings in Southern California, including the Times Mirror Press building (1931); the monumental *Los Angeles Times* building (1931-35); the Santa Anita

Racetrack in Arcadia (1934); and the Hollywood Palladium (1940). Kaufmann's work follows stylistic patterns distinctive to Southern California where Spanish Colonial, Mediterranean, and other period revivals of the 1920s shift towards Art Deco, Streamline Moderne, and Modern styles in the 1930s and '40s. The Earl Carroll Theater is a notable example of Kaufmann's work in the Streamline Moderne style.

CALIFORNIA ENVIRONMENTAL QUALITY ACT ("CEQA") FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 "*consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.*"

State of California CEQA Guidelines Article 19, Section 15331, Class 31 "*consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings*."

The designation of the Earl Carroll Theater as a Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code ("LAAC") will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2016-1613-CE was prepared on August 15, 2016.

BACKGROUND

On July 7, 2016 the Cultural Heritage Commission voted to take the property under consideration. On July 28, a subcommittee of the Commission consisting of Commissioners Barron and Irvine visited the property, accompanied by staff members from the Office of Historic Resources.

COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 360
LOS ANGELES, CALIFORNIA 90012

CITY CLERK'S USE

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY	COUNCIL DISTRICT
City of Los Angeles Department of City Planning	13

PROJECT TITLE	LOG REFERENCE
Earl Carroll Theater	ENV-2016-1613-CE CHC-2016-1612-HCM

PROJECT LOCATION
6220-6230 Sunset Boulevard, Los Angeles, CA 90028

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of Earl Carroll Theater as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON	AREA CODE	TELEPHONE NUMBER	EXT.
Melissa Jones	213	978-1192	

EXEMPT STATUS: (Check One)

		STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
	MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
	DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
	EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
×	CATEGORICAL EXEMPTION	Sec. 15300 *et seq.*	Art. III, Sec. 1

Class _____ **8 & 31** _____ Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Earl Carroll Theater** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE	TITLE	DATE
	Planning Assistant	August 15, 2016

FEE:	RECEIPT NO.	REC'D. BY	DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

_____ NAME (PRINTED)

_____ SIGNATURE

_____ DATE

Los Angeles Department of City Planning
RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2016-1612-HCM
ENV-2016-1613-CE

HEARING DATE: July 7, 2016
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 6220 - 6230 Sunset Boulevard
Council District: 13
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Central Hollywood
Legal Description: TR 4884 Lots 1-6 and TR 5840

PROJECT: Historic-Cultural Monument Application for the EARL CARROLL THEATER

REQUEST: Declare the property a Historic-Cultural Monument

OWNER(S): Essex Portfolio, L.P.
925 E Meadow Dr.
Palo Alto, CA 94303

APPLICANT: Bob Linder, Essex Property Trust, Inc.
17461 Derian Avenue #110
Irvine, CA 92611

PREPARER: ESA PCR
201 Santa Monica Blvd., Suite 500
Santa Monica, CA 90401

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.

2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application

SUMMARY

The 1938 Earl Carroll Theater is located at 6230 Sunset Boulevard, near North El Centro Avenue. It was designed by master architect Gordon B. Kaufmann (1888-1949) and constructed by the Ford J. Twaits Company for Earl Carroll (1892-1948), a theatrical producer, director and composer in Hollywood's entertainment industry during the 1930s and 1940s. At the time of its completion, the *Los Angeles Times* declared the Earl Carroll Theater was the "first of its kind in the nation." The building originally housed an opulent theater-restaurant complex that once featured a large, 24-foot zeon sign on the north (front) façade proclaiming, "Thru these portals pass the most beautiful girls in the world." The theater opened featuring the lavishly produced opening revue "Broadway to Hollywood" that featured the "Sixty Most Beautiful Girls in the World" who ascended 100 treads of stairs and were 135 feet in the air. Many Hollywood celebrities were in attendance, including Marlene Dietrich, Dolores del Rio, the J.L. Warners, Richard Barthlemess, Sally Eilers, Edgar Bergen, Claudette Colbert, and Norman Krasna. The $1,000 membership fee guaranteed a lifetime cover charge and a reserved seat.

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The three-story, Streamline Moderne-style theater retains many of its original features including its single-story, three-bay porte-cochère and thin, steel marquee. The porte-cochère and marquee are supported by a series of five columns and extend across a portion of the theater's north elevation. The main entrance faces Sunset Boulevard. Piers are separated by two large glass windows which connect to the main building and create an asymmetrical effect. Semi-circular curb planters fronting the piers are in keeping with the streamlined, machine aesthetic typical of the Moderne style. Two parallel bands of steel ribbon windows near the northwest corner of the building on the west elevation add horizontal emphasis. The reinforced concrete structure has an arched truss roof surrounded by a parapet and a large rectangular massing and footprint. Two of the more notable features of the interior of the theater, still extant, are the Goddess of Light, a 15-foot-tall aluminum-covered plaster statue standing as the centerpiece of the foyer, and a revolving round stage inside a larger revolving stage, exemplifying some of the technologically advanced equipment for its time that the theater employed.

The exterior of the theater is mostly intact. The limited alterations include the removal of zeon tubing, the addition of a fire escape, 550-square foot addition for washrooms, parking kiosk, and an entrance on the west elevation.

Earl Carroll achieved fame as the producer and director of New York City Broadway revues, in particular, the "Earl Carroll Vanities," which featured popular songs and showgirls in extravagant, often minimal, costumes. According to biographer Ken Murray, Carroll, nicknamed "Troubadour of the Nude," invented "pasties" in order for his scantily clad showgirls to circumvent obscenity laws. Because of Carroll's success he was able to receive financial support from Jessie Schuyler, widow of wealthy Beverly Hills banker-real estate agent, Walter

Farnum Schuyler, to construct the theater on Sunset Boulevard. New shows at the theater opened every six to twelve months and included "World of Pleasure" and "V is for Venus." After the construction of the Earl Carroll Theater, Carroll continued to produce over 60 Broadway musicals and films and wrote numerous Broadway stage scores until his sudden death in an airliner crash in June 1948. The Earl Carroll Theater was the third theater built by Carroll and is the only remaining entertainment venue associated with Carroll in the United States today; the previous two were located in New York City and were demolished.

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The Earl Carroll Theater was identified as eligible for listing in the National Register of Historic Places by the 2010 Hollywood Redevelopment Project Area Historic Resources Survey conducted for the Community Redevelopment Agency (CRA).

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Earl Carroll Theater			Original historic name
Other Associated Names: Moulin Rouge; Hullabaloo; Aquarius Theater; Nickelodeon on Sunset			
Street Address: 6230 Sunset Bouelvard		Zip: 90028	Council District: 13
Range of Addresses on Property: 6220-6230 Sunset Boulevard		Community Name: Hollywood	
Assessor Parcel Number: 5546-025-002	Tract: Tract No. 4884	Block: N/A	Lot: 1-6
Identification cont'd:			
Proposed Monument Property Type: ● Building	○ Structure	○ Object	○ Site/Open Space ○ Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:			

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1938 ● Factual ○ Estimated	Threatened? None
Architect/Designer: Gordon B. Kaufmann	Contractor: Ford J. Twaits Co.
Original Use: Dinner Theater	Present Use: Studio
Is the Proposed Monument on its Original Site? ● Yes ○ No (explain in section 7) ○ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: Streamline Moderne		Stories: 2	Plan Shape: Rectangular
FEATURE	*PRIMARY*		*SECONDARY*
CONSTRUCTION	Type: Concrete poured/precast		Type: Select
CLADDING	Material: Select		Material: Select
ROOF	Type: Barrel vaulted		Type: Select
	Material: Select		Material: Select
WINDOWS	Type: Fixed		Type:
	Material: Steel		Material: Select
ENTRY	Style: Off-center		Style: Select
DOOR	Type: Glass		Type: Select

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.	
	Completed as part of Written Statement A under Construction History

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

☐ Listed in the National Register of Historic Places	
☐ Listed in the California Register of Historical Resources	
☐ Formally determined eligible for the National and/or California Registers	
☐ Located in an Historic Preservation Overlay Zone (HPOZ)	○ Contributing feature ○ Non-contributing feature
☑ Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s): Hollywood Redevelopment Project Area Survey, February 2010
Other historical or cultural resource designations:	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):	
☑	Reflects the broad cultural, economic, or social history of the nation, state, or community
☑	Is identified with historic personages or with important events in the main currents of national, state, or local history
☑	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
☑	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attech them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Bob Linder, Vice President of Development		Company: Essex Property Trust, Inc.	
Street Address: 17461 Derian Avenue #110		City: Irvine	State: CA
Zip: 92611	Phone Number: (949)-863-4214	Email:	

Property Owner Is the owner in support of the nomination? ● Yes ○ No ○ Unknown

Name: Essex Portfolio, L.P.		Company: Essex Property Trust, Inc.	
Street Address: 17461 Derian Avenue #110		City: Irvine	State: CA
Zip: 92611	Phone Number: (949)-863-4214	Email:	

Nomination Preparer/Applicant's Representative

Name: Margarita Jerabek, Amanda Y. Kainer & Virginia E. Harness		Company: PCR Services Corporation	
Street Address: 201 Santa Monica Blvd., Suite 500		City: Santa Monica	State: CA
Zip: 90401	Phone Number: 310-451-4488	Email: m.jerabek@pcrnet.com, a.kainer@pcrnet.cc	

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

1. ✓ Nomination Form
2. ✓ Written Statements A and B
3. ✓ Bibliography
4. ✓ Two Primary Photos of Exterior/Main Facade (8x10, the main photo of the proposed monument. Also email a digitial copy of the main photo to: planning.ohr@lacity.org)
5. ✓ Copies of Primary/Secondary Documentation
6. ✓ Copies of Building Permits for Major Alterations (include first construction permits)
7. ✓ Additional, Contemporary Photos
8. ✓ Historical Photos
9. ✓ Zimas Parcel Report for all Nominated Parcels (including map)

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
✓	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
✓	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
✓	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

MARGARITA JERABEK, 2/8/16 Margarita Jerabek

Name: Date: Signature:

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012

Phone: 213-978-1200
Website: preservation.lacity.org

A. Proposed Monument Description

Summary

The Earl Carroll Theater ("ECT") Building's design, architectural styling, and materials embody the qualities of the Moderne style popular from the 1920s to the 1940s. Influenced by Art Deco and industrial design, Moderne style commonly used forms inspired by technology and the machine, including curves, horizontal detailing, asymmetrical facades, long runs of windows, and smooth concrete with groove detailing. The ECT Building was built using reinforced concrete construction to create smooth, unadorned walls broken on the north and east elevation by vertical grooves designed to hold zeon tube lighting elements (later removed), creating an exterior expressive of the Moderne style. The placement of the three-bay steel porte-cochère on the west elevation creates an asymmetrical north façade facing Sunset Boulevard. The marquees and piers of the porte-cochère extend across a portion of the north elevation, with the piers separated by two large glass windows, serving to connect the main building to the porte-cochère and add to the asymmetrical effect. The elongated curve of the marquee along the porte-cochère's roofline and the semi-circular curb planters fronting the piers are in keeping with the streamlined machine aesthetic typical of the Moderne style. The double row of ribbon windows on the west elevation above the porte-cochère is also common to the style, which often incorporated long runs of windows, and also serves to add horizontal emphasis (another trait of the Moderne style) to the building. Significant and contributing character-defining features are identified within the architectural description where appropriate, with a detailed list and description of the **significant** character-defining spaces and features provided following the architectural description.

Architectural Description

The existing building faces Sunset Boulevard to the north. It is situated on a high traffic portion of Sunset Boulevard consisting of primarily commercial, office, and entertainment uses. The massive building is constructed of reinforced concrete with a rectangular footprint and an arched truss roof surrounded by a parapet. The reinforced concrete construction, rectangular massing and footprint, arched truss roof, and roof parapet are all significant character-defining features. The ECT Building is characterized by its flat surfaces and exhibits simple vertical linear detailing in the Moderne style on the front (north) facade. The significant character-defining elevations are the north, west and east facades. The most historically recognizable detail on the exterior of the building is a concrete and steel single-story porte-cochère, a significant character-defining feature, with a thin steel marquee, which is supported by a series of five columns. There are two parallel bands of steel ribbon windows near the northwest corner of the building on the west elevation. These features are characteristic of the Moderne style and are significant character-defining features.

While the massing and footprint of the building are rectilinear, the interior design places heavy emphasis on the use of streamlined curves from the shape of the walls to the design of the handrails. The significant character-defining spaces that retain relatively high integrity include the lobby entry, entrance to the main lobby, main lobby passageway, east and west lobby bar areas, and imperial staircase to the second-floor. The lobby entry is the first area of the building for those

arriving through the main entrance. The lobby entry is spatially intact, and includes a tear-drop shaped ticket counter flanked by two sets of stairs leading to the main lobby. The tear-drop shape is a commonly used form of the Moderne style. The stairs are flanked by black structural glass with a scalloped edge, and though the original curved handrails have been replaced with straight rails, most of the original circular handrail fasteners remain. The pressed metal ceiling, lighting fixtures, and ticket counter skirting have all been replaced. The south wall that is covered with floor-to-ceiling mirrors has been replaced in-kind.

The main lobby is located up the stairs from the entryway. At the top of the stairs the narrow back-end of the tear-drop ticket counter forms the pedestal for the *Goddess of Light* sculpture designed by Martin Deutsch. The spatial arrangement of the lobby passage remains intact (except for the south wall addition), but many of the finishes have been replaced. The lobby passage features curved walls and a multi-story ceiling. A Streamline Moderne-style fluted lighting well is located on the underside of the low ceiling above the grand staircase and below the smoke colored mirrors. Brass Streamline Moderne-style decorative ceiling features flank the fluted light element and are also attached to the top of the columns.

Two bar areas are located along the north wall of the lobby and are visually separated from the lobby by a row of fluted columns and low-ceiling. The bars are concave in shape and include black painted wood and brass finishes (these are possible replacements that replicate originals). The columns are constructed of glass and play tubing with two brass tubes encircling the capital as decorative elements which add an industrial touch in keeping with the Moderne's emphasis on technology and the machine-age. Two etched glass murals featuring nude women are located at the west end of the western bar and east end of the eastern bar.

The two bar areas are separated by the imperial staircase, a significant-character defining feature, leading to the upstairs women and men lounges and bathrooms. The imperial staircase remains largely intact and retains the spatial layout. Replacements include the artwork at the central landing, the lobby-side handrails on the upper portion of the staircase, and the finish on the scalloped bases of the handrails. The staircase divides and leads to separate lounges and restrooms for women and men. Both lounge and bathroom areas retain their spatial arrangement, both featuring circular plans and curved walls, however, the majority of the finishes and all furnishings and fixtures have been replaced. Therefore, as secondary spaces with compromised integrity the lounge and bathroom area are contributing, rather than significant, character-defining features.

The overall spatial arrangement of the dining room and stage has been maintained, but substantial alterations to the original design have changed the design, feel, materials, and features of the space. Therefore this space is classified as a contributing feature only. Originally the dining room opened up onto the lobby without a partition, but in later years the lobby area was walled off. In 1952, wood stud non-bearing partitions were also installed between the lobby and dining room, and later in 1981 a new theater sound wall was installed that is now the wall separating the lobby from the main theater and stage. In 1990, the terraced floor was covered to raise the entire floor to stage level. Currently, the original floor and stage are covered with a secondary flooring system. The attached floor seating is now covered and has likely been removed. Below this new floor the

original stage machinery for the various lifts and revolving elements remains intact, but is no longer operational. Since the machinery is no longer functional and is typically not visible, it is considered a contributing feature only. The original and unique fluorescent stalactite ceiling was also removed to expose the wood trusses of the roof structure above. A portion of the eastern side of the dining room space at stage level has been enclosed to create the Green Room and Hair and Make-up Room. The finishes have been replaced, but the rooms maintain the convex walls of the original dining-room space. Therefore these two rooms are contributing, but not significant spaces.

The original secondary staircases remain and are contributing features. A back staircase in the southeast corner of the building leads up from the stage to the second and third floor dressing rooms. The dressing rooms retain their original spatial arrangement as well as original wood floors, wood baseboards, and wood molding around the doorways. Therefore, the dressing rooms are private contributing spaces and only retain the curved wall of the original rooms. A set of stairs from the north side of the lobby allow access to the second floor offices. An additional U-shape staircase leads to the third floor office suite. On both office floors the general spatial plan and distinctive convex walls remain intact. Some wood baseboards are original on the second floor indicating the location of original walls, while the third floor offices (where Earl Carroll's own office was located) retain original wood baseboards, wood molding around doorways, and observational windows looking out on the theater (now covered). Due to substantial alterations to the offices, they are considered contributing spaces only.

Construction History

After Carroll's death in 1948, only one building permit was issued before the theater was closed. The permit was for the construction of metal storage facilities on the property. After Frank Hofues purchased the property, he repaved the parking lot to the west of the ECT Building with asphalt in 1951.[1] Hofues leased the building to CBS, and the new tenants made substantial alterations to the interior to make it usable as studio space, which in turn compromised the integrity of the dining room and stage. In 1952, they erected a steel framework for lights over the stage, put in a camera platform, extended the stage by 1,200 square feet, added a portable control room, and erected a new neon sign. Wood stud non-bearing partitions were also installed in 1952, creating separation between the lobby and the dining room. Based on an undated photograph from the Moulin Rouge years, the space between the studs remained unfilled, so the separation was fairly minimal. The following year, they relocated a building on the property, presumably one of the metal storage structures, as the theater remained in place.

When Frank Sennes took over and reinstated the building's original use as a dinner-theater in 1953, he also made various changes to the ECT Building. He put up a new neon sign during his first year of ownership. In the second year he cut a 9'x11' hole in the building's south wall, raised the floor, and installed a non-illuminated board measuring 23'x12'3" on a wall. An interior track addition was made in 1955.

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[1] *Los Angeles Department of Building and Safety, Building Permit Number 13016, August 5, 1951.*

During the Hullabaloo years, two neon signs were installed on the roof and canopy, measuring 13'x30' and 13'x16', respectively, in 1965. Three years later, owner Joseph Statcher made a number of alterations to the interior and exterior. He replaced two doors with glass, installed a non-illuminated 19 square-foot wall sign on the building's primary elevation, refurbished the box office, installed draft stops at the roof truss, added 110 linear feet of non-load-bearing wall partitions, made structural alternations to hang a stage curtain, and added two awning signs measuring 17'x22' and 5'x8'. Based on historic photographs, the zeon image of Beryl Wallace and the celebrity signboards on the exterior were removed sometime between 1965 and 1970.[2] Also in 1968, Joseph Stacher applied for a building permit to "use land [to the west of the ECT Building] for parking lot," however, these improvements are not described.[3]

In 1969, air conditioning was added to the dressing rooms, and the following year the ECT Building was reroofed with felt and cap sheet placed over the existing roofing materials. In 1975 repairs were made to roof trusses #1, #2, and #5. Trusses #1 and #5 required repair again in 1976, and that same year, wall signs, a steel aluminum frame, and surface plexi were installed. In 1977, a 11'x25' sign was installed on the primary façade.

A new theater sound wall was installed under the ownership of the Center Theater Group in 1981. It is likely that this is the wall now separating the lobby from the main theater and stage, replacing the wood stud partitions put up in 1952 (historic photos on the *Big T.N.T. Show* confirm those partitions remained in place until at least 1966). The last use of the ECT Building for a theater related use was in association with "the New Earl Carroll Theater," which closed in 1984. Sunset Gower Studios subsequently purchased the building in 1984 and converted it to full time use as sound stage for television productions with associated offices. A roof sign, measuring 4'x29', went up in 1985 and five years later a portion of the floor was raised up to be level with the stage.

Changes in 1993 included new restrooms and a new entrance lobby, as well as unspecified changes to the west elevation. That year mechanical equipment platforms were installed and the roof was redone and insulated after the old roof was stripped. A new 18'x23' control room at the rear of the theater near to the lobby was also constructed in 1993. Later that year, when the Chevy Chase Show began filming in the building, a new wall sign was installed.

In 1997, the same year Nickelodeon took over the building, the roof was removed and replaced with four-ply built-up roofing appropriate for a TV studio. In 2002, two 16'x25'frame panel structures were installed on the north elevation. Most recently, a new deck for mechanical equipment was installed by Essex Portfolio, L.P. (Essex Property Trust, Inc.) in 2009. A summary of the major permitted alterations is provided in the Table 1 below.

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[2] *A reproduction of the Beryl Wallace zeon sign is on display at Universal City Walk as part of the collection of the History of Neon Art.*

[3] *Los Angeles Department of Building and Safety, Building Permit Number 77808, November 10, 1968.*

Table 1. Major Building Permits for 6230 Sunset (ECT Building)

Issued	Permit#	Owner	Architect	Contractor	Engineer	Valuation	Description
9/1/1938	28015	Inner Circle Corporation	Gordon B. Kaufmann	Ford J. Twaits Co.	Murray E. Erick	5,000	Foundation only - 114'6" x 190'0"
10/14/1938	33943	Inner Circle Corporation	Gordon B. Kaufmann	Ford J. Twaits Co.	Murray E. Erick	120,000	Restaurant (114'6"x190'8"), 3 stories, height 46', reinforced concrete foundation and exterior walls, wood joists floors, compo on wood trusses roof
11/1/1938	38414	Inner Circle Corporation	Gordon B. Kaufmann	Ford J. Twaits Co.	Murray E. Erick	3,500	New canopy addition - as shown on accompanying drawings - #14 and R111 - to building now in course of erection at above address
4/21/1939	15698	Inner Circle Corporation	Gordon B. Kaufmann	Ford J. Twaits Co.	Murray E. Erick	9,000	Add machine room, girl lift, orchestra lift and revolving stage not including in original permit
4/10/1941	9159	Inner Circle Corporation	Gordon B. Kaufmann	John H. Simpson	None	850	Add platform over existing offices for future offices. Add standard fire escape.

Issued	Permit#	Owner	Architect	Contractor	Engineer	Valuation	Description
12/21/1951	23040	Columbia Broadcasting System	None	Illegible	Illegible	3,600	Construct steel framework for lights and suspend over stage below the ceiling. Suspension to extend through the ceiling and to new joist machinery in plane of top chord of trusses.
1/2/1952	23958	Columbia Broadcasting System		William Simpson Construction Co.	S.R. Barnes	1,000	Install new wood stud non-bearing partitions as per plans
1/8/1952	23472	Columbia Broadcasting System	None	William Simpson Construction Co.	S.B. Barnes	1,600	Erect camera platform - wood floor joists as per plan. 1,200 sq. ft. extension of stage.
3/6/1952	26186	Columbia Broadcasting System	None	QRS Neon Corp.	None	500	Erect sign (neon) for television studio
12/23/1953	73929	Moulin Rouge Theatre Restaurant	None	Interstate Neon	None	90	New neon sign
3/22/1954	82529	Moulin Rouge Theatre Restaurant	None	Owner	None	100	Cut 9'0" x 11'0" hole in south wall
9/15/1954	96508	Frank K. Sennes	None	Owner	None	1,500	Raise floor

Issued	Permit#	Owner	Architect	Contractor	Engineer	Valuation	Description
9/20/1954	97881	Pacific outdoor advert company		Electrical Prod Corp	None	500	Installation of non-illuminated 23' x 12'3" board on wall of building
9/2/1955	24778	Frank Sennes Enterprises	Gordon B Kaufmann	Cost Reduction Equipment Company	E Seguer	2,500	Interior track addition
11/10/1965	8515	Hullabaloo	None	National neon	None	None	13' x 30' sf roof sign, 13' x 16' s.f. roof sign on canopy
2/10/1968	61021	Joseph Stacher	None	Owner	None	200	Replace two doors with glass
3/10/1968	62151	Eido's Limited	Reald	GRS Corporation	None	1,000	19 s.f. wall sign nom-illum. on primary elevation
10/10/1968	76047	Joseph Stacher	Michael Baugh	None	None	500	General refurbishing of box office no structural changes or partitions
11/10/1968	77117	Joseph Stacher	Micheal Baugh	Alpha Const Co	None	300	110 Lineal Feet of Non-Bearing Wall Partitions
11/10/1968	78234	Joseph Stacher	Michael Baugh	Alpha Const Co	None	500	Structural alteration to hang stage curtain
11/20/1968	78200	Stainberg	None	Airflo Awning Co	C.F. Knowlton	None	Two signs: 17x22 awning sign, 5x8 awning collapsible

Issued	Permit#	Owner	Architect	Contractor	Engineer	Valuation	Description
7/9/1970	11927	United Artists Theater		Aetna Roofing Co	None	2,659	Reroof: 15 lb. felt, 90 lb. capsheet over existing
10/5/1976	33785	Don Alexander	None	Mills Signs	None	5,000	Wall signs, steel alum frame, surface plexi
2/1/1977	39242	Longhorn Theater	None	Russell and Russell	Mackintosh & Mackintosh	1,600	Stages 12'x30'x4' to 6'. 12'x16'x8' for use 2/10/1977
2/1/1977	54157	Aquarius Theater	None	None	James A. Lynch		11'x25' sign installed on primary façade
2/26/1981	19159	Center Theater Group	Ronald L Lohan Assoc	None	None	25,000	New theater sound wall
4/3/1985	9175	None	None	None	None	3,000	Roof sign 4'x29'
2/16/1990	4559	None	None	None	None	45,000	Raise portion of floor to be level with stage
4/21/1993	4353	Dick Vanoff	None	Owner	Mackintosh & Mackintosh	30,000	New toilet rooms and entrance lobby. Size of addition is 10'9" x 54'8" and 540 square feet on west elevation just south of primary entrance
5/6/1993	22341	Pick-Vanoff, Inc.	None	Owner	Mackintosh & Mackintosh	21,000	Mechanical equipment platforms, reroof with class B min (strip old roof) and insulate

Issued	Permit#	Owner	Architect	Contractor	Engineer	Valuation	Description
6/25/1993	6926	Pico-Vanoff	None	Owner	Mackintosh & Mackintosh	1,000	Install new 18' x 23' control room at rear oft theater near lobby
8/11/1993	13856	Chevy Chase Theater	None	Carey Sign Graphics	None	1,200	Wall sign
12/3/1997	20550	Gower Studios	None	Espinoza Roofing	None	54,000	Tear off existing and reroof with 4 ply built-up roofing for TV studio.
6/24/2002	29614	Pico-Vanoff Company	Tyko Tako, Jackson Ka-Hung Wu		None	2,525	Install two (2) 16' wide x 25' high frame panel structures as an architectural feature to the front of building (north elevation)
11/25/2009	09014-10000-03778	Essex Portfolio LP			James Bradley Bowden	10,000	New deck for mechanical equipment only at an existing 3-story studio, 192 sq. ft. (area under the deck is also for mechanical equipment platform only)

Significant Character-Defining Features

The character-defining features analysis presented below is a detailed summary of existing primary architectural elements, features, materials, finishes and spaces that presently contribute to the eligibility of the ECT Building as a historical resource dating from the primary period of significance (1938) and secondary period of significance (1938-1948). To determine the significant character defining features, an intensive field survey was undertaken of both the exterior and interior of the ECT Building utilizing the survey methodology of the State OHP. The ECT building was documented

through photographs and notes during the survey. Site-specific research was conducted utilizing building permits, assessor's records, Sanborn fire insurance maps, historical photographs, Online Archive of California, Bison Archives, USC Digital Collections, historical *Los Angeles Times*, and other published sources. Additional research was conducted at the City of Los Angeles Department of Building and Safety and Hollywood Heritage. Through in-depth analysis of the survey and research results, the significant character-defining features were selected based upon their high integrity, visual prominence, and contributions to the overall historic character of the ECT Building.

The **significant** character-defining features of the ECT Building are listed below. While contributing and non-contributing features were also identified, only the primary significant character-defining features are included in the nomination as these are the features that must be retained for the ECT building to be eligible as a historical resource. Compared to primary character-defining spaces, contributing spaces are not as visually prominent, usually back of the house spaces that have been altered, and/or retain moderate to low integrity. Text (in italics) specifies non-contributing alterations/additions. The methodology utilized in this analysis generally follows National Park Service's ("NPS") guidance provided in Preservation Brief 17, *Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Their Preservation,* which primarily applies to application of the Standards rather than integrity thresholds, although the classification methods are pertinent for this analysis. According to the NPS, "character refers to all those visual aspects and physical features that comprise the appearance of every historic building. Character-defining elements include the overall shape of the building, its materials, craftsmanship, decorative details, interior spaces and features, as well as the various aspects of its site and environment."[4]

Exterior Significant Character-Defining Features

Massing and Construction

- Rectangular massing and footprint
- Convex arched truss roof
- Parapet around the roof perimeter
- Reinforced concrete construction

(*There are two non-contributing additions: 550 square-foot addition for toilet rooms and entrance on the west elevation just south of the primary entrance added in 1993; 7,022 square foot addition on the rear elevation, date unknown*)



North and West Elevations, View Southeast

[4] *Lee H. Nelson, Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character, National Park Service, September 1988, http://www.nps.gov/tps/how-to-preserve/briefs/17-architectural-character.htm, accessed 6/04/2013.*

West Elevation

- Smooth, unadorned painted concrete walls
- The two rows of ribbon windows with steel frames
- Primary openings into lobby on the west elevation underneath porte-cochère (*alteration: doors are later replacements*)

(*Non-contributing additions/alterations: fire escape added in 1941 by architect Kaufmann detracts from the original design of the ribbon windows; 550 square-foot addition for toilet rooms and entrance on the west elevation just south of the primary entrance added in 1993; 7,022 square foot addition on the rear elevation does not appear on 1955 Sanborn Map, but is shown on a 1972 historical aerial, therefore constructed between 1955 and 1972; parking kiosk circa 1950s to the west of the porte-cochère; the ticket window adjacent to the primary entrance has been altered; a single-doorway in the location of the 1993 addition has been removed.*)



West Elevation, View East



West Elevation, View Southeast



West Elevation, (Firescape is a contributing addition from 1941), View East



Primary opening on West Elevation Underneath Porte-Cochère, (Doors are replacements, date unknown and security gates to north are additions, date unknown), View East

North Elevation

- Smooth concrete walls with eight vertical groves that were formerly used for zeon tubes (*alteration: zeon removed*). This treatment wraps around the corner onto the side (east) elevation.
- Two window openings on north elevation near west corner are original (*alteration: windows have been replaced*). The piers between the window openings are original (*re-sheathed in brick and the stylized metal*). There is original concrete curbing running in front of the windows and piers. The concrete curbing forms semi-circular planters in-front of the piers
- Secondary entrance with concrete awning on the east end of the primary (north) elevation.

(Alteration: metal fence)



North and East Elevation, View Southwest



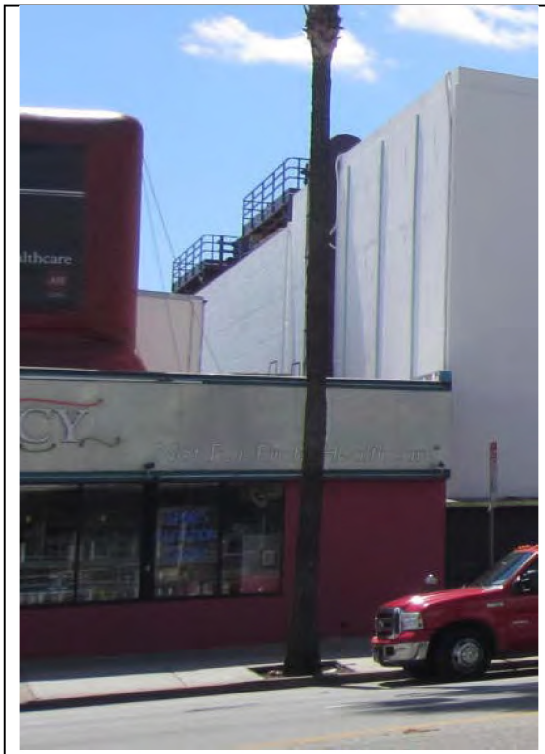
North Elevation, View Southwest



North Elevation, View Southeast

East Elevation

- Smooth painted concrete walls
- The north portion of the east elevation has smooth concrete walls with vertical groves that were formerly used for zeon tubes (*removed*) and the rear portion of the wall steps down and is board-formed concrete.



View of the east elevation (partially obscured by adjacent building), view southwest

Porte-Cochère

- Three-bay steel porte-cochère extending from the west elevation.
- Canopy is supported by three square columns and three engaged columns in the front and an additional three columns plus one engaged column in the back (*alteration: re-sheathed in brick and metal decorative panels on three north columns are alterations*). In front of the ten columns are semi-circular planters with concrete curbs. The front edge of the canopy is sheathed in metal and has a marquee (*non-original, replication of the original*). The marque stretches beyond the porte-cochère onto the primary elevation past two window bays on the primary elevation *(non-contributing additions/alterations include security gates and security/parking kiosk)*.



Porte Cochere, View Southeast


Porte-cochère, View South


Porte-cochère, View East

Interior Significant Character-Defining Features

Lobby Entry

- Spatial arrangement remains intact and includes lobby entry with low ceiling, two sets of stairs flanking semi-circular counter and podium, and entrance to secondary office on south wall with original wood door frame.

- Terrazzo on entrance lobby floor and stairs (*not from original construction 1938, may have attained significance as an alteration during the 1950s*)
- Lighting well in middle of low ceiling (*alterations: Streamline Moderne style lighting well cover and pressed metal ceiling finish*). The ceiling opens up into the main lobby at the podium/stairs and has a semi-circular opening.
- Black structural glass wall and attached fluted column with decorative ceiling molding north of entrance. Second fluted column attached to north of stair wall. There is a coved ceiling behind both fluted columns.
- South wall covered with floor-to-ceiling mirrors (*replaced-in-kind*).
- Tear-drop shaped podium with figural sculpture signed by Martin Deutsch surmounting east end (*alteration: zeon removed*). The north and south sides of the podium are sheathed in black structural glass with a scalloped edge and have original circular handrail fasteners (*alteration: handrails replaced*). The west end of the podium has a semi-circular canopy covered with brass (*alterations: closet doors, sheathing of the front counter*).
- The walls of the stairways are sheathed with black structure glass finished with a scalloped design (*alteration: handrail is a replacement*).

(*Alterations: pressed metal ceiling, lighting fixture, ticket counter skirting replaced*)



View East, 2014



View Northeast, 2014



View Northwest, 2014



Black structural glass wall and attached fluted column north of entrance, 2014

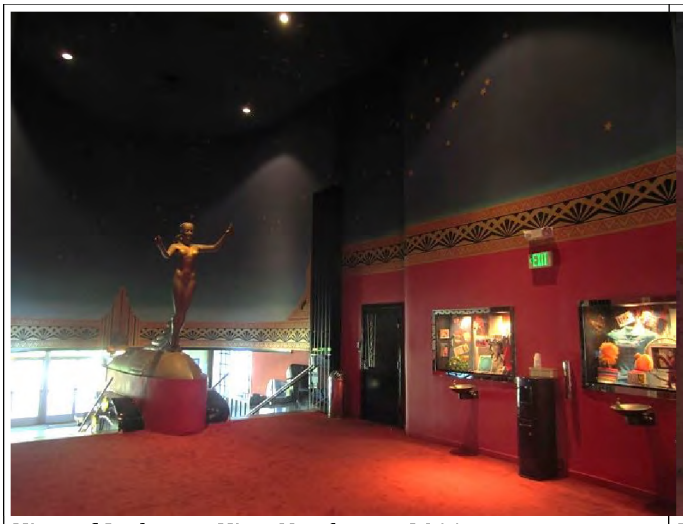


South Wall, View South, 2014

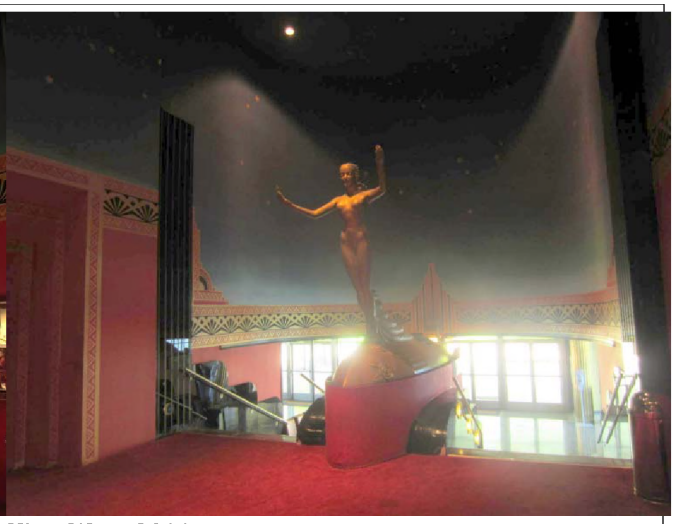
Entrance to Main Lobby

- Female figural sculpture signed by Martin Deutsch rising from the east end of the foot-ball shaped podium into the main lobby space *(alteration: zeon removed).* The ceiling is high and the west wall is convex to frame the sculpture.
- Structural glass panels frame the entrance to the stairway and foyer

(Alterations: wallpaper and paint finishes, display cases, telephone booth)



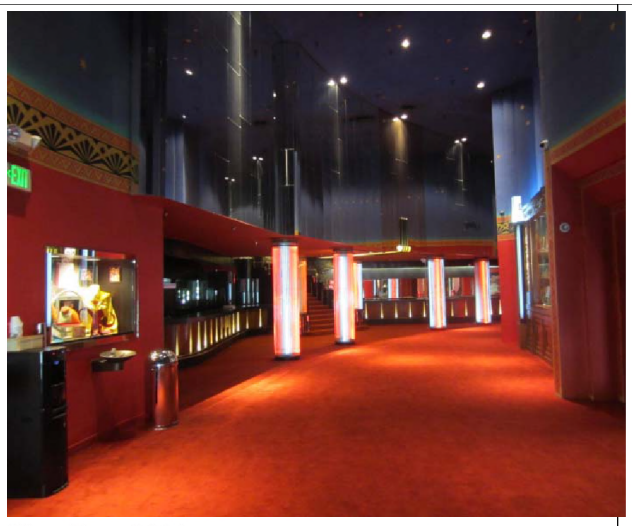
View of Sculpture, View Northwest, 2014



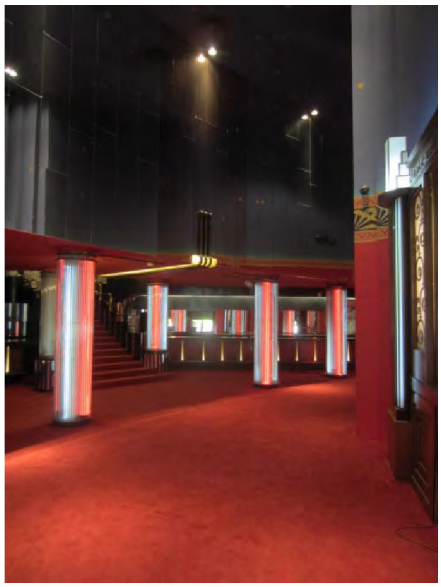
View West, 2014

Main Lobby Passageway

- Spatial arrangement remains generally intact; *however, the lobby's south wall is an addition (alteration)*. The existing main lobby originally connected the theater sitting area to the two existing bars and stairway to the second-floor restrooms/lounges.
- Concave north wall *(alteration: finishes).*
- The two lobby bar areas are visually separated from the lobby by a row of fluted columns and low-ceiling.
- High-ceiling.
- Smoke colored mirrors on the curved wall above stairway to second-floor restrooms/lounges *(alteration: all other finishes have been replaced)*
- Streamline Moderne-style fluted lighting well located on the underside of the low ceiling above the grand staircase and below the smoke colored mirrors. Brass Streamline Moderne-style decorative ceiling features flank the fluted light element and are also attached to the top of the columns *(alteration: the western brass decorative feature is missing a piece)*



View East, 2014



Streamline Moderne Lighting Well above Grand Staircase and Brass Decorative Ceiling Features, View Northeast, 2014



Streamline Moderne Lighting Well above Grand Staircase and Brass Decorative Ceiling Features, View Northeast, 2014



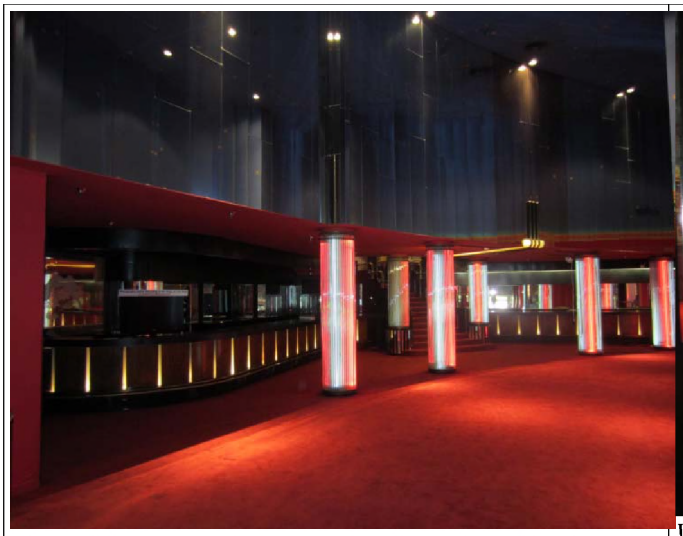
Brass Decorative Ceiling Features near Column just east of stairway, 2014



Brass Decorative Ceiling Feature near Column just west of stairway, 2014

East and West Lobby Bar Areas

- Two lobby bar areas (east and west) bisected by a stairway and visually separated from the lobby by a row of fluted columns and low ceiling.
- The bars are concave in plan and have a black painted wood countertop, wood veneer skirting sectioned by brass vertical elements, and brass foot rail *(these are possible replacements that replicate originals).*
- The columns are constructed of glass and plexi tubing with two brass tubes encircling the capital.
- Wall of mirrors behind the bar above service counter-top and storage. Two etched glass murals featuring nude women at the west end of the western bar and east end of the eastern bar.



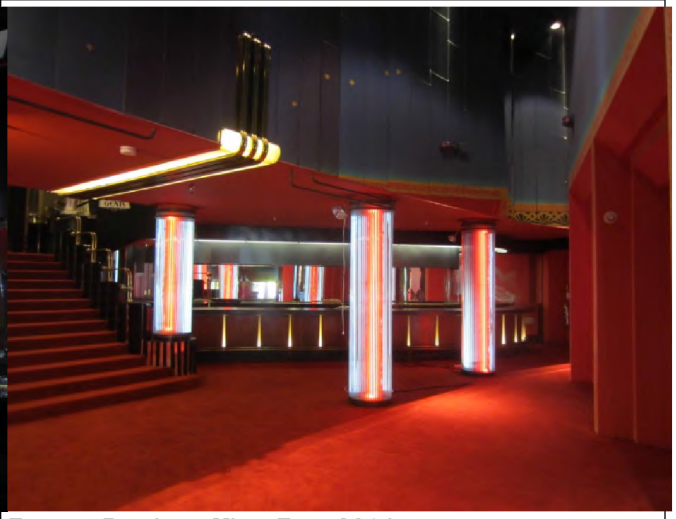
View of Western and Eastern Bar Areas, View Northeast, 2014



Western Bar Area, 2014



Western Bar Area Etched Glass Artwork, 2014



Eastern Bar Area, View East, 2014



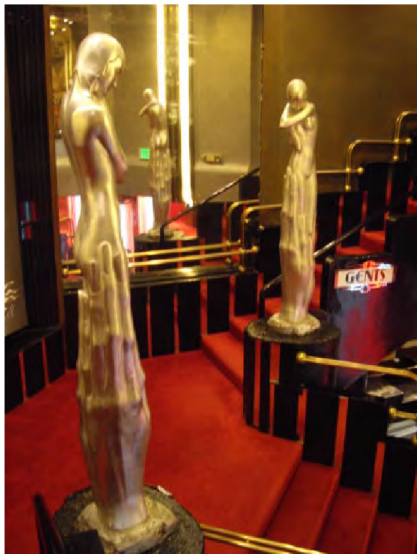
Eastern Bar Area Etched Glass Artwork, 2014

Imperial Staircase to Second-Floor Restroom/Lounges

- Imperial staircase flanked by stepped curvilinear Streamline Moderne brass handrails leads to a landing where staircases branch to the east and west leading to the respective women's and men's restrooms.
- Two fluted columns frame the base of the stairway *(alteration: the black sheathing on the base of the columns are not original, originally they were sheathed in wood veneer).*
- Two figural sculptures of women by Willy Pogany flank the staircase landing *(alteration: the central etched artwork is a replacement)*.



Imperial Staircase, View North, 2014



View of Figural Sculptures, 2014



View of Imperial Staircase, View Northwest, 2014

B. Statement of Significance

Summary

In 1938, the Earl Carroll Theater ("ECT") Building was designed by Los Angeles master architect Gordon B. Kaufmann (1888-1949) with interiors by talented designer Count Alexis de Sakhnoffsky (1901-1964) and/or notable architect/designer Frank Don Riha (1899-1957). Sakhnoffsky completed at least three drawings of both the interior and the porte-cochère prior to the commencement of construction.[1] He was an early proponent of the Streamline Moderne style, which he incorporated into his numerous and varied design projects. Most well-known for his automobile designs, Sakhnoffsky's three black and white drawings of the Earl Carroll Theater feature a car and a highly stylized streamlined aesthetic. Although the porte-cochère ultimately resembled Sakhnoffsky's drawings very little, the interior views, especially that of the ceiling of the theater, are very similar to the original construction. Frank Don Riha, who went on to work with Gordon B. Kauffman on the Palladium Theater, was an architect and interior designer. His primary contribution to the Palladium was in the matter of light decoration, especially the "star-dust" ceiling. Riha is also sometimes listed as the interior designer for the ECT Building, and a period show program reveals that he designed the "zeon" (early type of neon) portrait of Beryl Wallace that formerly graced the north elevation of the building.[2]

Visual inspection and historical research indicates that the exterior of the ECT Building has undergone some alterations over the years. Despite these alterations, it retains a high level of architectural integrity in its location, design, setting, materials, workmanship, feeling, and association. As determined through this evaluation, the ECT Building is eligible under the criteria of the Los Angeles Cultural Heritage Ordinance (Los Angeles Administrative Code, Section 22.130) as a Los Angeles Historic Cultural Monument (HCM). Additionally, the ECT Building is eligible under criteria A, B, and C of the National Register, criteria 1, 2, and 3 of the California Register of Historical Resources (California Register). The ECT Building is significant historically for its association with a pattern of events regarding the development of luxury nightclubs in Hollywood; with Earl Carroll as a person who is important to local, California, and/or national history; and architecturally, as an excellent example of Moderne architecture and a representative work of architect Gordon B. Kaufmann. The period of significance for architecture is 1938, the date of construction. The period of significance for history extends from its construction in 1938 to Earl Carroll's untimely death in a 1948 plane crash.

Historic Context

1. Entertainment in Hollywood

The growth of the entertainment industry in Hollywood from the 1920s to the 1950s was clearly reflected in the development of its numerous entertainment venues, which include movie theaters, live

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1 *Design Postcards, 1938, Hollywood Heritage, signature of Alexis de Sakhnoffsky*

2 *"Earl Carroll Theatre Restaurant Hollywood, 10th Year."* The Playgoer.
"Frank Riha, Architect, Dies at 58," Los Angeles Times *(February 19, 1957): 21.*

entertainment shows, nightclubs, sporting arenas and restaurants. These venues ranged in scale from intimate restaurants to large nightclubs, several of which, like the ECT Building, the Hollywood Legion Stadium, and the Hollywood Palladium, accommodated crowds of thousands. As the local "Main Street," Hollywood Boulevard as well as nearby Sunset Boulevard became highly desirable addresses for fans seeking exclusive entertainment opportunities and the experience of Hollywood glamour. Studios and publicists likewise found these venues ideal for promoting their motion picture stars. These venues often incorporated high design in a variety of popular styles, such as Art Deco and Moderne, to communicate a glamorous, elite image to their patrons. Today in Hollywood, few of these venues still exist. Because of their scarcity and significant contribution to the social and cultural history of Hollywood, these remaining venues comprise a unique local architectural typology.

2. Earl Carroll (1892-1948)

Born in Pittsburgh, Earl Carroll (1892-1948) led an adventurous life as a composer, producer, director, songwriter, and impresario in New York and Hollywood. Carroll left home at the age of seventeen and traveled the world as a ship stowaway. After the death of his father in 1912, he took a position as a staff writer for a New York publishing company where he began writing songs that earned him recognition, and later served in the US Army Air Force during World War I. After World War I, he built a theater in New York City at 7th Avenue and 49th Street, naming it after himself. In 1923, he produced the first "Earl Carroll Vanities" to rival Ziegfeld's Follies and George White's Scandals. He achieved fame as the producer and director of Broadway revues, in particular, the "Earl Carroll Vanities," which featured popular songs and showgirls in extravagant, often minimal, costumes. According to biographer Ken Murray, Carroll, nicknamed "Troubadour of the Nude," invented "pasties" in order for his scantily clad showgirls to circumvent obscenity laws. In 1926, Carroll paid Peggy Hopkins Joyce, a famous New York showgirl, to disrobe on stage in a bathtub of champagne at an after-hours party, which got him six months in federal prison. The 1929 stock market crash hurt the success of his theater, so Carroll began to produce shows for the road. In 1933, Carroll accepted Paramount's invitation to produce the 1934 film "Murders at the Vanities," which featured Beryl Wallace. Because of Carroll's success in Hollywood he received financial support from Jessie Schuyler, widow of wealthy Beverly Hills banker-real estate agent, Walter Farnum Schuyler, to construct his Hollywood Theater in 1938. He continued to produce over 60 Broadway musicals and films and wrote numerous Broadway stage scores. Carroll died aboard a commercial airliner crash in June 1948 along with his companion and star performer, Beryl Wallace.

Original Construction (1938)

The ECT Building was designed in the Moderne style by prominent Los Angeles master architect Gordon B. Kaufmann and constructed by the Ford J. Twaits Company in 1938. The structural engineer was Murray E. Erick. The interior design is attributed to both Count Alexis de Sakhnoffsky and Frank Don Riha, who were notable highly talented designers. Sakhnoffsky is known to have completed drawings for the buildings entrance, dining room, and reservation counter in 1938, shortly before construction began on the theater. However, apart from the dining room ceiling, the theater ultimately resembled Sakhnoffsky's drawings very little.

At the time of its completion, the *Los Angeles Times* declared the ECT Building was the "first of its kind in the nation." The building originally housed an opulent theater-restaurant complex that once featured a large, 24-foot zeon sign on the north (front) façade proclaiming "Thru these portals pass the most beautiful girls in the world," and a face, also rendered in zeon, of Mr. Carroll's companion, Beryl Wallace, was located on the north façade (altered, zeon sign removed). The zeon portrait was designed by architect and interior designer Frank Don Riha and executed by the Electrical Products Corporation. Introduced by the General Eclectic Company and Claude Neon Electrical Products Corporation in June of 1938, zeon was a new lighting tube touted as having a low current consumption, it was available in a multitude of colors, and flexible enough to highlight architectural designs and create intricate designs. The inner wall of the glass tube was coated by powdered fluorescent crystals that were activated by invisible ultra-violet or black-light radiation that in turn caused the fluorescent coating to glow with extreme brilliance.

Because the ECT Building was located on Sunset Boulevard, the main thoroughfare of the entertainment district in Hollywood, the ECT Building catered to the automobile. To the west of the ECT Building, were a porte-cochère, surface parking lot, and low brick wall fronting the northern property line. The zeon lights emblazing the porte-cochère and ECT Building were designed to attract drivers along Sunset Boulevard. The fascia of the Moderne style porte-cochère had a lighted marque and resting on top were zeon letters spelling "Earl Carroll Theater." Presumably automobiles would enter the property from Sunset Boulevard, drive under one of the three bays of the porte-cochère (extant) to drop off passengers, park in the surface lot (extant) to the west of the ECT Building, and exit the parking lot in a secondary opening (extant) located towards the middle of the northern lot line.

The Moderne style interior was lavishly decorated with zeon tube lighting and artwork, some of which remains extant. In 1939, Life Magazine described the new ECT Building: "exhibits an ultramodern, super-streamlined interior with a patent-leather ceiling, 10,000 colored zeon lights (altered, removed), a 15-ft statue, an acre of burgundy carpet (altered, removed) and a revolving stage inside a larger revolving stage (extant)." The centerpiece of the foyer was the Goddess of Light, a 15-foot-tall aluminum-covered plaster statue (extant) designed by Martin Deutsch. The figure was inspired by entertainer Rose Heitner who posed for the artist. With lifted hands to the ceiling, the statute held a fifty-foot zeon tube that wound its way to the black patent leather ceiling (altered, the leather and zeon have been removed). The columns in the lobby bar (extant) were filled with zeon lamps and zeon stalactites (altered, removed) hung from the ceiling in the cabaret which seated about 1,200 people. A large painting of Carroll painted by Strandanees hung near the main entrance (later removed).

There was no wall separation between the lobby and the auditorium (altered, wall added later). The auditorium floor was terraced down to the stage and was filled with rectangular dinner tables (altered, terraced floor covered with a level wood floor). The walls of the auditorium were covered in mock Australian oriental wood wallpaper (altered, removed) and the west wall was draped in green satin (altered, removed). Deep rose carpets covered the foyer (altered, removed) and the six terraces in the main room were complemented by chairs and table settings of a lighter shade of pink. The materials, finishes and furnishings of the interior were provided by W. & J. Sloane, an upscale furnishing retailer based in Manhattan. For its time, the theater had some of the most technologically advanced equipment, including a revolving round stage inside another revolving stage (extant), a revolving staircase (staircase extant), and a rain machine.

The focal point of the grand imperial staircase (extant) to the restrooms was a large etched glass panel entitled Young Ladies Aspiring for Stardom (removed and replaced with a new artwork) and flanking the panel were two female statues designed by Willy Pogany (extant). The etched glass panel may be the work of Bert Mako, who is credited with the design of a "wall statue." At the top of the staircase were restrooms and smoking rooms. The ladies room (extant) was lined in soft peach lamb's wool, the dressing tables and chairs were upholstered in hand-woven fabric in pastels, light green and café-au-lait, and the hand-woven carpet was a Dubonnet wine color (these finishes have all been removed). The men's smoking room (extant, now a men's bathroom), was finished in brown cork (these finishes have all been removed).

On December 26, 1938, the ECT Building opened featuring the lavishly produced opening revue "Broadway to Hollywood" that featured the "Sixty Most Beautiful Girls in the World" who ascended 100 treads of stairs and were 135 feet in the air. Many Hollywood celebrities were in attendance including Marlene Dietrich, Dolores del Rio, the J. L. Warners, Richard Barthlemess, Sally Eilers, Edgar Bergen, Claudette Colbert, Constance Bennett, Errol Flynn, Lili Damita, William Gargan, Jackie Coogan, Betty Grable, Mary Livingstone, Phil Harris, Conrad Nagel, Mary Brian, Darryl Zanuck, David O. Selznick, and Norman Krasna. The $1,000 membership fee guaranteed a lifetime cover charge and a reserved seat.

Architects, Artists & Designers

1. Architect Gordon B. Kaufmann (1888-1955)

Gordon B. Kaufmann, one of the Southern California's most significant architects, designed both the ECT Building, located on the property, and the Hollywood Palladium across the street at 6215 Sunset Boulevard. Born in England, he received his architectural training at the Polytechnic in London and graduated there in 1908. Kaufmann immigrated to British Columbia shortly thereafter and settled in Los Angeles in 1921. He was a partner in the firm Johnson, Kaufmann, Coate from 1921 to 1925 and later managed his own office. Kaufmann's lengthy career reflects the architectural development of Southern California. His early work is identified with period revival styles, primarily Mission and Mediterranean. In later decades, he focused on Art Deco, Moderne, and Modernist styles. He is perhaps most famous for the Hoover Dam; however, that project is only one of his many high-profile and distinctive works that include Edward L. Doheny, Jr.'s Greystone Mansion, Claremont College buildings, Scripps College's original campus, Santa Anita Race Track, the Times-Mirror Building, the Athenaeum at Cal Tech, and Park La Brea (with J.E. Stanton).

2. Count Alexis de Sakhonffsky (1901-1964)

Count Sakhnoffsky was born into the Russian peerage in Kiev, in 1901, during the twilight years of Imperial Russia. At the time of his birth, Ukraine was part of the Russian Empire. His father, Count Wladimir Sakhnoffsky, was private financial advisor to Czar Nicholas II, and his mother was the granddaughter of an enormously wealthy Russian sugar magnate and industrialist. The family's status and fortune was dramatically impacted by the Russian Revolution, and Wladimir Sakhnoffsky committed suicide in August of 1918, shortly after the execution of the Czar and his family. There is some indication that the young Count Alexis served as a private with an anti-revolutionary force known as the

'White Army' between 1918 and 1920. A wealthy aunt living in France was finally able to finance the escape of Count Alexis, his mother, and his sisters, and the family was smuggled to safety in 1920. Deprived of all wealth and status, Sakhnoffsky's aunt paid for him to study engineering at the University of Lausanne in Switzerland. Eventually abandoning engineering in favor of art, Sakhnoffsky moved his academic enterprises to the Ecole des Arts et Metiers in Brussels, Belgium. While in Brussels he was hired in 1924 by Antoine Van den Plas to work as a junior draughtsman (and de facto translator) for Van den Plas' coach building company. In 1928 he accepted an offer of employment from the Hayes Body Company in Grand Rapids, Michigan. His automotive designs for Van den Plas and Hayes won numerous awards at various concours d'elegance, and five consecutive Grand Prix Medallions between 1926 and 1930.

He served as the Hayes Company's art director until it shut down in 1931. He then worked as a freelance designer on a wide variety of projects including designs for boats, tableware, radios, travel trailers, watches, furniture, refrigerators, bicycles, dresses, shoes, suspenders, airplanes, toys, cookware, and forklifts. He also dabbled in interior design, advertisement design, worked on movie sets, and designed Chrysler's exhibition for a World's Fair. Sakhnoffsky was a major proponent and early purveyor of the streamline design concept and applied it to the majority of his work, both automotive and non-automotive. From 1934 on he served as technical editor for Esquire magazine, and his work for Esquire made him well-known for his futurist designs. He became a United States citizen in 1939 and served with the U.S. Army Air Corps during World War II as a Major stationed in Moscow, Russia. His freelance work dried up in the postwar period and he returned to regular design work under his former protégé, Brooks Stevens. Sakhnoffsky died in Atlanta, Georgia in 1964 at the age of 62.

3. Frank Don Riha (1899-1958)

Frank Don Riha was born in Czechoslovakia. He studied in Prague and Paris before coming to the United States at the age of 20. He did design work on the Hollywood Palladium, ECT Building, Cal-Neva Lodge at Lake Tahoe, and a chapel for St. Paul's Cathedral in New York City. He also served for a time as art director of 20th Century studios. Riha designed the zeon portrait of Beryl Wallace for the façade of the ECT Building and is also attributed with working on the interior designs of the building. He collaborated with Gordon B. Kauffman again on the nearby Hollywood Palladium, where he worked on the interior color lighting designs, including the building's "star dust" ceiling. Riha died in Los Angeles in 1957.

4. William "Willy" Andrew Pogany (1882-1955)

Willy Pogany was born in Szeged, Hungary in 1882. Pogany's initial academic inclination was toward mechanical engineering and he began his studies at the Budapest Technical Institute. However, he soon abandoned engineering for art and entered the Budapest Academy of Art. He stayed at the academy for six weeks before moving on to Paris to begin his career. He moved to London around 1904 and it was during his time there that Pogany took up illustrating. He also met his first wife, Lillian Rose Doris, whom he married in 1908. The couple had two sons together. According to Pogany, his intention was to leave for America from London, but he ended up remaining in England for another decade before the onset of World War I finally brought him to the United States in 1914. Pogany and his family settled in New York City, and Pogany became a naturalized citizen in 1921. His work in America was varied, and included book illustrations, murals, portraiture, stage settings, and even costumes. Around 1931, Pogany

made the move to Hollywood, where he worked on film sets for Samuel Goldwyn. Two years later his first marriage ended in divorce and in 1934 he married Elaine Cox, a children's book author. Willy Pogany died in his studio in New York City in 1955 at the age of 72.

Among his many notable artistic accomplishments, Pogany's work won him gold medals at exhibitions in Budapest, Leipzig, and the Panama Pacific International Exhibition. He designed the sets for numerous films, including Modern Times with Charlie Chaplin. He illustrated more than 150 books, including children's editions of The Arabian Nights, Alice in Wonderland, and The Ancient Mariner. He also worked as a muralist. His stage work included sets for the Metropolitan Opera, Ziegfeld Follies and Earl Carroll's Vanities. As a portrait artist he painted a number of famous visages, including Douglas Fairbanks, Sr., and former New York City Mayor Fiorello H. LaGuardia. One of his more unusual projects was the design of the St. George's Hotel $1 million swimming pool in New York City, c.1931. In addition to the sculpture designs completed for the ECT Building, Pogany also designed a monument called the "Spirit of the Olympiad" for the Los Angeles Olympics in 1932.

5. Bartholomew "Bert" Mako (1890-1970)

Bert Mako was born in Budapest, Hungary in 1890. He studied under Hungarian artist Victor Madarasz. He married Georgina Farkas just prior to entering service with the Austro-Hungarian forces in World War I. Their son, Gene, was born during the war. In 1920, the Mako family moved to Buenos Aires, Argentina and three years later came to Los Angeles. Mako's work included portraits, still life, landscapes, murals, church funerary architecture, stained glass, and sculpture. He was known for his ability to work in virtually any medium. Mako completed artistic projects for Forest Lawn Memorial Park, the Hollywood Post Office, Ventura College, Burbank City Hall, Whittier College, and St. Sophia Greek Orthodox Cathedral. He also created the ornamental plaques for the 1932 Olympic Games at the flower garden entrance in Exposition Park, and a frieze sculpture for Lou Henry Hoover High School in Whittier, California. For the last ten years of his life Mako resided in Palm Springs, where he died in 1970 at the age of 79. He was involved in the artwork for the ECT Building, but the precise nature of his work is unclear. An ECT program from 1940 credits him with creation of the "wall sculpture," which may refer to the etched glass panels adorning the bar and the top of the grand staircase. No wall sculpture appears in historic photographs or descriptions of the ECT Building.

Historic Significance (1938-1948)

The ECT Building continued under Carroll's leadership for the next ten years. Revues, theatrical entertainment that combines music, dance and sketches, were the dominant form of entertainment offered at the theater during its first decade. New shows opened every six to twelve months. Production values continued to be high after the grand opening, and as one Los Angeles Times reviewer remarked, the shows "...revealed no limiting of the glitter and glamour that have made these revues at the theater-restaurant famous practically across the country." By the end of 1945, Carroll had produced ten revues, with vaguely suggestive titles such as "World of Pleasure" and "V is for Venus." Carroll also revived his Earl Carroll's Vanities show around the end of World War II. During the first decade of operation more than two-million theater-goers attended the shows. The ECT Building, known for its excellent acoustics, was also used as a studio for radio and television. "Queen for a Day," "Meet the Missus," and "Heart's Desire" were all telecast from the ECT Building. The Philco Radio Show broadcast from the ECT

Building, and it was in conjunction with the show's "Hall of Fame" segment that the celebrity signboards were first created in 1940 for the Wall of Fame on the theater's exterior. The "wall of fame" was located on the north façade below the zeon signage, which consisted of celebrities autographs inscribed in cement blocks (altered, the blocks have been removed). A program souvenir for ECT Building's 10th year 1948 described the significance of the signature wall:

> Covering the entire Sunset Boulevard façade, actual autographs of celebrities of stage and screen form the much-talked-about Earl Carroll "Wall of Fame."
>
> Begun during the Screen Guild and Philco "Hall of Fame" radio broadcasts at the Earl Carroll Theatre, each week saw more and more stars' names carved in the individual cement blocks. The huge squares are a permanent record of the handwriting of the glamorous folk who make Hollywood famous. The autographs are notable for their clarity and uniformity, as well as characteristic greeting of each star.
>
> Of the signatures, Shirley Temple's is the easiest to read; Clark Gable's is as rugged as his own virile personality, Hedy Lamarr got down on her knees to sign the huge block, and Carmen Miranda purposely misspelled "Terrific" when she wrote, "Mr. Carroll, you are 'TERRRIFIC' " to give the word added emphasis.

The stage also played host to a variety of events and performances. In 1939 a pageant called "The History of Women" was presented by the National Council of Jewish Women, ten Sunday night orchestra concerts were performed in the winter of 1942-43, and in 1944 five hundred student nurses were inducted into the United States Cadet Nurse Corps. The theater was even featured in the 1940 film A Night at Earl Carroll's, which showcased the talents of the theater's performers. Earl Carroll himself appeared briefly in the picture, but the cameo was short-lived as the storyline had him kidnapped by a disgruntled gangster early on in the film.

During World War II, the Wall of Fame was featured on the cover of LIFE Magazine. The article inside noted that the number of young women in Carroll's productions had been reduced from 60 to 40 due to a high number of war marriages. Despite a shortage of women to work on his stage, the war years brought big business to the theater, which put on discounted shows for late-night war workers. Shortly after the war ended in 1945, Carroll announced plans to build the largest theater in the world just down the street from the ECT Building. The tentative design included three revolving stages (one an ice rink, another water tank), subterranean parking, and a movie theater. However, the new entertainment complex never materialized. In 1948, Earl Carroll died in a plane crash while flying from Los Angeles to New York, and the golden age of the ECT Building soon faded away.

Evaluation

Criterion 1: *Reflects the broad cultural, economic, or social history of the nation, state, or community*

Primary Period of Significance: 1938

Secondary Period of Significance: 1938-1948

Originally constructed in 1938 by prominent Los Angeles master architect Gordon B. Kaufmann, the Earl Carroll Theater was the pinnacle of night club glamour during Hollywood's Golden Age. The success of the theater spurred development of other entertainment venues on Sunset Boulevard, including Florentine Gardens and the Hollywood Palladium. Carroll's Ziegfield-like revues brought old Broadway entertainment to California and other important entertainment industry projects on Sunset Boulevard followed. Apart from other nightlife venues, the area of Sunset near the ECT Building was soon lined with the studios of record companies, including Columbia, Decca, and Dot Records.[3]

When the ECT Building was first built it "rivaled every nightclub in the world."[4] The theater and the productions it staged represented a larger and more lavish version of American nightlife, and its presence in Hollywood signaled a new era for West Coast entertainment. The Moderne architecture and streamline interior design with its one-of-a-kind ceiling lights and luxury finishes attracted celebrities, tourists, and locals alike, with over 2 million visitors attending shows during the theater's first decade. By employing forward thinking designers such as Gordon B. Kaufmann, Frank Don Riha, Count Alexis de Sakhnoffsky, Martin Deutsch, Willy Pogany, and Bert Mako, Earl Carroll created a building that exuded modernity and embraced technology and innovation from its unusual lighting system to the mechanics of the revolving stages. The theater's ten year life span as the Earl Carroll Theater paralleled the rise and fall of big-production Hollywood nightlife. When smaller and more intimate clubs became the main draw in the 1940s, Earl Carroll's stood as one of the few big-production theaters still drawing large crowds.[5] The end of the World War II and the transfer of most local crime syndicates and their gambling money to Las Vegas contributed in part to the decline of the Hollywood nightclub. Indeed, Earl Carroll's death and the subsequent closure of his theater signaled the end of such large-scale dinner theater productions in Hollywood forever.[6]

Following the death of Earl Carroll in 1948, the ECT Building cycled through a number of different occupants and owners used the property as an entertainment venue, which, were not as popular as the original productions produced by Earl Carroll. The ECT Building continued to be used as a performing arts venue and television studio occupied by the Moulin Rouge nightclub, Aquarius Theater, and Center Theater Group-Mark Taper. These theater companies hosted many productions including *Hair*, *Purple*, *Lenny*, *Zoot Suite*, and even two live performances by the Doors. During the daytime, the theater operated as a television studio; Jack Bailey's *Queen for a Day* was filmed for approximately eighteen years at the ECT Building and *The Chevy Chase Show* was filmed briefly for a few months. In 1997, Nickelodeon leased the ECT Building from Sunset Gower Studios and currently uses it to film children's cable television shows, renaming the theater Nickelodeon on Sunset. Even though the ECT Building was continually used as an entertainment venue and production facility, the shows produced at the ECT Building were not significant in the broader history of Hollywood nor were they as significant in the development of art, entertainment and culture in Los Angeles, as compared to the period when Earl Carroll owned the property.

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3 *Gregory Paul Williams, The Story of Hollywood: An Illustrated History (Los Angeles: BL Press LLC, 2005), 264-266.*

4 *Jim Heimann, Out With the Stars: Hollywood Nightlife in the Golden Era (New York: Abbeville Press, 1985),171.*

5 *Ibid., 202.*

6 *Ibid., 218-219.*

In summary, the ECT Building stands as a relatively intact and unique piece of Hollywood's nightclub history and an important player in the continued development and fame of Sunset Boulevard. The ECT Building exemplifies the broad cultural, economic and social history of Sunset Boulevard in Hollywood from 1938 to 1948. The ECT Building retains a high level of integrity of location, design, setting, materials, workmanship, feeling and association. Therefore, the ECT Building appears eligible as a Historic-Cultural Monument under Criterion 1.

Criterion 2: *Is identified with historic personages or with important events in the main currents of national, state, or local history*

Primary Period of Significance: 1938

Secondary Period of Significance: 1938-1948

The ECT Building was the third theater built by entertainment entrepreneur Earl Carroll (the previous two were located on Broadway in New York City and have been demolished).[7] It is significant in Earl Carroll's life as the last theater he built before his death and represents the pinnacle of his many entertainment achievements. Deemed an "international celebrity" in a commemorative souvenir program from the theater's 10th Anniversary, Carroll considered himself "America's premier authority on feminine beauty." During his career Carroll produced over 60 hit shows and composed more than 400 published songs. Carroll's slogan for the theater, "Through these portals pass the most beautiful girls in the world," was a very popular and often paraphrased line in the 1940s.[8] Earl Carroll was a key figure on Broadway in the 1920s and in the Hollywood entertainment industry in the 1930s and 1940s. Therefore, the ECT Building, the only remaining entertainment venue associated with Earl Carroll in the United States, appears eligible as a Historic-Cultural Monument under Criterion 2.

Criterion 3: *Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction*

Primary Period of Significance: 1938

The ECT Building embodies the distinctive characteristics of Moderne architecture and is an outstanding example of an early Hollywood nightclub. Popular from the 1920s to the 1940s, the Moderne style evolved from the Art Deco style and an emerging interest in industrial design. The style is characterized by curves, teardrop forms, asymmetrical facades, horizontal detailing, flat roofs, long runs of windows, and smooth surfaces detailed with grooves or lines. The ECT Building's exterior and the interior lobby remain largely intact and embody all the necessary distinguishing characteristics of the Moderne-style. Extant significant character defining spaces and features are outlined in Written Statement A. The ECT Building is inherently valuable for the study of Moderne architecture and interior design. The ECT Building represents a milestone in nightclub architecture, as it was the largest and most elaborate dinner-theater in the world when first constructed. The ECT Building retains a high level of architectural integrity in its location, design, setting, materials, workmanship, feeling, and association, as discussed

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7 *Demolished Broadway Theaters, Musicals 101.com, http://www.musicals101.com/bwaypast2.htm#Earl, accessed August 20, 2014.*

8 *Program Souvenir for Earl Carroll's 10th Year, 1949, California Index.*

above. The theater set the mark for which all other nightlife venues subsequently aimed. Therefore, the ECT Building appears eligible as a Historic-Cultural Monument under Criterion 3.

Criterion 4: *A notable work of a master builder, designer, or architect whose individual genius influenced his or her age*

Primary Period of Significance: 1938

As one of the best examples of its style and type in Los Angeles as well as in California and the United States, it is a notable work of prominent Los Angeles architect Gordon B. Kaufmann, a master architect most well-known for his work on the Hoover Dam. Other prominent architectural works by Kauffman include Edward L. Doheny, Jr.'s Greystone Mansion, Claremont College buildings, Scripps College's original campus, Santa Anita Race Track, the Times-Mirror Building, the Athenaeum at Cal Tech, and Park La Brea (with J.E. Stanton). Kaufmann collaborated with architect and master interior designer Frank Don Riha on the interior design of the ECT Building and subsequently worked with Riha again on the Hollywood Palladium (1940) across the street from the ECT Building. Additionally, Riha designed the zeon portrait of Beryl Wallace located on the north façade of the ECT Building. The interior design is also attributed to Count Alexis de Sakhnoffsky, a master designer renowned for his work in the automobile industry and his streamlined designs, representative of a period in American history characterized by a national obsession with the car and the machine aesthetic. The theater design is unusual for Sakhnoffsky, a versatile industrial designer who traditionally worked in the design of objects rather than the built environment but also dabbled in interior design, advertisements, movie sets, and exhibition designs. Other master artists and designers who contributed to artworks displayed in the interior include Will Pogany who designed two female statues (extant) and Bert Mako who may have designed large etched glass panel entitled *Young Ladies Aspiring for Stardom* (removed and replaced with a new artwork). Therefore, the ECT Building appears eligible as a Historic-Cultural Monument under Criterion 4.

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Earl Carroll Theater Building, 6230 Sunset Boulevard, north and west elevations, view southeast (PCR2015)



Earl Carroll Theater Building, 6230 Sunset Boulevard, north and west elevations, view south (PCR 2015)

DIAL DIVERSION FOR HOURS AT HOME

National Tuberculosis Association Will Broadcast This Afternoon over CBS

Over a coast-to-coast network of the Columbia Broadcasting System today from 4:30 to 5:00 p.m. EST the Acappella Choir of the University of Pennsylvania will participate in a broadcast featuring the 32nd annual Christmas Seal Sale of the National Tuberculosis Association. The chorus is under contract with the Philadelphia Symphony Orchestra for a series of concerts.

Dr. Charles J. Natfield, former managing director of the National Tuberculosis Association and now associate director and chairman of the board of the Henry Phipps Institute at Philadelphia, will give a five-minute talk on the program.

Radio editors of the News Services and Radio magazines have been advised. Listen in on your nearest Columbia Station . . . And to these features:

Dec. 11, 9:15 a.m. Letters From Abroad; a travel program by Tom Terris, who will devote 15 minute period to Denmark, Einar Holboell and Seals. N. B. C. Red Network.

Dec. 12, 8:45 a.m. This New York Town. C. B. S. Network.

Dec. 12, 10 p.m. True or False. The 30 minute program will have a team of six women Christmas Seal Workers competing with six men—general information true or false questions. N. B. C. Red Network.

Dec. 12, 1:45 p.m. Judy and Lanny. N. B. C. Blue Network.

Dec. 12, 10 p.m. Contented Hour. N. B. C. Red Network.

Dec. 13, 8:45 a.m. Ruth Brine, Talk. W. A. B. C.

Dec. 13, 9 p.m. True Stories. N. B. C. Blue Network.

Dec. 13, 10:30 p.m. Lanny Grey's Rhythm School. N. B. C. Blue Network.

Dec. 16, 10:30 a.m. Mr. Bailey B. Burritt, Du Association for Improving Condition of the Poor: "Costs of Tuberculosis". Mutual Network.

Mondays thru Saturdays, 7:00 a.m. Phil Cook morning Almanac (will mention Christmas Seal slogans every other day). C. B. S. Network.

TONIGHT'S RADIO-FARE

WKRW 1480 KC
5:00 Take It Easy
5:30 Dance Melo.
5:45 Studio pro.
6:00 Studio pro.
6:15 WPA pro.
6:30 BBC Reporter
6:45 Concert time
7:00 Poetic Strings
7:30 Eddy Duchin
8:00 Studio pro.
8:15 B. Smith or.
8:30 D. Bain, readings
8:45 Whys, Wherefores
9:00 Christy
9:15 Walsh
9:30 Doris Rhodes
9:45 Deep River Boys
10:00 Your Hit Parade
10:15 Kate Smith
10:30 Ross Scott quintet
10:45 Truman Arnold
11:00 Supper Club
11:30 Chas. Baum
11:45 orchestra
12:00 Kay Kyser
12:15 orchestra
12:30 Jay Mills
12:45 orchestra
WGR 550 KC
3:00 Studio pro.
3:30 Senator Harry Byrd
3:45
4:00 Charles Paul
4:30 Univ. of Pa. chorus
5:00 Studio pro.
5:15 At Twilight
5:30 Rhapsody in Brass
5:45 Am. Legion
6:00 Din. concert
6:15 Schoolyard interviews
6:30 Rog. Baker, sports
6:45 Front Pg drama
7:00 Sat. night
7:15 Swing Cl'b
7:30 Joe E. Brown,
7:45 Gill, Dem-
8:00 Studio pro.
8:15 orchestra
8:30 Johnny presents; Glenn Cross
8:45 and B. Trout
9:00 Cracker Barrel Court
9:30 Echoes of the stage
9:45 Universe of
10:00 Melody
10:30 Who Said It?
11:00 Glenn Miller orchestra
11:30 Stars Over
11:45 Manhattan
12:00 Sign off
12:45 CBS pro.
WBEN 900 KC
3:00 Metropolitan Opera
3:15
3:45 Stamp collec.
4:00 Amateur photography
4:15 Civil gov.
4:30 Britt sport column
4:45 Goodwill Mission
5:00 Red Foley,
5:15 tenor, quartet, chorus
5:30 Theater or
6:00 Tommy Riggs
6:15 and Betty Lou
6:30 Fred Waring
6:45 Pennsylvanians
7:00 Vox Pop
7:15 Parks and Wally
7:30 Hall of Fun
10:00 Friday ball comm.
10:15 J. Mess or.
10:30 Phil Spitalny
10:45 all-girl or.
11:30 Johnny Long
11:45 orchestra
12:00 Francis Craig
12:15 orchestra
12:30 Brown orch.
12:45 NBC Red
WEBR 1310 KC
3:00 Rakov orch.
3:15 Four of Us
3:30 Helps Bust.
3:45 Roth orch.
4:00 Piano, violin
4:15 cello conc't, Moscow
4:30 Club Matinee
5:00 Budapest
5:15 quart't, chamb. music
5:30 Gordon or.
5:45 Lighted Windows
6:00 We Heard today
6:15 Span. Revue
6:30 Les Brown
6:45 orchestra
7:00 Message of
7:15 Israel Boston Temple
7:30 Canisius Col.
7:45 of the Air
8:00 Buf. Radio
8:15 Town M't'g.
9:00 Nat. Barn
9:15 Dance; Lucille Long,
9:30 Hot Shots,
9:45 Vass Family
10:00 NBC Symphony orch.
10:30 Artur Rodzinski conducting
11:15
11:30 Musical
11:45 program
12:00 Music
12:15 Sign off

Hanging of the Greens
Special!
TURKEY DINNER
Served at Y.W.C.A. Cafeteria
THURSDAY NITE, DEC. 15th
From 6 to 7:45
Price 65c

Tonight!
AL'S MARBLE BAR
Turkey Dinner 25c
Roast Beef 20c
Chicken 40c
Fish 15c
179 SOUTH NIAGARA
AT BOUCK

AT THE AVONDALE

Fine Bill to be Screened Sunday

When "Little Miss Thoroughbred," comedy drama that tells how big racing coups are made and engineered is one of the features which open at the Avondale Theater tomorrow and the public will be introduced to a six-year-old star who is confidently expected by the studio to become the next greatest child film find.

This little girl, Janet Chapman by name, plays the title role in the picture and she is surrounded by such screen notables as John Litel, Ann Sheridan, Frank McHugh, Eric Stanley and a host of others.

The story starts with Janet running away from an orphanage to find her "dream daddy." She roams, by freakish chance, into the custody of John Litel and Frank McHugh, a pair whose chief vocation is following the horses from track to track. She brings them luck and accepts Litel as her "daddy."

"The Bad Man of Brimstone" featuring Wallace Beery is the added feature. Virginia Bruce, Dennis O'Keefe, Joseph Calleia, Lewis Stone and Guy Kibbee appear in the supporting cast.

Short subjects complete the bill.

AT THE STAR

'Air Devils' Will Be Seen Sunday

Universal's "Air Devils," a dramatic thriller of love, battle royal, adventure and comedy on a South Sea island, comes to the Star Theater on Sunday.

Larry Blake, Dick Purcell, Beryl Wallace and Mamo Clark have the featured roles, supported by Minerva Urecal, Charles Brokaw, Forbes Murray, Roy Mason, Paul Sutton, Al Kikume, Billy Wayne and Michael Visaroff.

Blake is the actor who made such a sensational debut in "The Road Back." Purcell is one of Hollywood's outstanding young leading men. Miss Wallace, playing her first film role, was featured for four years in all of Earl Carroll's Broadway stage shows, while Miss Clark is the native Hawaiian beauty who was featured in "Mutiny On the Bounty" and "Hurricane."

"Air Devils" tells of the fights and frolics of Blake and Purcell as two ex-Marines. The picture, a Trem Carr production, was filmed against the picturesque Monterey Bay country in northern California and near the United States Marine base at San Diego. It was written by Harold Buckley and George Waggner and directed by John Rawlins.

Added Feature

The current trend in pictures would indicate that a new suburb has grown up in fabulous Hollywood — a suburb populated by those cinema "families" who are winning increased favor with audiences. There is the Jones family, of course, and Judge Hardy and his brood.

And now — the Gleasons.

The novelty about this latest screen household is that they are a family off screen as well as on. Jimmy and Lucile have been happily married 34 years, and their only son, Russell, has added to the family acting laurels. Republic has brought all three together for the first time in "The Higgins Family."

Jimmy's admirers will have over his top-flight comedy performance as Joe Higgins, the henpecked advertising man, whose flighty wife, Lillian, gets him in dutch constantly with his boss, the clients and the world at large. Lillian — played by Lucile Gleason, of course — is ideally cast as the wife, and husbands on the verge of divorcing their spouses will take them back willingly after watching the nit-wit behavior of Joe Higgins' ever-loving spouse.

Russell Gleason, cast as the son, Sid, turns in an excellent performance augmented by outstanding work on the part of Lynn Roberts, Republic ingenue who has a promising screen future ahead of her.



FLYING HIGH IN AIR EPIC—Fred MacMurray, Ray Milland and Louise Campbell will be seen as three pioneers of aviation when the new air epic in Technicolor, "Men With Wings," opens Sunday at the Riviera theater.

Behind the Scenes In Hollywood

They had to meet Hugh Williams with an ambulance when the English actor arrived here to work in Goldwyn's "Wuthering Heights." Williams will be all right, though, Goldwyn's personal physician vouches for it.

Other members of the all-English cast of this picture also got an odd introduction to Hollywood movie making. Director William Wyler is putting them through a week's rehearsals before starting the film. George Arliss used to favor this scheme. He'd rehearse for two weeks before a camera turned.

Casting officials at Warners say their toughest assignment was to find a man who could reproduce the famous rebel yell of the Confederacy. They finally found him in Elisha Murphy, of Bell, Cal. But Murphy's voice is now too weak to give the proper volume. So they have made a recording of his yell and stout-lunged Johnny "Scat" Davis will give forth for the sound track in "Dodge City." He won't appear on the screen. You'll only hear his voice.

Dapper Fred Astaire, who has been listed among the world's 10 best-dressed men, will wear a blond wig, putty nose, tight trousers and a plug hat for a scene in "The Castles."

The comedy makeup is a replica of the one worn by the late Vernon Castle when he appeared with Lew Fields in "The Henpecks." Castle, you know, was a sort of stooge for Fields before he took up ballroom dancing.

The Charles Feldmans (she recently sued him for divorce) were a twosome at La Conga the other night.... Jack Kirkland wants Adrienne Ames to be one of the six Floradora girls in his new play. Francine Larrimore and Gypsy Lee already are selected.... Edith Gwynn will have a regular department in Picture Play.... Add to nice gestures: Allen Marshall gave his standin the money to meet an emergency appeal from his family back East.... Audiences at the two Warner theaters here haven't once failed to applaud the patriotic short, "The Declaration of Independence," which ought to make Harry Warner happy because this series is dear to his heart... Add to electric moments: When A. C. Blumenthal, with Irene Castle, walked into the Victor Hugo and stay-up-laters spotted June Lang and Hal Roach, Jr., at another table.... And a chuckle from the news: Gloria Stuart, who plays the manager of a boxer in her next picture, never even saw a prize fight.

Bert Mako, father of Gene Mako, the tennis star, is doing two statues for Earl Carroll's theater.... Judy Garland will receive stardom in M-G-M's "The Wizard of Oz." But, like Hedy Lamarr, she had to go off the home lot to get her first break. She had been at M-G-M for months without doing anything when Lew Polack persuaded 20th Century-Fox to borrow her for "Pigskin Parade".... Add to unusual sights: Irene Castle leading the Latin snake dance at La Conga.... The father of Bernard Punsley, of the "Dead End" kids, is setting up a tailoring establishment on the Sunset strip..... Comedian Smiley Burnette wasn't satisfied with being able to play 52 instruments, so he has invented another one—a cowbell organ.... Vi Bradley's celeste, autographed by 200 movie celebrities during her singing engagements at the Cafe Lamaze, will be insured for thousands when she travels to England.... Morgan Hill, Fifi Dorsay's ex, and Marion Sayres, a twosome at the Club 17.... And add to Hollywood human interest stories: Jackie Penn, 19-year-old hat-check girl at Victor Hugos, enters rodeos in her spare time. She's a redheaded eyefull from Wickenberg, Ariz.



ANOTHER HOLLYWOOD FAMILY — Opening Sunday at the Star we'll see the antics of another screen capital family when "The Higgins Family" will begin a three-day run. It is said to be an excellent picture, recommended for all.

AT THE RIVIERA

'Men with Wings' Opens on Sunday

Today will be the last times to see "The Mad Miss Manton" at Shea's Riviera Theater. In it are starred Barbara Stanwyck and Henry Fonda. For the added attraction, Judy Garland and Freddie Bartholomew will be seen in "Listen Darling." And for the special added attraction, Ten-O-Win will have $130 in the jackpot, $100 being won Wednesday evening on the first spin of the wheel by Miss Green of 115 Fletcher Street, Tnawanda.

Starting Sunday, one of the finest technicolor pictures yet to come to the screen of the Riviera Theater, will be shown, in "Men With Wings."

Heralded as the "cavalcade of American aviation," "Men With Wings," is that in every sense of the word.

The three principal characters, Fred MacMurray, Ray Milland and Louise Campbell, give outstanding performances as the friends caught in the surging torrent of aviation's march to triumph. Miss Campbell plays a girl who, after giving up everything to further the cause of aviation, must choose between the two men in her life; one, Milland, a patient, hard-working pioneer, airplane builder; the other, MacMurray, a romantic, restless, adventure-seeking birdman.

Under direction of William A. Wellman the man who made the unforgettable "Wings," as well as the more recent "A Star Is Born" and "Nothing Sacred," "Men With Wings" stirringly shows the progress of aviation, from the Wright Broehers' history - making flight at Kitty Hawk, through the World War and boom years, down to the present day of round-the-world flights, transatlantic commerce and multi-motored bombers.

Technicolor has never been better suited to a film than this one.

High acting honors go to Wellman's hand-picked supporting cast, which is made up of some of the screen's best-liked character players. Lynne Overman is an engaging figure as the wise-cracking newspaperman who believes in nothing in the world except aviation, and his partner is Porter Hall, who for one of the rare times in his film career, portrays a sympathetic character. Others are Virginia Weidler, Andy Devine and Kitty Kelly.

... REM-RAND GIRLS

Continued from page 8

Totals	588	555
No. 8		
R. Pinkowski	99	164
E. Koopman	180	141
B. Davis	85	77
J. De Kehoe	180	148
E. Kuhrt	133	152
Totals	677	682
No. 9		
C. Koenig	143	137
M. Swansfeger	95	106
H. Holrod	150	140
M. Toth	122	113
H. Bronson	165	114
Totals	673	610
No. 2		
V. Essenburgh	121	156
E. Springer	109	109
I. Jetter	125	105
O. Rogers	89	136
H. Myers	164	159
Totals	608	665
No. 11		
Blind	89	105
D. Smith	126	116
M. Burngasser	110	78
V. Rotolo	78	82
K. Mitchell	125	159
Totals	528	540
No. 5		
W. Stenzel	110	121
B. Postle	123	121
M. Beck	126	156
I. Nightingale	138	127
Blind	85	85
Totals	582	610
No. 10		
P. Lance	127	132
H. Cohen	176	136
A. Bourlier	102	134
R. Turchiarelli	114	104
B. Swannie	168	135
Totals	677	655

Georgia Sothern In Palace Revue

Georgia Sothern, red-headed madcap of burlesque's beauty queens, is the featured entertainer of Shake Up and Give, new revue which opens at the Palace theater on Thursday.

Miss Sothern, a favorite with Buffalo fans heads a revue that includes Marne Latham, Billy Foster, Juanita Bates, Peaches, Danny Jacobs, the White Sisters and Harry Evanson.

The new show, one of the traveling troupes of the Western Burlesque Circuit, will succeed Cooper's Black and White Revue, in which Bob Ferguson, comic and George Dewey Washington, sepia singer, are outstanding, with Rose La Rose heading the women principals.

... SPORTS PARADE

Continued from page 8

a reason that no one knows, there is a permanent red light one way, and a permanent green light the other. Men have grown old waiting for that light to change. To cross the red one is to experience the real and genuine "thrill of a lifetime. Because no one has ever made it clear across.

I am now leaving for the Trocadero where I help evenings in the parking lot. But I am going to ride my old horse, Rover, because the equestrian fatalities are not nearly as great as the pedestrian. If you don't hear from me any more you will know that—well, you oughta know by now.

A BUY-AT-HOME-SPIRIT IS A GOOD INVESTMENT IN YOUR HOME, YOURSELF

Shea's RIVIERA
Last Times Tonight: Barbara Stanwyck in "The Mad Miss Man" J. Garland, F. Bartholomew "Listen Darl" TEN-O-WIN TOTAL $180.00
★★★★ STARTING SUNDAY ★★
ANOTHER LIBERTY 4 STAR PICTURE
SHOWN AT 1:45, 4:04, 7:23, 9:30 P.M.
THE FLAMING CAVALCADE OF AMERICAN AVIATION!
Adolph Zukor presents "MEN WITH WINGS" in TECHNICOLOR
A Paramount Picture with FRED MacMURRAY · RAY MILLAND · LOUISE CAMPBELL
Produced and Directed by WILLIAM A. WELLMAN
ONE OF THE MOVIE QUIZ $250,000.00 CONTEST PICTURES

Tonight STAR Tonig
PLAY FOR CASH Total $197.00
'Touchdown Army' with MARY CARLISLE JOHN HOWARD
"Gun Law" with GEORGE O'BRI
PLUS: SERIAL AND SELECTED SHORTS
SUNDAY — MONDAY — TUESDAY
"Air Devils" —With— LARRY BLAKE DICK PURCELL and MAMO CLARK
A THRILL A MINUTE
"THE HIGGINS FAMILY" With JAMES RUSSELL LUCILLE Gleas
HOWLS OF MIRTH IN T COMEDY—YOU'LL LOVE
PLUS: CARTOON — NEWS and SHORTS

AVONDALE
"LITTLE MISS THOROUGHBRED" JANET CHAPMAN
Opening Sund "BAD MAN OF BRIMSTONE" WALLACE BEERY
TONITE— COUNTRY STORE NITE—$135.00 CASH "EVERYBODY SING" — "LAWLESS BORDE

TONIGHT SEE
DEB TURNS DETECTIVE ... solves the murder of the year ... and meets romance!
Barbara STANWYCK Henry FONDA The MAD MIS MANTON
SAM LEVE FRANCES MERC STANLEY RIDG WHITNEY BOUR
ALSO THIS SECOND BIG HIT!
We Need Only Mention FREDDIE BARTHOLOMEW and JUDY GARLAND
and you'll want to see "LISTEN DARLING"
As Our Guest
Scattered among the classified ads are the names of Twin City residents who by bringing the ad to the Box Office will receive a Guest Ticket. (Tickets good only on Monday, Tuesday, Thursday and Friday).
Shea's RIVIERA
READ THE CLASSIFIED ADS IN . . .
The Evening News

THE EVENING NEWS
BOOK BONUS COUPON
for the BOOK OF THE UNIVERSE
This is one of a series of 3 coupons to be used in obtaining your "Book of the Universe." Clip and save these coupons until you have 3. Then present them at this Newspaper's office with $1.29 and you will be entitled to one copy of the "Book of the Universe."
$1.99 and 3 Coupons
DE LUXE EDITION
Book of the Universe
ORDER COUPON
To the Book Presentation Dept.
Office of Tonawanda News
Herewith find 3 coupons from any issue and $1.29 for the Regular Edition of the Book of the Universe ($1.99 for the De Luxe Edition of the Book of the Universe) for which please give bearer one copy as above.
Signed .....
Address .....
Use pencil—ink blurs.

FOR DELICIOUS SNACKS . . .


KRAFT CHEESE SPREADS
● Just bring out several varieties of Kraft Cheese Spreads and crackers . . . and company refreshments are all ready! These Spreads are grand for sandwiches, appetizers and salads, too. Notice the smart new circle-dot design on the Swankyswig glasses Kraft Spreads come in.

MANGOLD'S
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The many customers of the River Road China Shop will be pleased to know that the shop is being restocked with a complete and modern line of
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THE EVENING NEWS
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Artist Pictures Student Activity: More Than Ton of Clay Required for Whittier Sculpture.
Los Angeles Times (1923-Current File); Jun 22, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 14

Artist Pictures Student Activity

More Than Ton of Clay Required for Whittier Sculpture

WHITTIER, June 21.—One of the largest individual sculpture panels ever made on the Pacific Coast is being completed this week for the Lou Henry Hoover School here by Bert Mako of Los Angeles.

The panel is twenty-seven feet long and seven and one-half feet high. More than a ton of clay was required to make the low relief design.

The panel will be placed over the main entrance of the school. It was designed by Mako and represents activities of the school, which specializes in a modern activity program.

William Harrison, architect for the new school building, gave Bert Mako the dimensions for the panel and Mako decided to make the panel in one piece instead of the usual two or three parts.

Banners Emblazon Honeymoon Plane

MONROVIA, June 21.—A skyway romance reached a hilariously modern climax at the Monrovia Airport this afternoon when James L. Most and his bride took off for San Francisco, with their airplane trailing just-married banners and strings of old shoes.

Most, who is manager of the airport here, flew to Nebraska a year ago, and met his bride-to-be, Norma Reed. She wanted to fly to California, so he was the volunteer pilot. They were married in Pasadena this morning.

Judge Unopposed Since 1914 Faces Two

SAN LUIS OBISPO, June 21.—For the first time since he was elected to the bench in a three-cornered battle in 1914, Thomas J. Norton, judge of the Superior Court in this county, faces opposition in his campaign for re-election.

M. R. Van Wormer, District Attorney, who last year conducted the first open grand jury hearing in the history of the State in investigating the Tax Collector's office, and Ray B. Lyon, Paso Robles lawyer, have filed for nomination for the bench.

Santa Monica Play to Open Run Tonight

SANTA MONICA, June 21.—Under direction of Harold Clyton, the Santa Monica Players tomorrow night will open a four night offering of "Parnell" at the Miles Playhouse, Lincoln and Wilshire boulevards.

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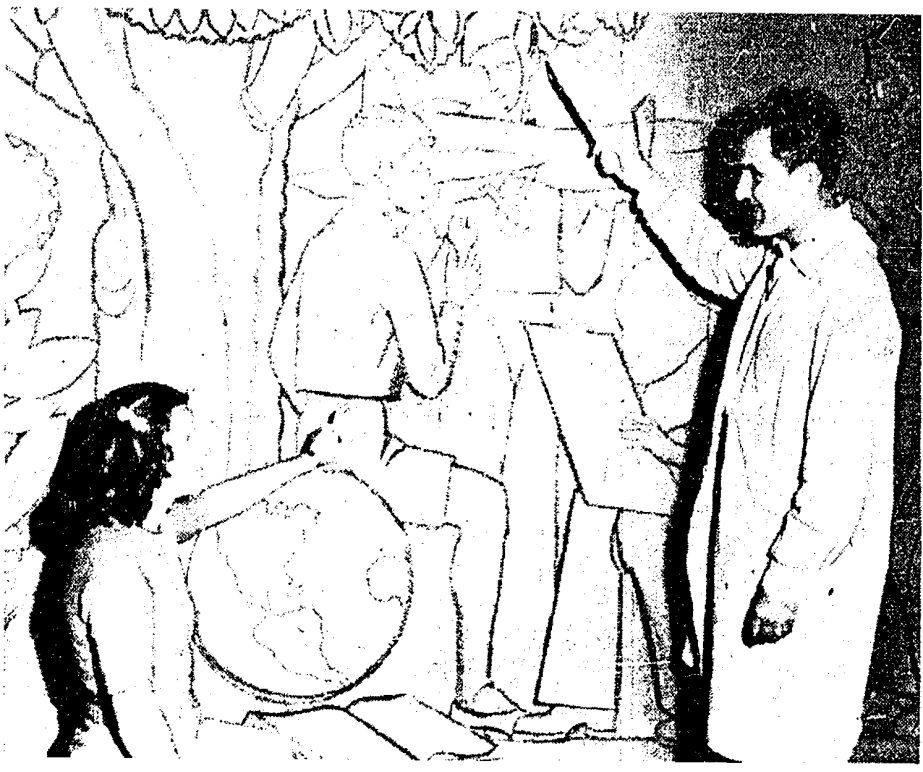
SCIENTISTS DENY INDIANS IMMIGRATED FROM ASIA
Los Angeles Times (1923-Current File); Jun 22, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 14

HUGE SCHOOL PANEL NEAR COMPLETION



An unusual bit of sculpture, the panel shown above soon will be placed at entrance to Lou Henry School at Whittier. Bert Mako, the sculptor, points out details of work to Catherine Byers. The panel illustrates school activities.

Times photo

SCIENTISTS DENY INDIANS IMMIGRATED FROM ASIA

SAN DIEGO, June 21. (AP)—The redskins are distinctively original Americans and not immigrants from Asia, Anthony Zallio, anthropologist of Sacramento, declared here today.

This defense of the American Indian featured the twenty-second annual meeting of the American Association for the Advancement of Science.

Physical, social and geological factors were presented by the elderly expert from Sacramento Junior College. He pointed to the recent discoveries of artifacts in Lake county, California, which, archeologists say, indicate the presence in California some 20,000 years ago of human beings.

These and other artifacts indicating a cultural existence in North and South America in Pleistocene times, is a marked proof against theories of migration of Asiatics by way of the Bering Sea land bridge, or Aleutian Islands, he said.

"It is difficult to think of a troglodite from Mongolia, shifting northeast through tundra and steppes and then ice and ice miles high, extending thousands of miles, pushing his way toward an unknown, dark land," Zallio said.

As further proof he offered blood tests which showed American Indians to have "O" type blood, while the Asiatic type is "B" and the European type "A."

Beet Industry Revival Seen

SAN DIEGO, June 21.—Dr. L. B. Leach, University of California botany department, predicted here today the revival of the once flourishing sugar beet industry in California.

Here to attend the twenty-second annual convention of the Pacific Division for the Advancement of Science, Dr. Leach said a type of sugar beet which can withstand the ravages of the grasshopper has been developed and is being introduced in California on a large scale.

Besides the hardy new beet, Dr. Leach said the government Agriculture Department has produced an insecticide which will tend to reduce the number of grasshoppers which virtually destroyed the beet-growing industry.

Action on Budget Delayed at Pasadena

PASADENA, June 21.—Another tax reduction battle loomed here today when the board of directors tabled its 1938-39 budget following the protest of E. G. Cartwright, chairman of the Patriotic American Taxpayers' Association.

Cartwright contended the board should postpone adoption of its budget until the first week of August in order that all provisions could be thoroughly studied.

Edward O. Nay, chairman of the board, stated he personally did not favor a public hearing on the budget inasmuch as the recommendations of City Manager Koiner had been on file for the study of interested persons for more than a month.

Valley Road Needs to Be Told Governor

ENCINO, June 21.—In an effort to acquaint Gov. Merriam with the need of highway improvements in San Fernando Valley, the United Chambers of Commerce will entertain the State executive Thursday night at a country club here.

With Joe Schumacher acting as spokesman, results of surveys will be given the Governor. Plans are being made to conduct a tour through the valley during the Governor's visit.

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Services Set for Artist Bartholomew Mako, 79
Los Angeles Times (1923-Current File); Jan 9, 1970;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. C4

Services Set for Artist Bartholomew Mako, 79

Requiem Mass for Bartholomew Mako, 79, artist and sculptor whose works adorn many Southern California buildings, will be offered at 9 a.m. today in St. Elizabeth's Catholic Church, Desert Hot Springs.

Mr. Mako, who made his home at the desert resort for the last 10 years, died Saturday in Desert Hospital, Palm Springs.

Works of the Hungarian-born artist decorate Forest Lawn Memorial Park, Glendale, Hollywood Post Office, Hollywood High School, Ventura College, Burbank City Hall, Whittier College St. Sophia Greek Orthodox Cathedral in Los Angeles and many other churches and buildings.

In 1931 he executed the ornamental plaques for the 1932 Olympic games at the entrance to the flower garden in Exposition Park.

He leaves his wife, Alice, and a son, Gene.

Burial will be in Forest Lawn - Memorial - Park, Glendale, after an Episcopal Church service at 3 p.m. today in the Church of the Flowers there. Arrangements are by Palm Springs Mortuary.

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A Father's Lessons, a Son's Gratitude

The Legacy of Bartholomew Mako

When a young Gene Mako asked his father how well he thought he might be able to paint, he got a response he has never forgotten. "Well," said Bartholomew Mako, "it depends on how much you can see and how much patience you have."

This pithy statement goes straight to the heart of Bartholomew Mako, both the artist and the man. Born in Budapest, Hungary in 1890, his early life reads like a Hollywood epic. He drew his first portrait at the age of five. As a 13-year-old, he was invited into the studio of Victor Madarasz, a celebrated Hungarian artist known for his historical paintings, where he soon began to work on developing the backgrounds of the artist's canvasses. Just four years later, Mako's own work would hang in museums throughout Eastern Europe.

Shortly after his marriage to Georgina Farkas, Mako entered the fray of World War I with the Austro-Hungarian army. After the Armistice, Mako and his wife—now the parents of two-year-old Gene—decided to leave their tumultuous homeland for Buenos Aires, Argentina. They arrived there—strangers in a strange land—in 1920. Before the first day was up, the ever-resourceful Bartholomew had found work as a portrait painter. Three years later, the young family set out for Los Angeles, California in search of a more favorable climate.

It is in this fabled city that Mako would truly make his mark. As his son has observed, "It is almost impossible to drive five miles anywhere in Los Angeles without passing some of his work." Painting (portraits, still lifes, landscapes, murals), designing churches and funerary architecture, executing stained glass creations, sculpting ornamental moldings, and drawing in every imaginable medium—Bartholomew Mako could do it all, and he did.

Even more remarkably, the knowledge the artist needed to carry out these many projects was "in his head," says Gene Mako. "The multitude of the art was impressive and the variation, too," he says. "Somebody would ask him if he could do something and he would say, 'I think so.'"

Bartholomew Mako defies the stereotype of the tortured artist, wrangling his muse at the expense of personal relationships. His son speaks of him with mingled awe and affection, marveling over the perpetual education he received at his father's side. Years of conversations with his father about art and shared visits to museums gave Gene a deeply-held appreciation for art that has guided him through a lifetime of collecting. "It was an amazing way to grow up, though I didn't appreciate it then as I do now," he says.

Thanks to the generosity of Gene Mako, who, to date, has given more than 50 works by Bartholomew Mako and other artists to the College, generations will have the opportunity to learn and be inspired by his father's work and life. "He was pleasing himself with his work," says Mako. "He was very happy with that, and to give pleasure to others at the same time." It's difficult to imagine a better recipe for success, either for art or for life.







Top to Bottom:
"One Day Old" (1916), Pencil on Paper
"Gene" (1920), Pencil on Paper
"Gene Mako" (1937), Oil on Canvas
All works by Bartholomew Mako

EXPERT ANALYZES TREND IN STYLES: DRESSES OR AUTOS, IT'S SAME IDEA ...
Los Angeles Times (1923-Current File); Aug 12, 1933;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A3

EXPERT ANALYZES TREND IN STYLES



Alexis d'Sakhnoffsky

DRESSES OR AUTOS, IT'S SAME IDEA

Designer of Both Avers Basic Principles Alike in Need for Slender Lines

Sheet metal for automobiles or silk for women's dresses are tailored in accordance with the same principles.

Alexis d'Sakhnoffsky, scion of a titled Russian family and expert designer of both automobile bodies and women's wear but now specializing in automobile body design, offered this observation yesterday at the Ambassador.

"In automobile design, you study the chassis; in fashion design—" The visitor made a gesture. "The basic principles are similar: In dress, you must get height and you emphasize slender lines; in the automobile, you must get length, again slim lines."

D'Sakhnoffsky's first important automobile design was that of the Marmon in 1928. Later, he designed the Cord. More recently, he designed the instrument panel on the Packard and he has just finished designing the 1934 Nash.

Automobiles of the future, he forecast, will have sliding doors and inclosed rear wheels.

James Houlihan, advertising agency head, of San Francisco, accompanied D'Sakhnoffsky to Los Angeles.

D'Sakhnoffsky said he is taking out citizenship papers and "does not bother about Russia." He will be here over the week-end.

RETAILERS WARNED ON TAX RACKET

Officials Cite Attempts by Fake Collectors to Gather Sales Levies

Warning was issued yesterday by Edwin T. Keiser, sales tax administrator for Los Angeles county, against unauthorized persons seeking to collect accumulated sales tax receipts from retailers.

Complaints have also been received, said the administrator, that persons describing themselves as representatives of the State Board of Equalization are seeking to obtain moneys from retailers for licenses and aid in filling out application blanks.

"My representatives only deliver license certificates and are not authorized to collect fees," said Keiser. "Dealers should fill out application blanks and send their checks to the Board of Equalization at Sacramento."

In due time, Keiser said, accountants and collectors will be in the field armed with proper credentials. Meanwhile, he urged retailers not to permit anyone to go over their books or collect any fees.

Jury Convicts Woman Driver

Although Annie L. Bennett maintained that the odor on her breath was derived from a tonic prescribed by a physician, a jury in Superior Judge Scott's court yesterday found her guilty of drunk driving and recommended she be fined $200.

Mrs. Bennett was arrested last May 1 by Hollywood police officers after she had assertedly driven her automobile into three other machines. Time for sentence was set for Monday morning.

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Finding Aid for

ALEXIS DE SAKHNOFFSKY PAPERS, 1901-1964 (bulk 1930-1955) Accession 1755

Finding Aid Published: January 2011

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#1755

ALEXIS DE SAKHNOFFSKY PAPERS

Records, 1901-1964
(Predominately, 1930-1955)

2 linear feet

Alexis de Sakhnoffsky was a prolific designer who influenced many areas of peoples everyday lives since his designs covered such varied fields. Alex de Sakhnoffsky was born in Russia. His father a Count, was a private counselor to Czar Nicholas II. After the Russian revolution and the suicide of his father, young de Sakhnoffsky fled his country to live with an aunt in France. There he studied engineering and art.

He was employed as a designer for Van der Plas, an automobile body maker in Belgium and was a winner of the Monte Carlo Grand Prix for automotive design from 1926-1929. In 1928, he negotiated a two year contract with an immigration permit to enter the United States as art director for the Hayes Body Co.

In addition to this work with Hayes Body Co., Sakhnoffsky designed for automobile companies, including: Packard, Willys, Studebaker, Auburn, Nash, Marmon and White. In 1933 he established his own studio and designed everything from aircraft and motorboats, to bathtubs and women's fashions.

After receiving his U.S. citizenship in 1939 de Sakhnoffsky served in the Air Force Combat Intelligence Corps including two years in Russia from 1943-1945.

de Sakhnoffsky was a prolific contributor to periodicals as well as an artist specializing in portraits of automobiles. Especially noteworthy are his drawings of cars owned by Atlanta collector Mills B. Lane.

This collection was received from David Holls, former top assistant to the Vice President of Design at General Motors Corporation.

Series I
Personal Papers
Box 1

Contains advertising, automobile designs, clippings and biographical information. Also included are military records relating to his service with the Air Force Combat Intelligence Corps during World War II.

BOX 1	1-1	Advertising; Auburn automobiles, 1935
	1-2	" ; Ferrari automobiles, n.d.
	1-3	" ; Hayes Body Corp., 1929
	1-4	" ; Marmon automobiles, 1930
	1-5	Biographical notes
	1-6	Clippings; Automobile paintings, 1935-1961
	1-7	" ; Automotive design, 1934-1983
	1-8	" ; Bus design, 1955-1956
	1-9	" ; Designing misc., ca. 1940
	1-10	" ; Grand Rapids Brass Co.
	1-11	" ; Nash automobiles, 1940
	1-12	" ; Personal life, n.d.
	1-13	" ; Road racing, 1953-1955
	1-14	Designs; Automobiles, 1930-1940
	1-15	" ; Restaurants, n.d.
	1-16	Manuscript; "Only Weaklings Have To Be Polite" n.d.
	1-17	Mills B. Lane Collection, n.d.
	1-18	Patents; velocipede, 1937
	1-19	U.S. Air Force Papers, ca. 1945
	1-20	"Why Not" Series, n.d.

Series II
Photographs
Box 1, Folders 21-27

Contains a small collection of photographs, principally of his paintings and designs. One childhood photo of de Sakhnoffsky is also included.

BOX 1	1-21	de Sakhnoffsky--Aircraft designs
	1-22	" --Automobiles
	1-23	" --Mills B. Lane
	1-24	" --Painting--paintings
	1-25	" --Marine designs
	1-26	" --Negatives
	1-27	" --Portraits

Oversize materials

BOX 2		
(Sz C)	2-1	Portfolio; Budd Manufacturing Co., 1933
	2-2	" ; Alexis de Sakhnoffsky, n.d.
	2-3	Advertising; Reeke-Nash Motor Co., 1930
	2-4	" ; White Motor Co., 1951
	2-5	Scrapbook; Automotive articles & photos, ca. 1950
	2-6	" ; " " " ca. 1950

COACHBUILT

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Alexis de Sakhnoffsky (Алексис де Сакноффски)

Count Alexis de Sakhnoffsky (b. November 12, 1901 - d. April 29, 1964)

Associated Firms

Hayes Mfg. Co.; Van den Plas S.A., Minerva, Budd

Count Alexis Wladimirovich de Sakhnoffsky's 1930s illustrations in Esquire introduced "streamlining" to the American public. Sakhnoffsky's distinctive style resonated with cosmopolitan Americans' desire for modernity, efficiency, novelty, and speed. While still in his twenties, his streamlined automobile designs won international awards. Historians of automobile design, with the prescient exception of Brooks Stevens, have ignored or belittled his work because of his limited technical knowledge; but his charisma, vision, and talent for illustration influenced American automotive, household, and fashion design to a remarkable degree.

After a short career in fashion illustration and design, his attention turned to automobiles and during the mid-1920s he was associated with the following Belgian coach builders; Lejeune A. Fils Aine (rue des Allies, 80, Verviers); D'Ieteren Freres (Rue de Mail 50-60, Bruxelles), L'Auto Carrosserie, (Ham 104, en Zondernaamstaat, 10, Gent), M. & Ch.Snutsel Fils, (Rue Stevin 59, Bruxelles); Carrosserie Van den Plas, (Rue St. Michel, Cinquantenaires, Bruxelles), and Vesters & Mertinck (Rue du Foyer Schaerbeekvis).

Custom autobodies, coachbuilt to his design, were constructed for chassis including Bentley, Buick, Cadillac, FIAT, Gräf und Stift, Hispano-Suiza, Imperia, Mercedes-Benz, Métalurgique, Minerva, Packard, Puch, Rolls-Royce, Stutz and Volsin. Many of these vehicles won awards in continental concours d'elegances between 1926-1931, in Beaulieu, Berlin, Bournemouth, Cannes, Le Touquet, Monte Carlo, and Nice. (Unlike today's Concours d'Elegance which judge a vehicle solely on its own merits, Concours of the 1920s and 1930s awarded points for coordinated displays of coachwork and fashion, usually featuring a women's clothing but at times extending to matching dogs and chauffeurs.)

In Monaco, his work won Grand Prix medallions for 5 years straight: 1926 with a Minerva, 1927 with a Minerva, 1928 with a Rolls-Royce, 1929 with a Packard, and 1930 with the first Grand Prix awarded to an American chassis: the unique 1929 Cord "Hayes Coupe" (which recently sold at auction for $2.4 million, making it the most expensive Cord in the world).

He designed the streamlined Labatt's delivery truck the fondly remembered traffic-stopping vehicles that transported the London, Ontario brewer's popular beverages across Canada from the mid-1930s into the mid-1950s.

His talent for graphics and line drawings extended his influence among the general public, and his illustrations appeared in the following periodicals: Autobody, Conquete de l'Air, Esquire, L'Equipement Automobile, Motor Trend, Psyche,

Skyways and The Classic Car.

Fluent in four languages (English, French, German and Russian) de Sakhnoffsky became Autobody Magazine's 'Continental Correspondent' in the mid-1920s. By 1928 his articles and award-winning designs had attracted the attention of General Motors, Packard and Hayes Mfg. Co. and he accepted a position as art director with the latter in its Grand Rapids design studio. During his tenure at Hayes, de Sakhnoffsky influenced the design of many automobile bodies, as Hayes' clients included American Austin, Auburn, DeVaux (later Continental), Franklin, Marmon, Peerless, Reo, Roosevelt and Studebaker.

When his contract expired, he became a freelance consultant, having realized that consultation and free-lance projects generated the most income and best suited his lifestyle. Not surprisingly de Sakhnoffsky's eccentric sense of style extended to his wardrobe which according to Esquire consisted of "riding breeches and boots with open-collared white shirts."

His trademark monogram, seen to the right, needs a little explanation. In English, his initials are A.D.S.- A for Alexis, D for de, and S for Sakhnoffsky. In Russian, which uses the Cyrillic alphabet, his initials are А.д.С. - А for Alexis , д for de, and С for Sakhnoffsky (Алексис де Сакноффскы).

De Sakhnoffsky maintained offices in Atlanta, Chicago, Grand Rapids, Milwaukee, New Canaan (Conn.), New York City, and Philadelphia and was reported 28 US

Pictures



Count Sakhnoffsky

New Canaan (Conn.), New York City, and Philadelphia and was awarded 36 US patents during his lifetime. His numerous non-automotive clients included Attwood Mfg. (boat hardware), the Brown Derby (tableware), Chrysler Corp.(World's Fair exhibit), Earl Carroll Theatre, LA (interiors) Emerson (radios), Feather-Craft (boats), Fleetwheels (travel trailers), Frost-Craft (boats), Gruen (watches), Hadley Mfg. (boat horn), Heywood-Wakefield (furniture), Kelvinator (refrigerators), Mullins (boats), Murray (bicycles), Muzak (radios), Natan & Co. (dresses), Pedwin (shoes), Pioneer (suspenders), Revlon (advertisements), Hal Roach (movie sets), Saboa (airplanes), Steelcraft (toys & pedal cars), Vollrath (cookware), and Yale & Towne (forklifts).

Post-Hayes his automotive clients included Bantam, Budd Mfg. (trailers), Crosley, Ford, Indiana (trucks), Kaiser-Frazer, LaFayette, LaSalle, Mack, Murray Corp. (auto bodies), Nash, Packard, Tucker, White (trucks) and Willys-Overland.

In the late 1930s, he took on a number of interesting side jobs, including set design on a famous Hal Roach comedy "Topper", and musical instruments for Phil Spitalny's popular "all-girl" orchestra.

De Sakhnoffsky became a US citizen in 1939. In 1941, his divorce (due to his wife's objection to his girlfriends) became the subject of gossip columnists from coast to coast. From 1943-1945, he served in the U.S. Army Air Corps, stationed in Moscow where his multilingual fluency proved useful.

Although his Army pension and work for Esquire provided a steady, albeit small income after the War, he discovered that opportunities for freelance automobile designers were non-existent and took a position with his protégé, Brooks Stevens. He augmented his income with illustrations for advertising agencies and an occasional design project for small manufacturers and wealthy individuals. After parting ways with Stevens he moved to Atlanta with his third wife, passing away there on April 29, 1964, at the age of 62.

The Count told his life story in a three-part article published in the journal of the Classic Car Club of America in the late 1950s, and most of the personal anecdotes that follow are taken from the series.

Alexis Wladimirovich de Sakhnoffsky was born on November 12, 1901 in Kiev, the largest city in the Russian state of the Ukraine, to Count Wladimir and Countess (Terestchenko) de Sakhnoffsky.

His father, Count Wladimir de Sakhnoffsky, was a quiet, scientifically inclined nobleman, who just happened to be the private financial counselor to Czar Nicholas II.

His mother was the granddaughter of the Russian sugar magnate and industrialist Artemon Terestchenko, one of the wealthiest persons in Czarist Russia. Her father, Nicola Terestchenko, inherited his business and fortune, which was handed down to his children, who aside from de Sakhnoffsky's mother included Theodore and Ivan Nikolavitch Terestchenko, the world renowned art collectors.

The extent of the immense wealth of Alexis' mother's family can be seen in the family's yacht, the 318 foot Iolanda, which was owned by his grandmother Elizabeth, Nicola's widow. Constructed in 1908 in Leith, Scotland by Ramage and Ferguson Shipyards the Iolanda was the second largest steam yacht in the world. Purchased in 1911 from its original owner, Commodore Morton F. Plant, it sailed the Mediterranean and Baltic Seas carrying the scions of Europe as well as members of the Russian Imperial family, and one would assume a young Count Alexis.

He grew up in a five-story mansion whose staff of 18 included a French governess and British nurse from whom he learned French and English. Early on Alexis became enamored with the family's chauffeur-driven Mercedes and he recalls his great delight when its Russian operator opened up the exhaust cutout.

As a thirteen-year-old de Sakhnoffsky, whose boyhood wish was to be the Czar's coachman, constructed his first vehicle, a rudimentary engineless model constructed using a sled and a set of wheels appropriated from a perambulator. He often used the household custodian, Peter, as ballast on his daily charges down the hills surrounding his home in Kiev. The vehicle was soon confiscated and destroyed, after Alexis nearly struck his father while tearing down a steep hill.

Following a series of missteps and the entry of Russia into the First World War, which resulted in the deaths of 3,300,000 Russians, Czar Nicholas II was deposed and replaced by a provisional government in the first revolution of March 1917 which itself was overthrown by the Bolsheviks the following October. The senior de Sakhnoffsky's patron abdicated on March 15, 1917 and summarily executed on July 16-17, 1918.

Due to their immense wealth the Terestchenko family were easy targets for the Bolsheviks, and de Sakhnoffsky's father committed suicide in August of 1918. Sakhnoffsky recalled :

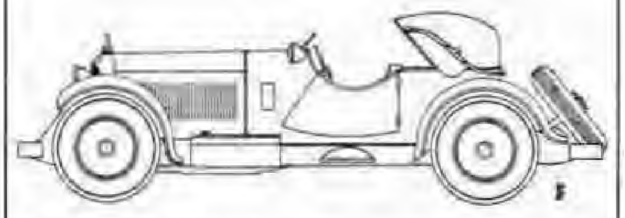
"The Red-imposed curfew was 6 p.m. Alone in Father's study, haunted by his last















moments before taking poison, I sat motionless in complete silence. The only perceptible sound was an occasional rumble of iron-rimmed wagon wheels. Since no traffic was allowed after hours, this meant that another group of wretched arrested people, maybe relatives or friends, were on the way to interrogation or torture."

The Russian Revolution took place over a number of years, and during its early days a group of former Imperial Army Generals organized a volunteer army to fight the Bolsheviks. Headquartered in the Ukraine the rolls of the White Army - as they were called - included a Private de Sakhnoffsky.

Luckily for de Sakhnoffsky, an Aunt in Marseilles, France arranged for his immediate family (Alex, his mother and sisters) to be smuggled out of the country in January of 1920, his only possession being 1,000 rubles and a 5½ carat diamond ring. He was safe, but no longer wealthy, so Alexis' aunt financed a sojourn to Switzerland where he enrolled in the engineering program at the University of Lausanne.

After three years of school he ran out of money and moved to Paris where he began sketching gowns, which he hoped to sell to couturiers.

> "But a style designer can't get anywhere in Paris unless he can also cut and fit dresses," explained de Sakhnoffsky. "So I could get only 17 or 20 francs for a sketch, and even then didn't make a sale very often."

With his fashion career at a standstill, he decided to take a course in design at the Ecole des Arts et Métiers in Bruxelles, Belgium. To help finance the move he began looking for a job in and around Bruxelles.

Coincidentally, Thomas Hibbard, a partner in the Franco-American automobile design firm of Carrosserie Hibbard et Darrin, happened to be in Carrosserie Van den Plas' Bruxelles office in late 1923 when a young Russian artist (de Sakhnoffsky) came by looking for work. Surprisingly, his portfolio did not contain any renderings of automobiles rather it consisted of detailed drawings of women's clothing and accessories as his only work up until that time had been for department stores.

However de Sakhnoffsky's talents were obvious and he was subsequently hired by the Antoine Van den Plas as a junior draughtsmen at 750 francs a month. His multi-linguistic talents were as much an asset to his employer as were his artistic ones as he served as translator whenever one of the firm's international clients visited the shop. As Van den Plas directors also served on the boards of Minerva, Metallurgique and Imperia, the company was the coachbuilder of choice for the three Belgian-built chassis.

Before long Alexis was given more responsibility and began executing final renderings of selected model bodies for Van den Plas wealthy clients. Not satisfied to be a mere interpreter-delineator, de Sakhnoffsky longed for his former life of luxury stating:

> "My mind associates living below standards with the dreadful odor of wet wool, hungry eyes and gradual sinking to the acceptance of status quo."

> He explains, "It was tough getting used to working long hours with the same faces around you. I loathed the drab surroundings, creaky floors and garlic stench of my colleagues' garlic and lard sandwiches. Even my white smock seemed to me a brand of disgrace But. worst of all was the ordeal of having to share the odiferous, window-less lavatory without any privacy whatsoever."

During meetings in the conference room he often feigned a headache or some other malady just to be able to use his employer's executive lavatory where he could "revel in clean, sanitary comfort".

On December 27, 1924 de Sakhnoffsky was summoned to his employer's office, unsure if he was about to be fired or promoted. Prepared for the former he wondered:

> "What about Madeleine, my new girlfriend, whom I promised new outfits to join me on my weekend safaris?"

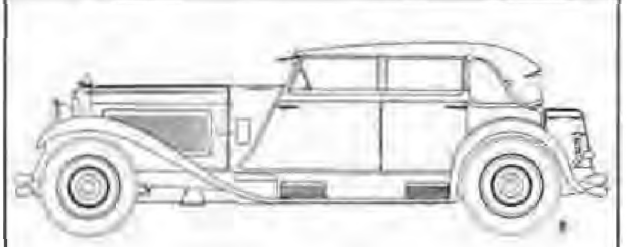
He needn't have worried as Mon. Antoine offered him a promotion, appointing him Van den Plas' Art Director, a position which included a key to the firm's executive lavatory.

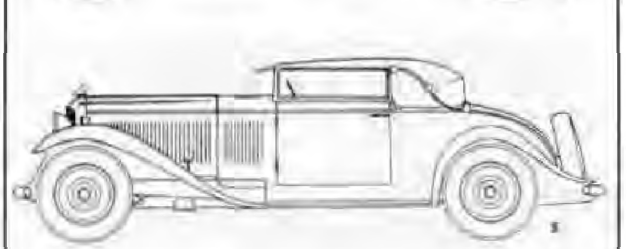
Although he rarely mentioned her, de Sakhnoffsky ended up marrying the girl mentioned above. Little is known about the first Countess de Sakhnoffsky (nee Madeleine Parlongue) other than she was born in Belgium to Edgard Henri and Lucie Ernestine (Louat) Parlongue in 1910 (one source states 1914). De

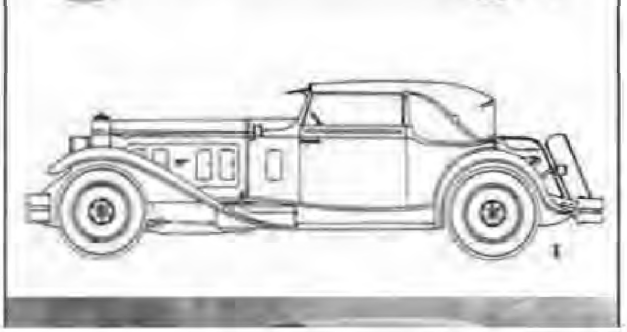












Sakhnoffsky met her while he was working for Van de Plas and she accompanied him to Grand Rapids when he relocated to the United States, the 1930 US Census listing the couple as Madeline and Alexis de Sacnoffsky (sic).

In addition to the preceding reference from his Classic Car series, de Sakhnoffsky mentions her in a 1933 interview, explaining that while in Belgium he met a girl who during the war had risked her life for her country in the intelligence service. She had a hatful of citations for her bravery – and also she had a pretty face and that indefinite something the stylist loved – 'chic'.

Ironically an art director's pay wasn't sufficient to allow for the owning of a car, de Sakhnoffsky explaining:

> "It was agony to occasionally drive my own designs, when I ached for a car - just any car.
>
> "To satisfy my craving, I arranged with the management of the custom-car factory I worked for, to allow me to "test" my creations over week-ends. And since our production ran at about 1½ cars a week, there was always at least one finished car available on Saturdays, prior to be shipped or driven away by the owner.
>
> "Attired in my best clothes, I drove past the great plate glass windows of the Belgian Capitol, watching the reflection of the long-wheelbase costly vehicle, with myself at the wheel. All my small savings went towards trips to the sea-shore or mountain resorts, where the low bows of flunkeys and admiring glances of patrons gave me a heady feeling of success. Only the most exclusive places, I felt, were good enough for MY cars."

During those days a good portion of a continental coach builders business came from its annual entries in Europe's prestigious auto shows and Concours d'Elegance (translation: competition of elegance). Van den Plas S.A. creations

A little Van den Plas history is in order as there were three separate coachbuilders operating under the Van den Plas name at the time.

It was in 1871 that a blacksmith left his workshop on the industrial north-east side of Bruxelles to his nephew, Guillaume Van den Plas, who had served as his apprentice. By 1880 Guillaume had expanded into the manufacture of wheels and axles by 1884 entire carriages. In that year he relocated to Antwerp where he was joined by his three sons, Antoine, Henri and Willy. Following Guillaume's retirement in 1898, Henri Van den Plas assumed control of the families Antwerp operations and Antoine and Willy returned to Bruxelles where they established their own works at 32 Rue de St. Michael.

Most of the firm's work was on the associated Minerva chassis although they

produced bodies for all the major European and American luxury chassis at one time or another. The 1934 bankruptcy of Minerva caused the bankruptcy of Van den Plas during the following year, its last known project being a Torpedo Roadster on a Duesenberg Model J chassis. The firm was subsequently reorganized and survived into 1949, specializing in bus and commercial bodies.

In 1913 a British Van den Plas was established in Hendon by Warwick Wright who produced bodies under license from Van den Plas, S.A. After various name changes and reorganizations the firm assets were purchased in 1923 by Edwin Fox and his brothers who reorganized it as Vanden Plas Ltd. The British firm subsequently moved from Hendon to Kingsbury where they established a mutually beneficial arrangement with Bentley Motors Ltd. for whom they produced over 700 bodies between 1924 and November 1931 when Bentley was purchased by Rolls-Royce. With the end of their close association with Bentley, Vanden Plas Ltd. Supplied coachwork to various British firms including Alvis, Armstrong Siddeley, Bentley, Daimler, Lagonda and Rolls-Royce. In 1946 the firm became a subsidiary of the Austin Motor Co., who used it to manufacture the coachwork for its new Austin A-135 Princess. In 1960 Vanden Plas began offering its own line of cars, but after a succession of mergers and acquisitions the firm ended up being badge affixed to upscale versions of various British Leland marques.

A third Van Den Plas was formed by Willy Van de Plas, the youngest son of Guillaume, who left Bruxelles and established a partnership with a Parisian coachbuilder in 1920 forming Carrosserie Willy Van den Plas et Solomon & Cie. Willy bought out his partner in 1925, and the business was subsequently conducted at 228 Rue le Courbe, Paris, without the Solomon suffix. Willy won the 'Grand Prix du Concours d'Elegance de Paris' in 1930 and the 'Coupe de la Body' and 'Grand Prix d'Honneur' in 1931 with an 8-cylinder Delage chassis. Carrosserie Willy Van den Plas survived until 1934.

Alexis de Sakhnoffsky was attached to the Bruxelles-based Van den Plas S.A. and did no work for the French or British firms that shared the same name. The following first-hand description of the Van den Plas shops is excerpted from his 1957 Classic Car article:

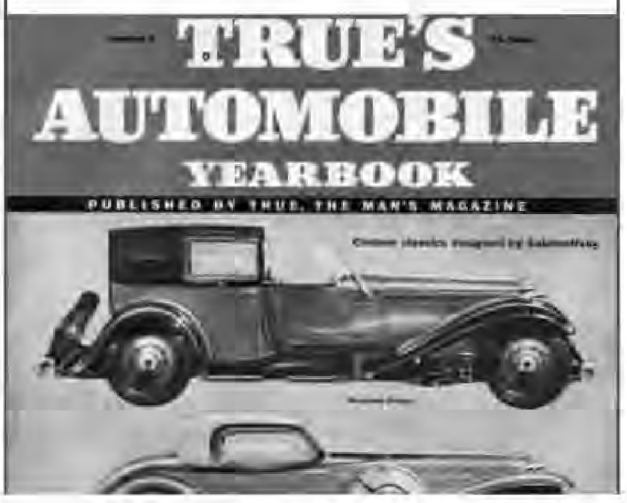












"The output of most deluxe coachbuilders was very small. At best, Van den Plas produced one to one and one-half bodies a week, usually taking three months to finish them. The customers were prominent Englishmen, titled and/or wealthy Belgians and members of the rich international crowd referred to the company by representatives in London, Paris and Spain..

"Our London representative was the Cadillac-Buick dealer; in Spain our Mr. Rugeroni sold Rolls-Royce, and so on. But our Brussels salesman was debonair, impeccably dressed André Monimaerts. His job was to hang around races, bars and night clubs and weed out the latest information on who is in the chips, or ready for a new custom-built creation. A lot of this information was channeled to him via ladies of easy virtue, with whom he had quite a way. One of them, a beautiful creature called "Mouche" (Fly), who divided her well-paid-for time between London and Brussels, was always good to provide numerous tips which resulted in a few (auto) bodies for André.

"Upon arrival, the customer was brought into the sanctum of Monsieur Antoine's wood-paneled office. If the customer was English or American, I was immediately summoned to act as interpreter. Sooner or later, however, I was always in the picture when styling was discussed.

"Some members of old, noble families had exact replicas of their favorite models reproduced every few years on newer chassis. Their family color schemes were always the same down to the last filet (stripe). Occasionally, some of the younger members drifted towards flashy Bugattis, SSK Mercedes, etc. but most of the aristocracy was not too wealthy and what with occasionally indulging in special cars for their lady-friends, they had to watch their own car budget. And watching who paid for whose car with whose credit was a delicate job for Monsieur Antoine and his credit man.

"Hanging in the ante-room were about thirty of my original drawings of our models. These were replaced from time to time when I had a spare moment. Generally, the customer was able to find something there which was in line with his wishes.

"Since the reputation of quality was unquestioned, after the customer selected his model and agreed on a general estimated cost, Monsieur Antoine summoned his production accounting- coordinating executive, who took in long-hand, copious notes of the details. These covered a wide variety of queer wishes, from vanities carved out of solid ivory, to sunburst roof treatments in pink leather or interiors matching the skin of the owner (for a well-known mulatto songstress).

"My job was to either create an original or to execute the final renderings of the selected model in the chosen colors and sometimes perspective sketches of interiors and fancy woodwork. The client supplied us with full information on his crest or monogram to be hand-painted on the rear doors and engraved on silver cocktail shakers, flagons and cups.

"A staff meeting followed during which department chiefs (body drafting, lumber chief, sheet metal chief, upholstery head and finally chief painter) reduced the coordinator's notes to departmental detailed instructions. All were dressed in long white smocks, with only the general production manager, a two-hundred-fifty-pound Frenchman called Mr. Gifflaux, allowed to keep on his stiff black hat.

"From then on, thoroughly conscious of the customer's wishes, I worked with the body lofters who added all the necessary modifications to the master body drafts of our basic models."







Although Van den Plas S.A. is known to have built on Bentley, Benz, Buick, Cadillac, Excelsior, Fiat, Gräf und Stift, Hispano-Suiza, Imperia, Isotta-Fraschini, Mercedes, Métallurgique, Packard, Panhard, Rolls-Royce, Puch, Stutz and Voisin, the bulk of their work was on Minerva chassis, and de Sakhnoffsky recalled five memorable examples.

The first was a 1927 convertible trimmed in pigskin that was built for a wealthy British Polo captain.

The second, a 1929 convertible constructed for an Indian maharaja that was finished in navy and upholstered in black lizard with all interior metal parts either 14-karat gold or gold plated. The third was a closed-coupled sedan on a 20-hp Rolls-Royce chassis built to order for Adrian Conan Doyle, the son of Sherlock Holmes' creator, Arthur Conan Doyle.

The fourth and fifth, I'll let him describe directly:

"One of our esteemed clients, Prince de Ligne, member of one of the oldest Belgian families and brother of the Belgian Ambassador to the United States, was also an ardent big-game hunter. I designed a special car for him, following his detailed specifications. It was built on the large Minerva,-and was really a phaeton with a rakishly slanted V-windshield and extra low sides. There were no running boards proper. The fenders were of the domed, individual cycle-type; there was a flat valance covering the frame on the sides and two large steps allowed entry into the body without doors. Two large un racks were attached to the outside. The hood and body were entirely finished in engine-turned aluminum with red leather trim inside. The practicality of using a long wheelbase, deluxe chassis for the Belgian Congo roads is, of course, highly questionable, but I love to think of the field day the wild game must have had admiring the gleaming finish in the African sun.

"One day I was interviewing a striking brunette with something bohemian about her. Her clothes 'reeked' the expensive couturiers, she had a casual aplomb of people of wealth and a heavy Slavic accent. She told me that her husband, a known painter, wanted two cars: a sedan on the large Rolls and a convertible on the Isotta-Fraschini. Both cars were to be finished in ivory paint, with large sterling silver monograms applied on the doors. The interiors were to be upholstered in fraises ecrasées (crushed strawberry) leather and the vanities along the partition and next to rear arm rests were to be carved out of solid elephant tusks. When I expressed doubt that the largest tusks would be large enough for full body width vanities, she advised me that she and her husband would provide the ivory gathered during one of their recent safaris.

"In the center of the roof in the rear compartment there was to be an ivory rosette with the pink leather gathered around it in a sunburst effect.

"As blasé as I was by the unusual and often ridiculous requests of our wealthy patrons, my curiosity was aroused as to her identity.

"Her husband complained that being a nature lover, he was stymied by the lack of vertical vision in the average sedan. Wishing to see mountains and sky, he wanted a transparent section of the roof just over the windshield. The car was built as specified. Its owner was the late José Sert (Sert Room of the Waldorf and Murals at Rockefeller Center in New York). His wife, Nina, was born M'divani, sister of the three notorious, "marrying" M'divanis."

Although he doesn't mention it in his Classic Car series, a number of de Sakhnoffsky designs were constructed by Van den Plas S.A.'s Belgian competitors, one notable example being a Packard convertible Victoria shown at the 1928 Paris Auto Salon that was constructed by D'Ieteren Freres. Soon after its appearance Van den Plas made it available as did Waterhouse and Murphy in the United States.

Although the exact relationship between de Saknoffsky, Van den Plas and the following Belgian coachbuilders is unknown, his designs appeared on bodies constructed by the following firms during the late 1920s: Lejeune A. Fils Aine (rue des Alles, 80, Verviers); D'Ieteren Freres (Rue de Mail 50-60, Bruxelles), L'Auto Carrosserie, (Ham 104, en Zondernaamstaat, 10, Gent), M. & Ch.Snutsel Fils, (Rue Stevin 59, Bruxelles); Carrosserie Van den Plas, (Rue St. Michel, Cinquantenaires, Bruxelles), and Vesters & Nierinck (Rue du Foyer Schaerbeekvis).

Between 1926 and 1929 many de Sakhnoffsky designed vehicles won awards at competitions that took place at Beaulieu, Berlin, Bournemouth, Cannes, Le Touquet, Monte Carlo, and Nice. In Monaco, his work won Grand Prix medallions for 5 years straight: 1926 with a Minerva, 1927 with a Minerva, 1928 with a Rolls-Royce, 1929 with a Packard, and 1930 with a Cord. De Sakhnoffsky recalled "fate was good to me."

Content with his reputation as one of Europe's top automobile designers, de Sakhnoffsky set his sights on his next goal, repeating his Continental success in America. He relates:

"I started thinking seriously about going to America. Though ever-since my adolescence, I dreamed about living in America and gaining recognition, I never wanted to arrive as an immigrant and proceed from scratch to establish a reputation. If I was to come at all, it had to be on my own terms: crossing on a deluxe liner with a substantial contract in my pocket.

"That required some preparation. I needed recognition outside of Belgium, but could not afford a publicity agent. I decided to start











building myself up by contributing to automotive trade publications. Though I had no training as a writer, I was fortunate to have acquired early in my life command of French, English and German. Also my interest in cars helped me gather a working knowledge of technical terms. Soon I was writing monthly articles on automotive design trends for 'L'Equipment Automobile', - an influential Paris publication, and 'Autobody', - a popular trade magazine published in New York.

"Both carried my by-line and address, and since I was paid a fixed amount per printed page, I found it profitable to send large amounts of photos, which sharply reduced my writing time. Naturally I filled the space with easily obtainable photos of all the cars which I designed for Van den Plas, S.A. This extra work provided me with additional income and publicity outlets in France and America."

By early 1928 de Sakhnoffsky's contributions to Autobody began to pay off. The first offer came from General Motors Corp.'s Art & Colour division, who offered him a six-month contract at double his current salary. He declined, hoping a longer contract would materialize, but agreed to meet his prospective boss, Harley Earl, at the Fall Olympia Show in London.

Several months later he received an offer from the Hayes Mfg. Co., a large automobile body manufacturer located in Grand Rapids, Michigan who at the time they were building production bodies for Chrysler, Marmon, Willys and Reo. Hayes officials had met de Sakhnoffsky who served as their tour guide on a visit to Van den Plas' Bruxelles facility.

Familiar with his Autobody by-line and his numerous awards Hayes management hoped that a styling studio within the organization would provide some additional prestige with clients, and they offered him the position of Art Director - Stylist at what he considered to be "an excellent figure".

During the 1920s Packard enjoyed a substantial popularity on the Continent and Van den Plas, S.A. bodied quite a few of them, working directly with the Parisian (Maurice Barbezat) and London (Leonard Williams Ltd.) distributors. Several of de Sakhnoffsky's designs won awards in France, and Van den Plas supplied Barbezat with striking bodies for the annual Paris Salon. In fact Barbezat was so pleased his work he arranged a meeting between de Sakhnoffsky and Packard Chairman Alvan Macauley at the Paris Salon in the Fall of 1928.

A de Sakhnoffsky-designed Packard Convertible Victoria painted black and trimmed in red leather provided the back drop for their meeting, where the young designer enthused:

"The golden youth of Europe is waiting for chic bodies, which will match the performance of your chassis. You have to compete with Hispano-Suiza, Delage, Bentley and Minerva, or be frozen out of the deluxe Continental market".

Macauley walked slowly around the car which was fully ten inches lower than the surrounding production models, his head towering over the convertible top. Unconvinced that there would be sufficient headroom inside, he opened the door and sat at the wheel ad discovered there were inches to spare over his hat. Unbeknownst to Macauley, de Saknoffsky had installed the seat on a dropped floor pan affixed several inches below the top of the frame rails, a custom touch that provided additional headroom in convertible automobiles (somewhat similar to channelling as practiced by today's modern hot rodders). Although the practice was sometimes used on competition vehicles to lower the center of gravity, it was rarely used on passenger cars at such an early date.

After a short silence Macauley told the designer:

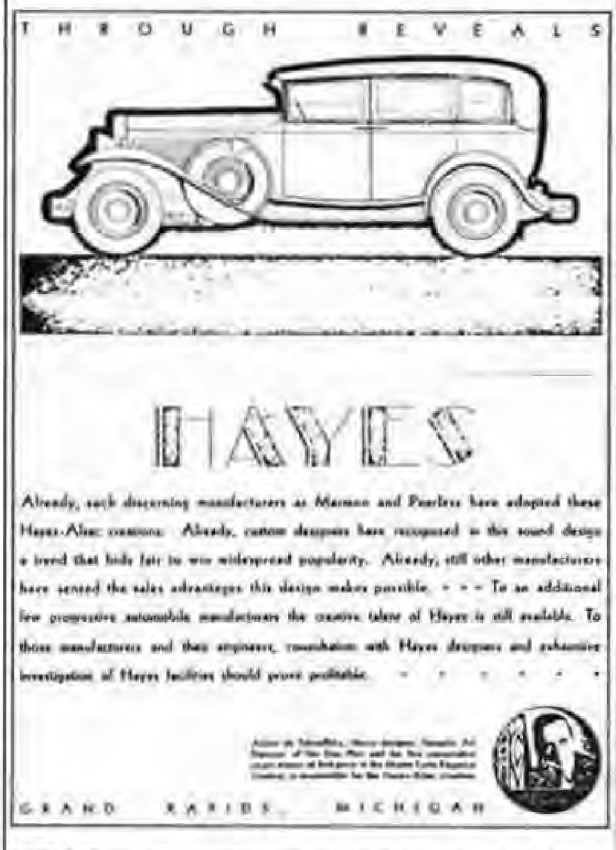
"Young man there is no doubt that you design striking cars, strictly Continental. However, since our total volume of export to Europe amounts to less than 5% of our production, who cares about what the Europeans prefer. Still, I think there is a place for you in America, but I will not be the one to import you. Come and see me when you reach Michigan".

The convertible Victoria in question was subsequently purchased by the Packard Motor Company and shipped to Detroit. Although a position with Packard would have been a great opportunity, he had already accepted Hayes offer and immediately set sail for New York on board the United States Lines' S.S. Leviathan reaching Manhattan on October 22, 1928.

Hayes had already alerted the press to de Sakhnoffsky's hiring, the November 1928 issue of Autobody announced his upcoming appearance at a December 10, 1928 S.A.E. (Society of Automotive Engineers) conference:

"Speakers for Detroit Body Meeting







"The Body Division of the Detroit Section, S.A.E., will meet on Dec. 10 at the Book-Cadillac Hotel, to hear a discussion of body development and design as revealed at the Paris and New York Salons. The speakers as now arranged are : L. Clayton Hill (Murray Corporation of America) ; Raymond H. Dietrich (Dietrich, Inc.) ; Alexis de Sakhnoffsky (Hayes Body Corporation). The subject of this meeting is one of great immediate interest and a large attendance is expected by Chairman W. N. Davis."

The December 1928 issue of Autobody formally announced his hiring:

"Art Director for Hayes

"Alexis de Sakhnoffsky, who came here recently to accept an engagement as art director for the Hayes Body Corporation, of Grand Rapids, Mich., is a native of Russia. When 18 years of age, he left Russia and entered the School of Engineers at Lucerne, Switzerland, where he studied two years and then continued his engineering studies for two years more at the Electromechanical Institute in Brussels. Having meanwhile specialized in designing, he spent another year and a half in Paris studios, most of which time was devoted to dress designing.

"He was connected for five years with the Carrosserie Van den Plas, S. A., of Brussels, first as line and color creator and later as art director in charge of the line-and-color research department. For five successive years, bodies which he designed were awarded grads prix at the Concours d'Elegance de Monte Carlo; a first prize was won by his design at the recent Bournemouth Elegance Contest, and one at Le Touquet Rallye. In addition to bodies for Van den Plas, he has designed for the following Continental coachbuilders: Snutsel Aine and Vesters and l'Auto Carrosserie, of Ghent. For three years, he designed dresses for Natan & Co. Besides acting as correspondent on the Continent for Autobody, he has had charge of articles on novelties in custom design for L'Equipement Automobile, of Paris; body articles for Brussels fashion magazine, Psyche; contributed a series of articles on the adapting of body designing to the airplane in Conquete de l'Air and acted as a consulting body engineer to the aircraft factory SABCA, of Brussels. He has also had charge of developing special designs and color schemes for the 30-hp. Minervas of Minerva, Ltd. of England."

De Sakhnoffsky recalled his first few months in the country:

"By mid-December I was slowly absorbing America, learning its customs and studying local automotive trends. After years of creating one-of-a-kind bodies it was a novel experience to design production lines, which sharply restricted the scope of possible silhouettes by requiring interchangeability of doors, adaptation of last year's fenders etc. At times it seemed as though I was prostituting my acquired experience of creating bodies for lines only, without considering production limitations. Still that was the fresh approach which the US body-builders looked for, and it was up to me to adjust my sights and inject original ideas into dies for mass production."

On December 24, 1928 de Sakhnoffsky received a phone call from Packard's Alvan Macauley inviting him to Christmas dinner at the Old Town Club on East Jefferson Rd., Detroit. At that time the coachwork used in Packard's custom body program was supplied by third parties who supplied them in small lots of from 10 to 100 bodies on an as-needed basis. Each coachbuilder employed their own designers and although they claimed the bodies supplied to Packard were exclusively to them, Macauley believed the same bodies were also offered to his competitors, albeit with minor modifications.

He wanted Packard to have its own exclusive custom coachwork, and invited de Sakhnoffsky to form his own design studio at the firm, which would then be constructed by a custom coach builder of his own choosing. Although the young designer was tempted to take the offer, which he considered to be the opportunity of a lifetime, he asked for a few days to think it over.

Although de Sakhnoffsky had signed no written contract with Hayes he knew they

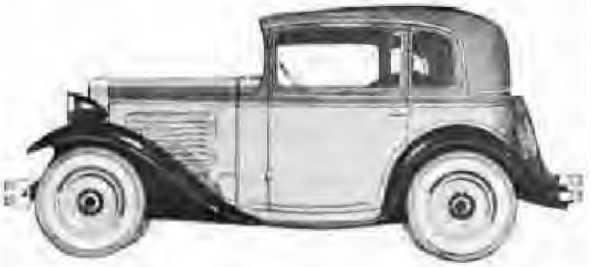
had obtained a special dispensation from the State Department to import him as a 'skilled specialist', due to an overfilled Russian quota, and understood they expected him to stay with the firm for at least a year.

However the offer still tempted him so he discussed it with the Chairman of the Board of Hayes, the same man who had originally retained his services back in Belgium. De Sakhnoffsky felt:

"... he could not afford to hurt Macauley's feelings by choosing to remain with a less prominent Company, when he was offering me an













important creative position in an executive capacity."

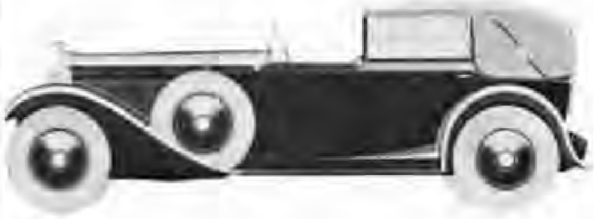
It was mutually decided that both Hayes and de Sakhnoffsky were obligated to serve the best interest of the stockholders, so he signed a contract agreeing to stay with Hayes for the next 12 months. Hayes attorneys provided him with the following excuse to provide to Macauley. As the original 2-year work visa was issued to Hayes, and not de Sakhnoffsky, his resignation could result in his immediate deportation back to Belgium. Apparently it pacified Macauley as he repeated the offer four years later at which time the stylist had no reason to decline it.

He created a number of memorable body designs while working at Hayes, chief among them was the striking Cord L-29 coupe that won him numerous awards during the 1930s Concours season*. The car and its owner, Countess de Sakhnoffsky, won Grand Prix (1st prize) at the 1930 Monte Carlo (Monaco) and Paris Concours d'Elegance as well as the coveted Grand Prix d'Honneur (best in show) at Beaulieu.

(*Exactly which shows the car was entered in remains unknown - at the time Concours were held in Beaulieu (Uk.); Berlin (De.); Biarritz (Fr.); Bologne (Fr.); Cannes (Fr.); Monte Carlo (Monaco); Nice (Fr.); Paris (Fr.)and Villa d'Este (It.).

The Cord which was photographed with 'Ziegfield Girl' Marion Dodge posing next to it, was described in great detail in the July 5, 1930 issue of the Wisconsin Rapids Daily Tribune:





"AMERICAN AUTO WINS PRIZE AT MONTE CARLO

"Grand Rapids, Mich., July "5—A mountain-mist blue body, entirely devoid of straight lines, mounted on a Cord front-drive chassis, this spring brought to America for the first time the Grand Prix of the annual Monte Carlo automobile style show, and added fame to its 28-year-old designer, Count Alex de Sakhnoffsky, art director of the Hayes Body Corporation.

"Winning Grand Prix awards at Monte Carlo, however, is nothing new for de Sakhnoffsky, despite his youth and his comparatively brief experience in designing motor cars. The 1930 award was his fifth, although it marked the first victory for an all-American product.

"Last year he took the highest honor with a Packard chassis and a European body. An English Rolls-Royce was presented with the prize in 1928, and Belgian Minervas were the class of the fields in 1927 and 1926.

"Count de Sakhnoffsky, who traces his family back to the fourteenth century, was born in Kieff, 'the mother of Russian cities.' He left his native haunts in 1920, rather than face conscription by the Reds,

going to Switzerland where he studied engineering and drafting for three years.

"From Dresses to Cars

"From engineering he turned to designing dresses in Paris where his mother at present runs a dress salon. His father is dead. Later he became art director of Vandenplas of Brussels, leading European coach builders.

"He remained with the Belgian company five years when he sailed for America. He has been in the employ of the Hayes Body Corporation nearly two years. All his time now is devoted to the creating of artistic cars. As art-director of the Hayes concern he designed the Marmon, new Peerless and Little Austin bodies. The count also has designed a 24-passenger cabin plane by Sabca of Brussels.

"Believing that engineers rapidly are attaining perfection in the mechanical parts of the car, Count de Sakhnoffsky asserts the car buyer is paying more attention to the beautiful lines and color schemes. He pays little attention to body construction but says his part is purely artistic.

"The Prize Winner

"The Grand Prix Cord has attracted no little attention, not only in America but in France where the designer was forced to keep the windows raised and the doors locked to save the masterpiece from the curious crowds.

"While in Paris the swarm was so great he was forced four times to get new door handles. The car, striped with gold, is very long, its over-all length being 175 inches. But the sweep of its lines makes it seem even longer. The long hood overlaps the cowl seven inches'.



Hood louvres are hortzontal, narrow and long of the trap-door type. Even the door handles are set in such a way as to accentuate the sweep of the car's lines.

"There are no running boards, for the car is quite low and requires only, one step to the ground. Yet the car has a nine-inch clearance. But with its 137 1/2-inch wheelbase, its sweeping line, which seems to cling to the ground, and the 54-inch total height, Count de Sakhnoffsky's creation seems even lower than it actually is.

"In spite of the height of but four and a half feet, the interior offers 37 inches of headroom. The designer speaks of the car as the lowest in the world and also as the widest, the automobile having a 61-inch tread, said to be two inches wider than any car so far introduced.

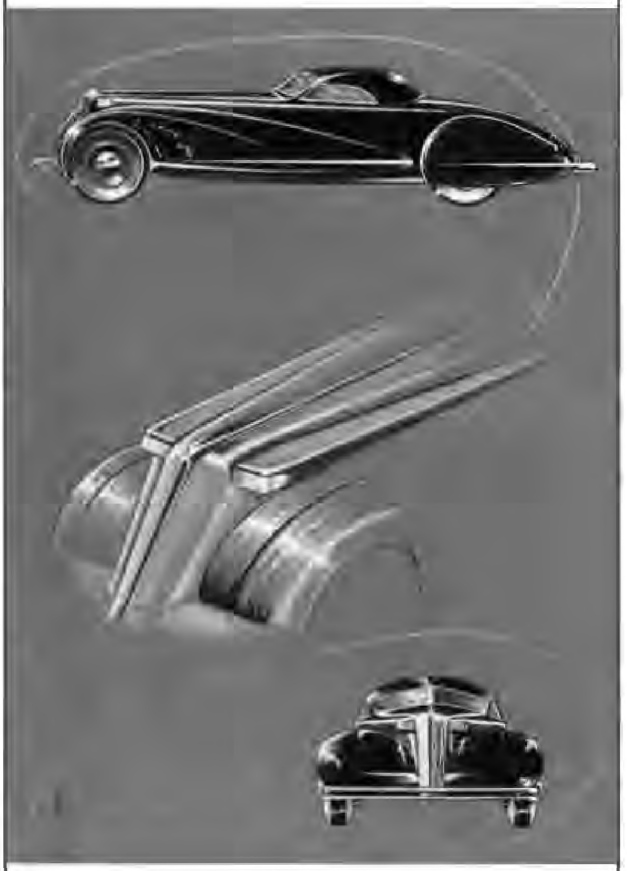
"The upholstery and carpet are of rich, soft materials, the seat trimmed with old gold braid, matching the antique bronze of the interior hardware. A radio is concealed behind the seat with the loudspeaker in the floor. The radio controls are on the dash, as is specially designed ash receiver. The door frames are solid mahogany.

"The rear window is wide and elliptical, the glass lowering to permit conversation with those in the rumble seat. The seat itself is opened by the driver from the inside. Spare tires are mounted in fender wells and the tire covers are of special design, opening with zippers so they may be removed from the tires without soiling. The covers are light tan, matching the top.

"The wheels are of the wire spoke type, but the wire is covered entirely with a convex plate which blends in color and design with the rest of the product."



THE COUNT DE SAKHNOFFSKY



Recently sold for 2.4 million and produced in miniature (1:16 scale) by Danbury Mint in the late 1980s, it's popularly known today as the Cord L-29 Hayes Coupe. The car was later owned by industrial designer Brook Stevens who as a young man traveled to Chicago to meet the Count. A little over a decade ago the car won Best in Class, People's Choice, and Co-Chairman's Trophy at 1997's Pebble Beach Concours d'Elegance.

Although the 'Hayes Coupe' never saw series production, an elegant boat-tail speedster he designed for another one of Errett Lobban Cord's automobile holdings did. Based on a simple inverted hull, de Sakhnoffsky's Auburn speedster was produced in three series, the 8-115 in 1928, 8-120 in 1929, and the 8-125 in 1930.

Other Hayes projects that de Sakhnoffsky was involved include the 1930-1933 American Austin, the 1931-32 DeVaux, the 1929-1932 Marmon, 1929-1930 Roosevelt and the 1929-1932 Peerless. He is also thought to have designed a striking 5-passenger Convertible Victoria on a Marmon Sixteen chassis for Hayes President W. H. Hoagland (who also sat on the Nordyke-Marmon board). Coach building historian Hugo Pfau believes more than one Convertible Victoria was constructed, citing a photograph showing golf-star Bobby Jones taking delivery of his Marmon Sixteen Convertible Victoria from Jack Hendricks, Jr., manager of Marmon's Manhattan factory branch.

Although Marmon owned an adjoining body plant it was leased (one account says sold for $200,000) to Murray in 1926, with the hopes that an experienced body builder could provide them with better-built bodies at a lower cost. The arrangement continued into late 1928 when Murray's financial difficulties prompted Marmon to abandon ship. The factory and related body contracts were turned over to Hayes, whose brilliant new art director (de Sakhnoffsky) may have helped them seal the deal. Apparently Hayes contract with Marmon wasn't exclusive as the Grand Rapids-based body manufacturer is known to have constructed bodies for Peerless alongside bodies for Marmon and Roosevelt in the Indianapolis facility.

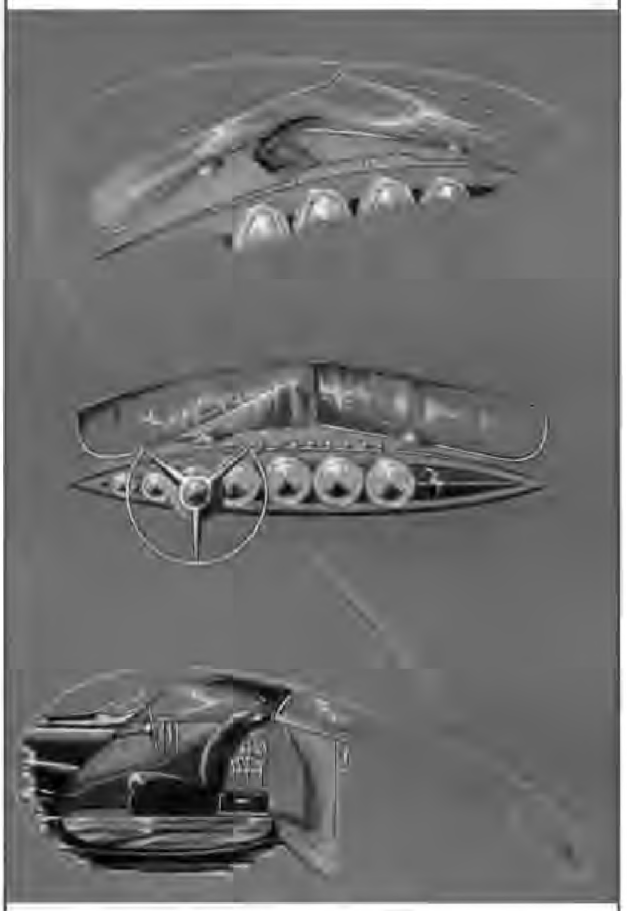
All three automobiles (1930-31 Marmon-Roosevelt Models 69, 79 and Big Eight and Peerless Standard 8, Master 8 and Custom 8) shared the same fenders, basic body dies and assembly fixtures, with slight variations being imparted by the use of secondary dies and trim. The Marmon featured larger moldings and a slightly more artistic treatment than the Peerless which imbued with a more uniform belt molding which included an odd panel above the molding and below the window.

With the onset of the Depression, manufacturers began sharing bodies to help reduce cost. In addition to the shared Marmon-Roosevelt and Peerless line, a different Hayes body shell and fender set made its appearance on the 1932 Marmon 8-125, 1932-34 Reo Flying Cloud 6S and 1933-34 Franklin Olympic.

Automobile customers rarely compared the actual bodies, and addressed their attention to a vehicle's front end, which could be easily disguised using a different grill or front fenders. General Motors started doing it at the same time, and the practice continues today.

The following synopsis of de Sakhnoffsky presentation at the December 10, 1928 S.A.E conference appeared in the January 1929 issue of the SAE Journal:

> "How Europeans View Our Cars
>
> "Friendly and constructive criticism of American car design was made by the last speaker, Alexis de Sakhnoffsky, who has assumed direction of the newly created art department of the Haynes Body Corp. Being primarily an artist, he is concerned with creating new designs and does not take the trouble to see whether an idea is readily adaptable for production. For this reason, and because it is important to have the body and chassis designs blend into a harmonious ensemble, he believes it is desirable to have chassis designers and production engineers work in very close cooperation with the body designer. An advanced idea which the speaker advocated some time ago in Paris is that, in developing a new car design, the working out of the whole external and internal outline should be placed in the hands of "mechanical" artists, without interference by body engineers, so that every part of the car and its mechanism shall be artistic. Only when the general lines have been fixed should the body and mechanical engineers go into action to work out the mechanical details so that they fit into the visualized chassis and body.
>
> "Large-scale production body designers, thinks Mr. Sakhnoffsky, should study the trends in custom-body building and follow them more closely in production. Although the present trend is to lengthen the hood and cowl as much as possible and to emphasize streamlining, almost all car builders in America nickel-plate the cowl bead and so break up the longitudinal effect by a bright transverse and vertical line.
>
> "The Roosevelt was a handsome automobile, viewed from any vantage point, particularly in the optional side-mount configuration. It was the credible work of Count Alexis de Sakhnoffsky, styling consultant to Hayes Body and Marmon, who gave it an athletic look. Reportedly he proposed, and promoted unsuccessfully, the placement of the cameo portrait on the radiator core, pendant to a necklace from the shell."



Hayes quickly set about building up their new star, naming its new 'Alsac' line of bodies (Al-Sak for Alexis Sakhnoffsky) in his honor. The Hayes-Alsac line was introduced in a series of advertisements that appeared in the 1929-early 1930 automobile trades and featured curved bottom sills and through reveals (a window reveal which ignored the inter-window - aka B & C pillars) as seen on 1930-1932 Marmon and Peerless automobiles.



A Hayes advertisement included in the January 18, 1930 issue of Michigan Manufacturer and Financial Record showed a line drawing of the Marmon 8-79 noting that:

> "Already, such discerning manufacturers as Marmon and Peerless have adopted these Hayes-Alsic creations. Already, custom designers have recognized in this sound design a trend that bids fair to win widespread popularity. Already, still other manufacturers have sensed the sales advantages this design makes possible. To an additional few progressive automobile manufacturers the creative talent of Hayes is still available. To those manufacturers and their engineers, consultation with Hayes designers and exhaustive investigation of
>
> Hayes Facilities should prove profitable."



Although de Sakhnoffsky doesn't mention her in his Classic Car articles, it is assumed that Countess Madeline (Parlongue) de Sakhnoffsky accompanied him when he first moved to the United States. She was most certainly here at the time of the 1930 US Census which lists the couple as residents of Grand Rapids, Michigan. In a 1933 interview he mentions her briefly, explaining that while in Belgium he met a girl who during the war had risked her life for her country in the intelligence service. She had a hatful of citations for her bravery – and also she had a pretty face and that indefinite something the stylist loved – "chic".

The April 16, 1931 issue of the Sheboygan Press included a picture of the new DeVeaux automobile which was accompanied by the following caption:

> "Outstanding exterior characteristics of the new DeVaux are the distinctive V-type radiator and low, roomy body designed by Count Alexis de Sakhnoffsky, European artist and master of coachcraft, winner of last year's Monte Carlo competition. A wide tread of 58 inches permits roomier passenger compartments in the body."



The May 31, 1931 Oakland Tribune included the following article which states that

the de Sakhnoffsky-designed coachwork would be an integral part of the advertising scheme for the DeVaux:

"Body Builders Plan Campaign of Advertising

"GRAND RAPIDS, Mich., May — W.W. Hoagland. president and general manager of the Hayes Body Corporation, today announced the appointment of James Houlihan, Inc., as advertising counsel of his organization. He also informed members of the executive staff that James Houlihan, who will personally supervise the account, would, in the future, be a member of the executive council as well as serving as advertising and merchandising counsel.

"No announcement was made, by Hoagland concerning the plan of campaign that had been presented and approved. It was said, however, that the copy theme was a tie-in with the quality construction of Hayes bodies and the appreciation of motorists for artistry of design. It is claimed that Count Alexis de Sakhnoffsky, chief designer of the Hayes Body Corporation, and the man who is responsible for the body lines of the De Vaux 6-75, will be featured in much of the national advertising that is placed by the company.

"As advertising counsel to De Vaux-Hall Motors Corporation, the Houlihan organization has played an important part in the creation and introduction of the De Vaux car. The introductory campaign was created and placed by Houlihan—the heavy advertising schedule including leading national weeklies and more than 3000 newspapers being placed from James Houlihan's offices."

He was also mentioned in press releases sent out by DeVaux-Hall, one of which was published verbatim in the June 7, 1931 Luddington (MI) News:

"Three Leaders Bring Out De Vaux Auto

"Norman DeVaux, the manufacturer; Col. Elbert J. Hall, the engineer; and Count Alexis de Sakhnoffsky, the artist—each a recognized leader in his field of endeavor, are the men who are responsible for the DeVaux automobile, product of DeVaux-Hall Motors corporation of Grand Rapids. Powered by the famous six-port, six-cylinder Hall motor, a creation of the internationally recognized authority on internal Combustion engines who won world-wide renown as co-designer of the Liberty motor, the DeVaux out-performs other cars in its price class.

"Because of its flexibility and the ease with which it is handled by women in traffic and on the highway, the DeVaux has won the approval of feminine motorists within a remarkably short time.

"In designing the body, Count de Sakhnoffsky has achieved the chic effect that is desired and appreciated by women everywhere. When Sakhnoffsky created the body lines for the DeVaux, he asked that his designs be executed by Hayes Body corporation, craftsmen of proved ability."

Although DeVaux advertisements stated that deSakhnoffsky had designed the cars coachwork, in reality the bodies he originally designed for the new car weren't actually used. Instead, leftover Hayes-built Durant bodies were supplied to DeVaux with deSakhnoffsky-designed fenders, hood and grill to update them.

The DeVaux was built in a leased portion of Hayes huge Grand Rapids plant, and its bodies transported across a second floor bridge that ran over the street that separated the two buildings. DeVaux's successor, Continental, continued to utilize various leftover Hayes-built bodies into late 1932.

De Sakhnoffsky left Hayes as soon as his two year contract was up and started taking on various free-lance assignments, one of his first projects being the design of a 15' metal runabout for the Mullins Mfg. Co. of Salem Ohio. The firm is best known today as the manufacturer of the diminutive 'Red Cap' travel trailer, but during the early thirties they were producing metal fishing boats under the Sea Eagle trade name. The March 12, 1931 issue of the Sheboygan Press included a description of their new de Sakhnoffsky-designed craft:

"New Model Of Motor Boat Is Displayed Here

"William F Schmitt and Son, 711-13 Center avenue, have taken over the agency in the Sheboygan territory of motor boat products of the Mullins Manufacturing corporation of Salem, Ohio. The Sea Eagle, which is featured in the line to be handled by the local representative, is being displayed in a private 'boat show' in the Hensel building, southwest corner of N. Seventh street and Center.

"The boat represents a beautiful piece of workmanship. Styled by



Count Alex de Sakhnoffsky, five times winner of the Monte Carlo Grand Prix, the craft has a hull of steel, a 4.0 horse power Lycoming motor having a speed ability of over thirty miles an hour, and a fluted bottom feature that makes it easy to manipulate It has a fine quality of finish, equipment and instruments, and two upholstered seats having a capacity of five Three may be seated in the cockpit and two in the rear."

The Count and Countess were lucky to escape with their lives following a late May 1931 boating mishap. The May 28, 1931 Woodland Daily Democrat (California), reported on the heroic efforts of their local son:

"COAST BOY SAVES COUPLE

"SAN FRANCISCO — Richard P. Hurst, son of a San Francisco family, is a candidate for a Carnegie medal, following his rescue of Count and Countess Alexis de Sakhnoffsky. Hurst and the Sakhnoffskys were cruising about Lake Higgins, Michigan, when their speedboat overturned and sunk a mile from shore. Hurst dived to the bottom, disengaged the motor and permitted the craft to rise to the surface. Then he discovered the Countess, apparently sinking for the last time. He dragged her to the overturned craft, and then helped the Count to clamber aboard. Hurst, former student at Hitchcock and Palo Alto military academies, is the son of F. H. and Mrs. Hurst, of 1435 Bay street. Six months ago he eloped with Miss Helen Houlihan, University of California co-ed."

The August 2, 1931 New York Times Motors and Motor Men column mentioned Auburn's hiring of de Sakhnoffsky as an outside consultant:

"Count Alexis de Sakhnoffsky has been appointed counsel to the body design staff of the Auburn Automobile Company, according to Herbert Snow, vice-president in charge of engineering. For five years Count Sakhnoffsky was art director of the Van Den Plas Company, coach builders of Brussels, and during that time won five consecutive Grand Prix awards at Monte Carlo Elegance contests. He also won the Grand Prix at Bournemouth, England, for automobile body designs, and a special body designed by him for the Cord front drive car won the Grand Prix at Paris, Monte Carlo and Beaulieu in 1930."

According to Griffith Borgeson, the well-known Cord historian, no vehicles resulted from the relationship:

"It should be noted in passing that, in August of '31, vice president in charge of engineering Herb Snow announced the addition of stylist Alexis de Sakhnoffsky as counsel to Auburn's body design staff. This no doubt was related to Sakhnoffsky's design of a striking coupe body for an L-29 chassis which he did for an independent body builder. We have been unable to identify any specific work done by him on Auburn's direct behalf."

Although no work was produced, de Sakhnoffsky's short tenure at Auburn provided him with one big benefit, Auburn successfully petitioned the Immigration Department to convert his status to one of a resident alien, which allowed him to stay in the country indefinitely. His change in status allowed him to pursue work as an independent stylist and during the next decade his freelance assignments made him a household name. Later in his career Sakhnoffsky worked with Auburn for a second time but the project was limited to illustrations for a 1935 Auburn ad campaign.

At about the same time (mid-1931) William Crapo Durant attempted to try and recoup some of his stock market losses by building a small European –style car in an unused Lansing, Michigan factory. He decided upon the French-built Mathis and invited its manufacturer, Emile Mathis, to Detroit to see if a deal could be struck. The multilingual de Sakhnoffsky was hired to arrange a series of luncheons between the two men and to inject some humor into the discussions to help alleviate the language barrier. The meetings were memorable to de Sakhnoffsky, who fondly recalled them in his Classic Car articles:

"Monsieur Mathis was a highly opinionated individual, who came to America with the idea of -showing us a thing or two, and his feelings were very easily ruffled. He felt that his brain-child, an atrocious little vehicle with an over-sized stylized flame for the radiator cap ornament, had to be copied without any alteration. At the same time, smooth, soft-spoken veteran Durant knew that the car would not be acceptable here, even though the famous jeweler Cartier was responsible for the flame mascot. The situation came to an impasse, and I was retained as a combination interpreter-styling-moderator.

"I remember particularly one incident during a lunch at the old Olds







hotel. After a long session which resulted in a decision to build several samples of the US version of the Mathis car, he could hardly control his irritation, 'You Americans take such a long time to make a decision,' he cried. 'We do not work that way in France. We are straight shooters, we make one model and hit the goal. Viola!'

"I translated verbatim. The Americans did not like the remark, shook their heads and sharply questioned the French methods.

"Mathis realized that he may have gone a little too far and decided to temper his outburst with a little humor. 'All right,' he told me. 'Ask them, if they can shoot so straight why do they use rubber pads around their spittoons?'"

Needless to say, the meetings did not result in the building of an American Mathis. However, Emile Mathis' journey to Detroit laid the groundwork for a successful Continental joint venture with the Ford Motor Company. The firms joined forced in 1934 to produce the Matford, the Ford-engined successor to the Mathis, which was constructed in Mathis' Strasbourg factory from 1934-1940.

In January 1932, a little over three years to the day of his initial meeting with Packard Motor Co.'s Alvan Macauley, de Sakhnoffsky was hired by Alvan's son Edward as a styling consultant to Packard's styling department. The 3-month contract stipulated that de Sakhnoffsky would devote 2 days a week to Packard projects, at a salary of $800 per month. His role was to introduce newness to Packard styling, and to oversee the seamless integration of his own designs with that of the departing Ray Dietrich, who had recently moved on to Chrysler.

The result was de Sakhnoffsky's famous false hood, which was first seen on the 12-cylinder Packard 1108 Sport Phaeton introduced at the 1933 Century of Progress exhibition in Chicago. Additional de Sakhnoffsky touches include the slanted 'A'-pillar and the transfer of the spare tire from the fender-well to the rear of the car which won the 1933 best-in-show award at the Chicago Fair.

De Sakhnoffsky was not the only person working on a false or long hood treatment at the time, and historically the 1932 Chrysler Imperial was the first American production car to be fitted with the attractive feature. That car was the work of Le Baron's Ralph Roberts who, by his own admission, had 'borrowed' it from a design he saw at the 1931 Paris Salon.

During his short stint at Packard de Sakhnoffsky designed the very un-Packard like coachwork that graced Packard's secret (R&V) front-wheel-drive 12-cylinder prototype of 1932.

De Sakhnoffsky worked as a styling consultant for Studebaker at about the same time, although what projects he contributed to – if any – are currently unknown.

He also worked for Chrysler, helping to revamp the firm's exhibits at the 1934 Century of Progress in Chicago. Although early orders for the firm's new line of

Airflow automobiles which debuted at the 1933 national auto shows, were strong, within a few months they had trickled to next to nothing and Chrysler pulled out all the stops in an effort to revive interest in the car.

Much of the interior of the Holabird and Root-designed structure were restyled by de Sakhnoffsky and Barney Oldfield and his 'Hell-Drivers' were hired to drive various Chryslers around an adjacent quarter-mile banked oval, the end of each show highlighted by barrel roll though a sandpit to demonstrate the durability of the firm's all-steel bodies.

Automotive Industries reported that:

"Each niche of the Chrysler fair building, designed by Alexis de Sakhnoffsky, was given up to major demonstrations of Chrysler car features from an engineering design view."

De Sakhnoffsky claimed to have been wiped out in the panic of 1933, but reports his income had returned to five-figures by the middle of 1934. A mid-summer 1933 visit to the West Coast was covered in the August 7, 1933 issue of the Oakland Tribune:

"STYLIST

"Count Alexis de Sakhnoffsky is one member of the Russian nobility who finds the revolution did him good. He turns his ideas of beauty into cash by designing styles for automobiles, airplanes, refrigerators, motorboats and women's gowns.

"RUSS COUNT IS STYLE EXPERT

"Count Alexis de Sakhnoffsky, whose father was a privy councilor to the Czar of Russia, and who fled his native land when a youth to become an 'engineering stylist' whose ideas of beauty find expressions





in automobiles, refrigerators, motor boats, airplanes and women's clothes, thinks the Russian Revolution did him a lot of good.

"And he thinks the upheaval also was helpful to other of his class who fled from Russia the last of the Soviet.

"'It was the cry of Communism that the nobles were useless creatures wasting the wealth accumulated by the toilers.' Observed Count de Sakhnoffsky during a visit to Oakland today. 'But practically all the Russian refugees have carved out niches for themselves in commercial fields outside of Russia. They have proved their own worth.'

"MONEY VS. TITLES

"The Count, who makes no use of his title unless Americans insist, thinks it a bit amusing that so many wealthy Americans women should be willing to trade money for 'noble' husbands. Take, for instance, the Princes M'divani; Serge, Alexis, and David, who have been marrying and divorcing American heiresses, movie stars and divas for some years.

"'In their native Georgia anybody who owns a thousand sheep can be a prince,' commented Count de Sakhnoffsky. 'When Georgia was annexed to Russia, the people of the little country who were helpful to the Czar were made princes and became attached to the court.

They were looked down upon somewhat, however, because of their ignorant and half-savage customs.'

"'As regards the three M'divani brothers America hears so much about their father became a prince after they were born – and their name, translated from the original tongue means secretary.'

"ESCAPED IN 1920

"The Count, who prefers to known as Alex, escaped from Russia in 1920, when he was 17, and made his way to Switzerland, where he studied engineering. Running out of money he went to Paris and in desperation began sketching gowns, and attempting to sell sketches to couturiers.

"'But a style designer can't get anywhere in Paris unless he can also cut and fit dresses,' said the Count. 'So I could get only 17 or 20 francs for a sketch, and even then didn't make a sale very often. So I turned to automobile designing.'

"Then he went to Belgium and met a girl who during the war had risked her life for her country in the intelligence service. She had a hatful of citations for her bravery – and also she had a pretty face and that indefinite something the stylist loves – 'chic'. So he married her – and even yet, after considerable years of matrimony, he designs her dresses and believes she does them credit.

"AUTO DESIGNS WIN

"Nowadays Count Alexis de Sakhnoffsky designs bodies and ornaments for some of America's finest automobiles. His automobile designs have five times in seven years won the international competition for elegance at Monte Carlo. He designs motorboat interiors, the 'outsides' of refrigerators, airplane interiors – and, for a side-line, women's gowns. His next job, he expects will be the designs of a streamline car for the new type of speed train now being planned by various railroads."



In the summer of 1933 de Sakhnoffsky had the good fortune of joining the staff of a new upscale 'Quarterly Magazine for Men', called Esquire. The well-funded Hearst publication appeared on the news-stands in October of 1933 and included a number of technical illustrations by de Sakhnoffsky who was eventually given a permanent position as its technical illustrator. The magazine's debut proved so popular, that its January 1934 issue marked its debut as a monthly. To make sure everyone was aware of that fact the following press release was published in Hearst's newspapers during the first week of 1934:

"MAGAZINE TO BE ISSUED MONTHLY

"With the exception of Douglas Fairbanks, Jr., Esquire's most widely known and violently discussed contributor, and one or two others, the array of artists and writers who marked the debut of Esquire, the magazine for men, has returned in toto for the second issue, which marks the debut of the magazine as a monthly publication.

"Fairbanks was to do an expose on Hollywood's male stars, but missed

the mail boat from London with his manuscript, while others who attended the inception of ESQUIRE but will not be found in the

current issue, have been replaced by such luminaries as Paul Morand, Andre Maurois, Emil Ludwig, Westbrook Pegler, Jack Dempsey and others.

"Esquire, incidentally, has been enlarged to 160 pages, a third more, than were contained in the first issue, and 40 of these are in full color. Ernest Hemingway again is well up in the list, this time with a Spanish letter that has to do with bullfights, stranded American writers and the country in general. Other writers of "non-fiction" '(for the contents may best be summarized in departments) are Paul Morand, who prepares the world for the coming of the cocktail. Ex-President of France, Alexander Millerand and Owen Johnson, who very nearly come to blows on 'Two Sides of France.'

"Frederick Van Ryn, who collaborated with Grand Duke Alexander on his much discussed memoirs that created enough interest to make a sequel necessary, writes about America and its congressmen. Fred C. Kelly, Edward M. Harrows, Louis Joseph Vance, Louis Golding and Pitts Sanborn, among others, write of subjects ranging from bridge and exclusive clubs to London, music and real estate.

"Fiction is represented by Thomas Burke, Andre Maurois, Morley Callaghan. Pierre Mills and others.

"Regular features include Gilbert, Seldes, who writes of radio; Burton Bascoe, of books; John V. A. Weaver of the stage; Stuart Rose on etiquette, and Count Alexis de Sakhnoffsky on the Illusion of Speed.

"George Ade, Montague Glass, Irwin S. Cobb, Geoffrey Kerr, Robert Buckner and Dwight Fiske make up the humor category with respectively, a one-act play, a discussion of marriage, a tale of fishing, a portrait of a butler, honor among the French, and Fiske of course with his riotous rendition of 'Mrs. Pettibone.'

"Under the heading, 'Personalities' come Emil Ludwig with a sketch of Charlie Chaplin as the first of a series to include Hitler, Stalin and the Prince of Wales. John Dos Passos tells the story of 'Speedy' Taylor - high mogul of production. Editor Arnold Gingrich, whose 'Poor Man's Night Club,' a treatise on the 'Walkathon' in the first issue, aroused considerable comment, repeats with the 'Bedtime Story Teller'.

"Westbrook Pegler, Jack Dempsey and Bobby Jones head the sports department list. Joseph Auslander and Audrey Wurdemann remain the only two writers of verse. Auslander with 'Night Court,' morbid sequel to his 'Down at the Morgue'; Miss Wurdemann with 'The Court of Anger,' second of the seven deadly sins. Incidentally, Esquire's poetry department has merged since the first issue, Miss Wurdemann, who hails from Seattle, and Mr. Auslander, who writes from Manhattan, having been married during the past month.

"Cartoons in color by John Croth, E. Simms Campbell, Wm. Steig. Howard Baer and D. McKay make Esquire colorful."

January 1934 also marked the debut of the 1934 Nash, whose design was a joint project of de Sakhnoffsky and Budd, its production body supplier. His 'Speedstream Styling' extended from the front grill to the spats covering the real wheels, about which MoTor magazine commented:

"Shields for the rear wheels, optional at small extra cost, constitute an innovation which should become popular."

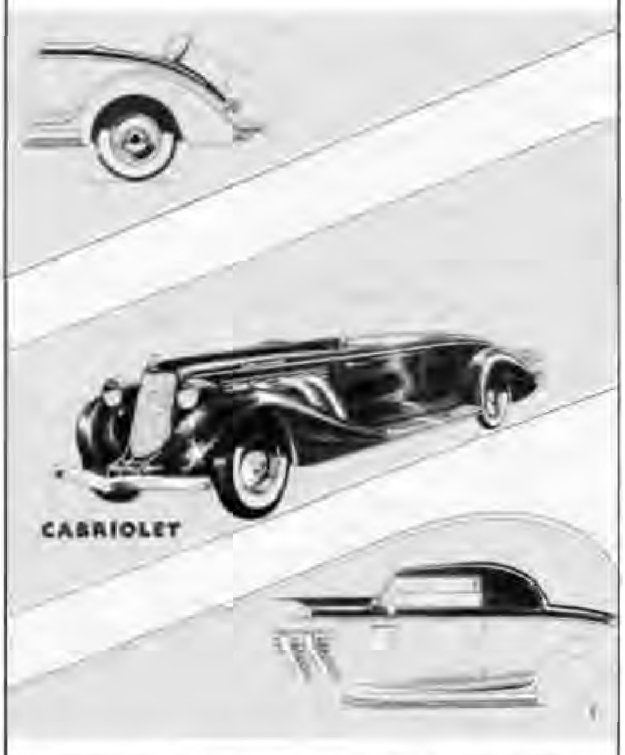
It didn't, but the car was generally well-received, as evidenced by the February 6, 1934 issue of the Wisconsin State Journal:

"Streamlining Seen Even in Dignified Car

"Nash Designer Adds Style to Staid Cars

"Count Alexis do Sakhnoffsky, Russian nobleman and internationally prominent designer of things mechanical from fountain pens and radios to the new 1934 Nash models, has in the February issue of Esquire presented to the automobile public eye a modern and advanced conception of stream lining and illusion of speed applied to types which for years past, have been anonymous with cumbersome dignity and slow speed.

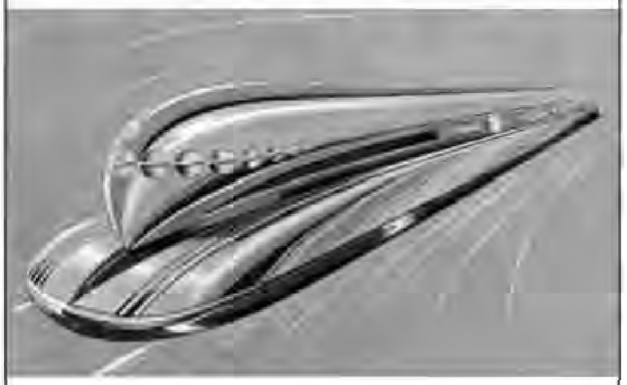
"A type of vehicle always associated with slow motion, a dowager occupant and an old, old driver, is the chauffeur driven town car', writes Sakhnoffsky. 'Not the misnamed close coupled sedan called













town car by some sales manager ignoring the traditional names of bodies, but the good old square two-passenger car with no roof over the driver's head.'

"Tools In Running Board

"Almost extinct in the U.S.A. where it is seldom encountered even in the largest cities, it is still considered a smart vehicle in Europe, and every year quite a few of them are shown at the Paris Salon. And it is entirely erroneous to consider it solely a dowager car, because a lot of the young continental people use them as part of their line of cars. Our problem will be in incorporating the latest streamline features into this slightly antiquated model.'

"The details which 'make' the design include new funnel type louvers in the hood, a racing type compartment with a V windshield and both are out for the elbow. A new type running board which was originated by H.M. Coachbuilders Barker and Co. and having an airfoil surface completes the streamline effect. The practical nature of this running board is that it brings out a side door hinged at the bottom, giving access to a spacious tool compartment.'

"Victoria Goes Modern

"'The courtesy light is sunk into the top portion of the rear running board and is illuminated when the door is open. Finally an opera light with the owners own color combination is streamlined into the front partition. Its individual color will help to locate your car in the long stream of automobiles at the Opera entrance.'

"'Another type of body apparently derived from one more old timer is fast becoming the most fashionable type of vehicle on the continent, but as yet is practically unknown here. The Victoria top which makes it so distinctive is a modernized version of a collapsible top widely used in the horse-drawn carriage days. When folded it is stowed away flush with the sides into a compartment back of the rear seats. The advantage to shit type of body is that an extension can be

quickly fastened to the front of the top, joining it to the windshield. By winding up the door windows you obtain a regular five-passenger Victoria.'"

In an interview with stylist/historian Dave G. Holls, industrial designer (and one-time Nash stylist) Don Mortrude provided insight into the problems de Sakhnoffsky presented to Nash's body engineer, Nils Erik Wahlberg:

> "Alex Sakhnoffsky came in and tried to woo Wahlberg. Sakhnoffsky was in there making drawings for Nash long before we came into the picture. He made all kinds of fancy drawings right there in front of Wahlberg and Wahlberg's eyes were bugging. Alex was just giving him the old Sakhnoffsky show. And then when Nash tried to build his stuff from just perspective illustrations—pencil sketches on black paper—why they had one helluva time trying to transpose those designs into reality."

Although Wahlberg and company where happy so see de Sakhnoffsky leave, the designs he created provided some much-needed traffic into Nash's showrooms, as well as an occasional mention in the national press as evidenced by the following item that was included in the April 29, 1934 issue of the Wisconsin State Journal:

> "Nash Designer Sees Trend
>
> "Alexis de Sakhnoffsky, Russian royalist and designer of the new 1934 Nash, gives, in the May issue of Esquire magazine, an insight into just what the trend in automobile streamlining tends to be in the very near future.
>
> "Appealing directly to the modern Nomad, Sakhnoffsky pictures his conception of a highway cruiser formed by linking together a medium powered coupe and a palatial trailer. The vehicle combines the luxury of Pullman comfort but with total disregard for time-tables, and is large enough to accommodate a dozen people comfortably. Book-shelves, leather trimmed walls, serving as a protection from occasional bumps, radio, bright chrome window mouldings, a long rear light, and a large modern clock, are the useful and decorative details.
>
> "An optional convenience is a complete bar which occupies the front end of the trailer and boasts of flat, square bottles fitting snugly into labeled compartments, a row of square decanters, and double beer taps.
>
> Parabolic fenders coupled with rear wheel shields serve to unify car

and trailer, an effect that is emphasized by the V-windshields and matching color treatment."

The Vollrath Co., a Sheboygan, Wisconsin-based cookware manufacturer, was another client of de Sakhnoffsky's at the time, his name being included in the firm's display advertisements as follows:

> "The striking, modern, streamline beauty of "Kook King" Ware is the achievement of Count Alexis de Sakhnoffsky, a designer of international fame. Flavor Seal Rim on pots, pans and sauce pots retain the valuable food vitamins. Hollowsteel lifters on enameled covers, side grips on pots and pans, handles on sauce pans are shaped to fit the hand, and gas-welded —cannot come loose or burn.
>
> No grooves or crevices to catch water or grease. Many other distinctive features, and the famous Vollrath Quality guaranteed."

An article in the March 30, 1935 Twin Falls Daily News mentions his work with Vollrath:

> "Pots 'N' Pans Go Streamline Under Count's Direction
>
> "Count Alexis de Sakhnoffsky, famed engineering stylist, who turned away from a successful career in designing fashionable gowns to bring his ideas of streamline design to other fields, points to the kitchen as a place where women should receive the benefits of modern design.
>
> "Count Sakhnoffsky, whose illustrations in Esquire magazine have gained wide recognition for the streamline design he fosters, has applied his ideas of style with notable success to such varied products as suspenders, automobiles, airplanes, women's dresses and foundation garments. It is his favorite contention that pots and pans should have the same sweeping beauty of design and illusion of speed that a woman appreciates in her automobile. To this end he already has designed an electric iron which looks forever as if it were about to take off on a speed night about the room. He also has drawn up plans for teakettles and other kitchen ware which are as handsome and practical as they are radical. Count Sakhnoffsky points out that the same elements of beauty and harmony of line which a woman instinctively seeks in her gowns, are just as important in her refrigerator and can contribute as much to her sub-conscious comfort."

Hearst had de Sakhnoffsky contribute items for its newspaper chain, an example - which was syndicated by Hearst in July of 1934 - follows:

> "Next: Streamlined Humans
>
> "By Madelin Blitzstein, Everyweek Magazine (a fictitious Hearst periodical)
>
> "Since the Great God of our modern era is speed and ever greater speed, the result on every hand is what we call streamlining. Look at our most rapid automobiles, our swiftest trains, our most mercurial aeroplanes, our fleetest motorboats. All the very newest models suggest speed with ever-increasing emphasis, and succeed in giving the illusion of velocity even when they are standing still. But when we face ourselves in the mirror or look at each other, what do we find?
>
> "The same old-fashioned body, head and limbs, the same ears that stick out like handles on a sugar bowl, the same protruding; nose that offers severe wind resistance, hair, that occurs in the wrong places and interferes with the best principles of design, coloring that is often diametrically opposed to the fundamentals of artistic ornament.
>
> "And now an internationally famous engineering stylist steps forward with a twinkle in his eye to present a plan for bringing the human body up-to-date on the streamline principles which he has applied with phenomenal success to a host of inanimate objects. Look as if you, too, are going places and doing things in a speedy, 1934 way - that is the advice of tall, slender, Slavic Count Alexis de Sakhnoffsky.
>
> "Why, he asks, shouldn't men and women have their cars clipped to a torpedo raciness, get their trunks wind-curved, be equipped with a set of toe-less, graceful feet and possess a filtering device which will give them pure rather than germ-laden air?
>
> "Not only has the count, who is to become an American citizen in a year and a half, and prefers to be called just plain Mister or, better yet, Alex, been thinking about what streamlined humans should look like. He has gone even further. He has put to paper his talented pen





[illegible] He has gone even further. He has put to paper his talented pen, from which have come designs for streamlined radios and refrigerators, and drawn concrete examples of the ideal form toward which he feels genuine moderns should be striving.

"Count Sakhnoffsky, though only 32, has already had an amazingly crowded and active career since his boyhood in Kiev, in southern Russia. When the war broke out, the count was too young to fight, but in 1920 he fought with the White Russian Army against the Bolsheviks.

"That same year he fled, with his mother and sisters, to Marseilles, and a little later he went to the Engineering School of the University of Lausanne, in Switzerland. It was there that the count was first inspired with the streamline idea. After three years of school he went to Paris, and before long he was working at the Vanden Plas auto plant in Brussels.

"Soon enough the young engineer's talent brought him the admiration of his superiors; he was asked to write for French and American trade magazines on the future shapes which automobiles would take; he made a mottled aluminum sports car for big-game hunting by order of the Prince de Ligne; and he advanced to the post of art director of the firm in a very short time.

"In that position he made designs for Rolls-Royce, Minerva, Hispano-Suiza and Bentley cars. In 1928 he came to the United States, and in 1930 an automobile of his design, the Cord, took first place at the same Monte Carlo competition.

"Since then the count has been hopping from place to place and object to object, putting his inimitable streamline touch on frying pans, tea pots, motorboats, aeroplanes, haberdashery, cigar lighters, jewelry and ice-boxes. But he thinks the most fascinating idea upon which he spends much thought is the possibility of streamlining human beings.

"'Perhaps people, will call me crazy,' said the count, 'but they will have to admit that I have plenty of imagination.'

"'Everyone will agree with me that the faster, accelerated tempo in which we work and play, eat and sleep, travel and fly today, needs and requires snappier reactions and simpler shapes.'

"'In the midst of all this advance, man remains the same as he always was. He is lamentably old-fashioned and I think it is time he were changed. Don't think for a minute that I advocate the robots visualized by cubists. Far from it. Nor do I hanker for anything bizarre or freakish.'

"'But I do think that a little foolproof functioning would go a long way. When a mechanic tears a motor apart, and sees what's inside, he often says to himself: 'I would not have put it together that way. I would have put the valves further apart and the spark plugs in a different place.'

"'When a surgeon opens a body, doesn't he often think to himself: "Some support should have been put under this floating kidney. Why was this appendix ever included?" That is the attitude with which I approach the old-fashioned, human body.'

"'I think it would be fine if we could make the air we breathe pass through some filtering apparatus before it reaches our lungs. Everyone knows that an automobile motor is fed with gas, oil, water and air scientifically purified.'

"'And yet we breathe microbes, pollens and other irritating and harmful substances. Something should be done about this.'

"'But health is not the only angle. If you think of the enormous number of people who patronize plastic surgeons and the depilatory industry, you will easily see how far from perfect we think we are. Why, people first realized this imperfection of the human body when they invented clothes.'

"'And now I say fearlessly that we are not 'up-to-date models. We need redesigning.'

"'Look at the feet. Toes . . . ghastly! I should lop off those abominations and streamline the feet so that there would be no left and right and shoes would be interchangeable.'





"Is there anything more ugly than an ear? Why, they tape back the ears of Hollywood Adonises when they are engaged in the business of emoting. Ears should look more like racing car fenders if they are to add beauty and design to the human body.'

"Our cumbersome body is an anachronism. We must trim it; push it in here and pull it out there until the whole has the appearance of being caressed into shape by a gentle breeze. The nose as well as the ears must be brought into the proper line, to look right.'

"Then there is the matter of decoration. Coloring is often used effectively on bodies today, but. There are insufficient highlights. To produce good highlights, hair can be used decoratively. At present, hair is used without much method. It should be used only as ac cents like lipstick instead of profusely as it is now used on the human body.'

"I favor the organization of a great committee or world-wide conference, to be located in the United States, the most advanced-country in the world today. To this conference, each country should send two delegates, one a distinguished surgeon, the other a famous artist.'

"The chairman of the conference will say to the delegates: Let your imagination run loose. Suppose there are no barriers to the execution of your ideal. Don't drift too far. Start from the existing model which we urge you to improve.'

"IMMEDIATELY suggestions will pour in. The committee will then have the job of picking out the best of all, combining them into a perfect human being, building it in tour dimensions properly described so as to avoid misinterpretations, copyrighting it for use on the Planet Earth only, other planets to pay royalty if wanted, and conveying it in a specially-built apparatus to the special heaven where man was designed so mysteriously, centuries ago.'

"I know that my ideas on beauty and design are not the ultimate. But seriously I want to start the ball rolling in the interests of humanity, for I do feel that the old-fashioned human body can be made up-to-date by application of the principles of streamlining.'

"Count Sakhnoffsky believes that streamlining is not just a fashion nor a short-lived decorative scheme but something that, represents the requirements of the age we live in. He calls himself an engineering stylist for he believes that title is the modern equivalent of industrial designer.

"In former days color was necessary for design, but today we redesign the object itself by developing new shapes,' the count points out, in support of his thesis."



It is estimated that de Sakhnoffsky divorced his first wife Madeleine, sometime during late 1934, the October 5, 1934 New York Times reporting on a trip to the Continent by the Count and Countess:

"Ocean Travelers

"The North German Lloyd liner Europa will sail tonight for Channel ports and Bremen. Among her passengers will be: ... Mr. & Mrs. Alexis de Sakhnoffsky ..."

As to which 'Countess' he was sailing with – Number 1 or number 2 - is a matter of conjecture, his marriage to number 2, the former Phoebe Ethleene Frasier, is reported to have taken place in New York during 1935 after a "fifteen-month romance". Perhaps he was returning number 1 (Madeleine) to Europe after which he would pick up number 2 when he arrived back in New York. The November 25, 1934 issue of the Wisconsin State Journal claims he was still in Europe studying:

"Count Alexis de Sakhnoffsky, who is 'technical fashion editor' of Esquire and is now touring Europe to study new developments in stream line, offers some novel suggestions in predicting the streamlined car you may expect for Christmas – 1935.

"A narrow radiator effect,' Sakhnoffsky writes, 'is achieved by running the decorative chrome strips in two different directions, the vertical strips making the radiator look much narrower than it actually is.'

"The fenders are of a parabolic shape, streamlined into the side of the body. Strips of Chromium are used to give added protection, as well as to enhance the decorative value, of this expensive sheet metal effect.'"

De Sakhnoffsky's visit to the 1935 New York Automobile show was mentioned in

the January 8, 1935 New York Times:

> "PRODUCTION GAIN SEEN FOR AUTOS; Show Official Says Revived Public Interest Indicates Better Year Than 1934.
>
> "The first full day at the automobile show yesterday brought capacity crowds to Grand Central Palace to view the 200 or more models of new cars displayed on three floors of the building. Before the doors opened at 10:30 A.M., more than 400 persons waited in two long lines at the Lexington Avenue entrance...
>
> "It was Artist's Day yesterday and a number of painters, illustrators and others in the profession visited the exposition. Among those listed by the show committee were Wallace Morgan, president of the Society of Illustrators, a member of the new Municipal Art Committee created by Mayor LaGuardia; Dean Cornwell, Bradshaw Crandell, C.D. Williams, Russell Patterson, Helen Dryden, Walter Dorwin Teague, Lynn Bogue Hunt, Peter Helck, McClelland Barclay, Ray Greenleaf, Count Alexis de Sakhnoffsky, Denys Wortman, Clayton Knight, Frank Godwin, Lejaren a Hiller, Ethel Plummer, Arthur William Brown, John La Gatta, Willard Fairchild and Ernest Lynn Stone."

Between 1929 and 1934 De Sakhnoffsky gave his address as Grand Rapids, which was followed by a 5-year residence in Philadelphia, the 1940 US Census providing a 106 N. State St., Chicago address. Ethleene's stated age is 31-yo, Alexis' 40-yo and his occupation auto designer.

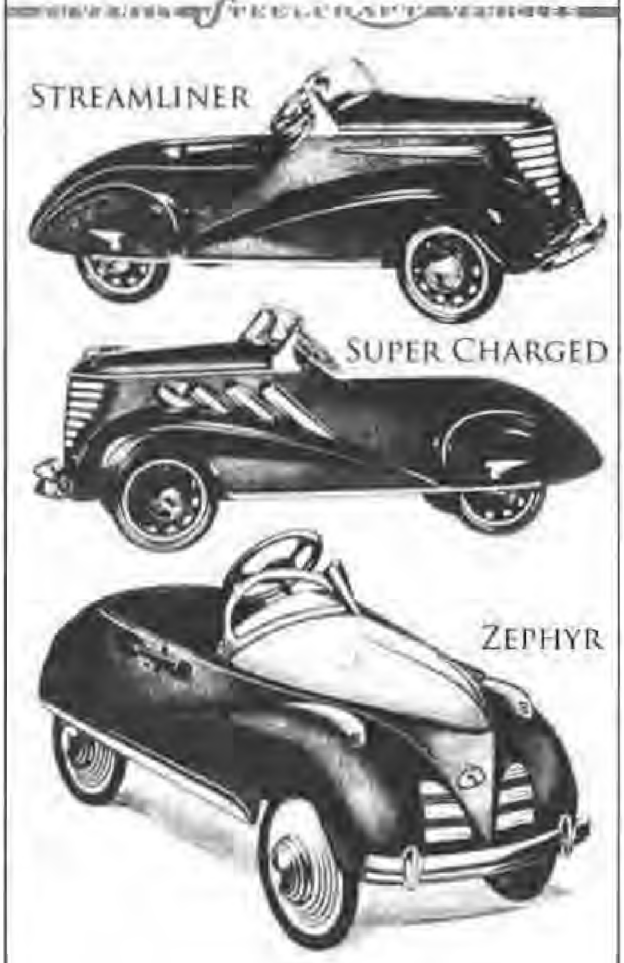
In 1934 de Sakhnoffsky was hired as a styling consultant by the Gruen Watch Co. of Cincinnati, Ohio. They were about to introduce their Curvex watch and wanted the Count's input on the design of it dial and case. He had nothing to do with the revolutionary movement which was designed by Bienne, Switzerland's Emile Frey and dates to a patent he originally applied for in 1929. On April 26, 1932 he was awarded U.S. patent No. 1855952 which he assigned to Gruen. The Curvex claimed to be 'the world's first truly curved wrist watch' and was sold using the catchphrase 'your curved wrist deserves the world's only truly curved watch'.

Numerous men's and women's Curvex were produced during the coming decade and de Sakhnoffsky's original 1934 design served as the basis for the models introduced during the thirties which included the two most popular styles, the long, thin calibre 311 of 1935 and the 330 of 1937. Period ad copy mentioned the Count as follows:

> "Styled by Count Alexis de Sakhnoffsky, that genius of industrial design, built to exacting standards of Gruen and tested to split second life and death accuracy by Commander Frank Hawks - what more can money buy.
>
> "Only the world-famous genius of Count Alexis de Sakhnoffsky combined with Gruen time-honored craftsmanship could produce a watch such as Curvex - uniting brilliant beauty and pocket-watch accuracy!"

E.L. Cord's advertising agency hired de Sakhnoffsky to illustrate the new 1935 Auburn line in a series of ads that appeared in the country's top-selling magazines during the year. Midway through 1935 he was hired as a styling consultant by the Kelvinator Corp., at that time the nation's largest manufacturer of refrigerators, the July 21, 1935 Paris News (TX) reporting:

> "SAKHNOFFSKY HEAD STYLIST
>
> "Famed Artist of Esquire Designs Kelvinators
>
> "The same elements of beauty and harmony of line - which, women seek in gowns are the same which more and more are ruling the design of kitchen appliances according to Fred Caddel of the Arthur Caddel company, local Kelvinator dealer, who Saturday related the interesting fact that Count Alexis de Sakhnoffsky, famed engineering stylist, is consulting stylist of Kelvinator Corporation.
>
> "County Sakhnoffsky, whose automobile illustrations in Esquire magazine have gained wide recognition of his streamline principles of design, has applied his ideas of style with notable success to such varied products as automobiles, airplanes, electric irons, women's dresses, foundation garments, suspenders and tea-kettles.
>
> "It is his favorite contention that pots and pans – 'should have the same sweeping beauty of design that a women appreciates in her gowns and her automobile. A woman should not have to experience a slowing down feeling when she walks into her kitchen, and. should have things around her that look as trim and speedy as the rest of her world'.





THE NEW COMPLETELY STREAMLINED Model 703 Deluxe Panel truck, powered by the famous White-built, six-cylinder Pep Head engine with screwed in Stellite valve seats, four-wheel booster-operated hydraulic brakes, and automatically air-conditioned cab. This truck was styled exclusively for the White Motor Company by Count Alexis de Sakhnoffsky, internationally famed industrial stylist.

"The appointment of Count Sakhnoffsky as engineering stylist for Kelvinator Corporation is another example of the sincere effort which Kelvinator always is making to keep its products ahead of the field in both appearance and performance,' Mr. Caddel said. He pointed out that the P35 Kelvinator models now on display at the local company's showroom represent the latest achievements in both cabinet design and technical performance. Sales records in Kelvinator showrooms all over the country further indicate that these new models in all probability will enable Kelvinator to establish, a new high sales record for 1935."

Earlier in the year he accepted a similar position with the White Motor Company of Cleveland, Ohio – the September 8, 1935 issue of the New York Times reporting:

"New White Trucks

"The White Motor Company last week announced a new series of trucks headed by the White 704, designed by Count Alexis de Sakhnoffsky, industrial stylist, and said to be the first completely streamlined truck in the world. R.F. Black, president of the company, said that 500 orders for the new model were placed before it went into production and that he expected subsequent orders to double the production of the Cleveland plant in the remaining months of the year. Preparations are being made, he added, to produce from 15,000 to 20,000 units of the new model next year.

"The White 704 is powered by the six-cylinder, White-built Pep Head 270-inch engine with screwed-in valve seats; it has four-wheel booster hydraulic brakes and the chassis is built of heat treated steel. It is equipped with what is said to be the first automatic air-conditioned cab ever placed on a truck. It is in the 1½-2 ton field and the chassis is priced at $1,240, f.o.b. factory. Its chassis may be obtained with a standard body.

"Other new models in the line range from the small model 703 to the 709 A in the 3-4 ton field."

Designed in collaboration with White's Vicktor Schreckengost the new White line went on sale that fall, an October 10, 1935 display advertisement mentions his involvement:

"THE NEW COMPLETELY STREAMLINED Model 70S Deluxe Panel truck, powered by the famous White-built, six-cylinder Pep Head engine with screwed in Stellite valve seats, four-wheel booster-operated hydraulic brakes, and automatically air-conditioned cab. This track was styled exclusively for the White Motor Company by Count Alexis de Sakhnoffsky, Internationally famed Industrial stylist."

The November 3, 1935 issue of the New York Times announced White's return to the New York Automobile Show after a 20-year hiatus:

"WHITE'S NEW STREAMLINED TRUCK AMONG THE EXHIBITS AT THE SHOW

"FOR the first time in twenty years, White trucks are being exhibited at the New York Automobile Show. The purpose is to display the company's streamlined trucks introduced a short time ago. They were designed by Count Alexis de Sakhnoffsky, motor vehicle stylist and winner of the Grand Prix in Paris for six consecutive years.

"In addition to appearance and automatic air conditioning of the cab, emphasis has been placed on new safety features in the construction of the truck.

"These include oversize four-wheel hydraulic brakes, equipped with a new type of power booster; rugged, heat-treated frames and a White-designed and built engine said to have unusual responsiveness.

"Road tests, covering 100,000 miles in the mountains of Pennsylvania, were made before the new models were announced. Motion pictures of these tests are a featured of the exhibit at the show.

"More than 700 orders for the trucks were placed prior to the first announcement, it is reported by Robert F. Black, White president. H added that production has been doubled at the factory in Cleveland. Three shifts a day are being employed with payrolls at their highest point since 1929. Since the new models were first introduced, orders have been received from all forty-eight States and twenty-seven countries, it is said."



De Sakhnoffsky also styled White's companion Indiana-badged truck line starting

with the 1937 model year.

De Sakhnoffsky's advertising work for Auburn during the year caused a slight kerfuffle when the existence of E.L. Cord's new front-wheel-drive Auburn was leaked by Louis M. Schneider, a McClure Newspaper syndicated columnist in his 'Financial Whirligig' column of November 13, 1935:

> "The new Auburn Automobile offering is a creation of Count Alexis de Sakhnoffsky. He's the man who designed the streamlined White Motor truck. And - he's the man who styled the buckles on the Pioneer Suspenders. Versatile, what?"

Although the vehicle in question, which debuted a month later as the Cord 810, looked as if it had been designed by Sakhnoffsky – it was actually the work of Gordon M. Beuhrig, E.L. Cord's brilliant young designer, although the firm never gave Buehrig credit for his work. Schneider issued a retraction in the following week's column (dated Nov. 20, 1935):

> "Correction
>
> "Last week your correspondent stated that 'the new Auburn auto mobile offering is a creation of Count Alexis de Sakhnoffsky'. That isn't so. The model was created and designed by Gordon Miller Bauhig* of Auburn Ind. Patents for the design are owned by Cord Corporation."

(*should be Gordon Miller Buehrig)

The matter was finally put to rest by Automotive Daily News' Chris Sinsabaugh, who wrote in his November 30, 1935 column:

> "Since Roy Faulkner sprung his sensational Cord front-drive at the New York Show it has been gossiped around that the body designing was an outside job: that is the work had been done by a consultant brought in for the occasion. Now I have it on the authority of Faulkner that the credit belongs to Gordon Buehrig, who has been in charge of designing work at Auburn for two years and who was with Duesenberg several years prior to this. The design is covered by design patents in Buehrig's name, which have been assigned to the Cord Corp."

On the same day (November 30, 1935), Sakhnoffsky sent the following wire to Buehrig:

> "G. M. Buehrig, Director Design Department, Auburn Automobile Company
>
> "Re letter: can assure you have never claimed any participation design nineteen thirty six Cord car – stop – Believe your design was the only refreshing note at the New York Show – stop – You are free to use this statement in any way you desire.
>
> "Alexis de Sakhnoffsky"

On a similar note, de Sakhnoffsky is sometimes given credit for the design of the Burlington Route Zephyr streamliners. He was hired to draw renderings of the Zephyr for advertising purposes but had nothing to do with its design or engineering which was handled by a five-man team; Budd engineers Earl J. Ragsdale and Walter B. Dean, aeronautical engineer Albert Gardner Dean (Walter's brother), architect John Harbeson and industrial designer Paul Philippe Cret.

The confusion derives from several factors, a statement by the Count stating he was working on the design of a passenger train, the second a number of streamlined trains he drew for Esquire, and the third a set of playing cards issued by Burlington Route that feature a de Sakhnoffsky-penned rendering of a Zephyr in motion.

Although two year earlier, the count had expounded upon streamlined human beings, a February 26, 1936 Hearst Newspapers 'tidbit' shows a slight reversal of his earlier stance:

> "There can be no such thing as streamlined wearing apparel. There are certain well defined lines beyond which we cannot go. — Count Alexis de Sakhnoffsky, authority on streamlined design."

Both White, de Sakhnoffsky, and the Bender Body Co. were kept busy during late 1935 and early 1936 readying the Cleveland truck manufacturer's exhibit at the upcoming Great Lakes Exposition. White and Bender were also pegged to supply the Exposition with people movers, which were constructed using a streamlined White tractor mated to a de Sakhnoffsky-designed, Bender-built, trailer bus.

Prior to the Great Lakes Exposition, de Sakhnoffsky had been involved in another well-known White-Bender collaboration, a series of thirty-seven canvas-topped



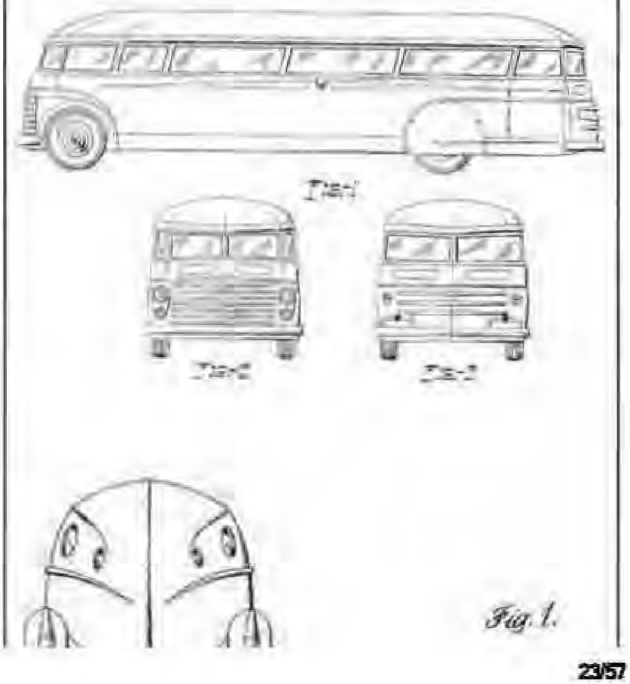


Fig. 1.

[illegible] 15- to 19-passenger buses constructed for the Glacier Park Transport Co., the sole 'recognized transport concessioner' at Montana's Glacier National Park. The Count, F.W. Black (White's president) and Herman Bender were all credited with the design of the coaches, which were delivered between 1935 and 1937 and cost the Transport Co. a reported $5,000 each.

An August 1936 White press release included the following description of the Bender-built White Dream Coach, which was just one of many de Sakhnoffsky-styled Whites displayed at the Exposition which was held along the southern shore of Lake Erie in Cleveland, Ohio from June 27 to October 4, 1936 and May 29 to September 6, 1937:

"Dream Coach Produced

"Rocket ships and stratospheres, popular symbols of transportation of the future, are not likely to be commonplace to the next generation. But a vehicle equally stimulating to the imagination has already been built to provide a glimpse into the future of highway travel and to test the public's reaction to a revolutionary type of bus.

"Known as the 'Dream Coach of 1950,' this amazing vehicle will carry bus riders of the future over their super-highways with greater safety, speed and comfort than any form of highway transportation so far developed.

"Several large national manufacturers cooperated in producing the Dream Coach for exhibition at the Great Lakes Exposition this summer. It was styled by the internationally noted authority on streamlining. Count Alexis de Sakhnoffsky, famous for his work on articulated trains, air transports, streamlined trucks, and other advanced forms of modern transportation.

"Among the Dream Coach's many unique features is a complete air conditioning plant, making it the world's first air conditioned coach, completely independent of outside weather conditions. The sheer novelty of this advance cannot be appreciated without actually experiencing a ride, in the Dream Coach. Strong winds, dust and rain are sealed outside the completely insulated body with its closed, double-glazed windows. Road noises, too, are completely eliminated. The passenger sees and feels himself being transported, but that is all. The accompanying noise of travel to which his ears have been so long accustomed, are completely lacking. A ride is a unique and unforgettable experience.

"True air conditioning involves the automatic control of temperature, humidity, circulation, and purity of the air. Lacking any one of these, air conditioning is not complete. The problem of applying complete air conditioning even to buildings is of comparatively recent solution. Its difficulty is not to be compared with developing n lightweight, mobile unit suitable for a moving bus.

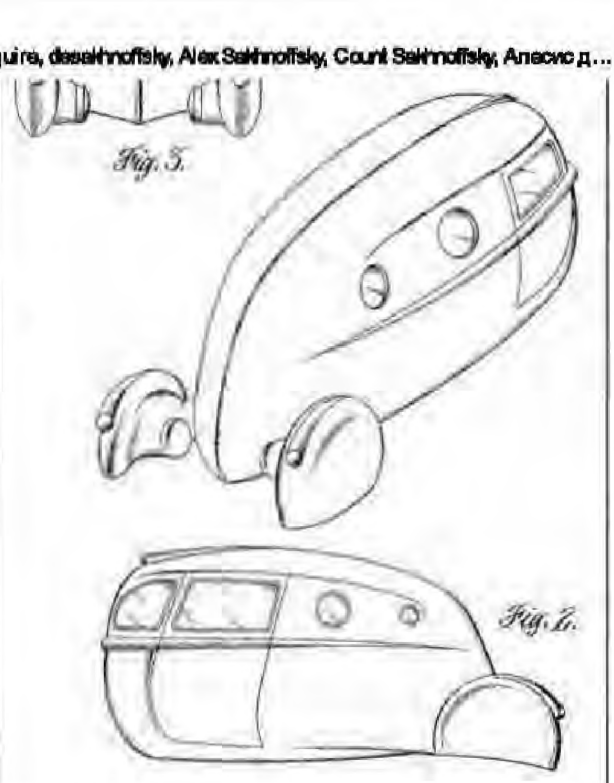
"Transportation authorities are enthusiasting about its possibilities for making the highway coach of tomorrow as comfortable in all kinds of weather as a modern air conditioned living room. With the perfection of super-highways, they see the last obstacle to perfectly comfortable highway transportation removed.

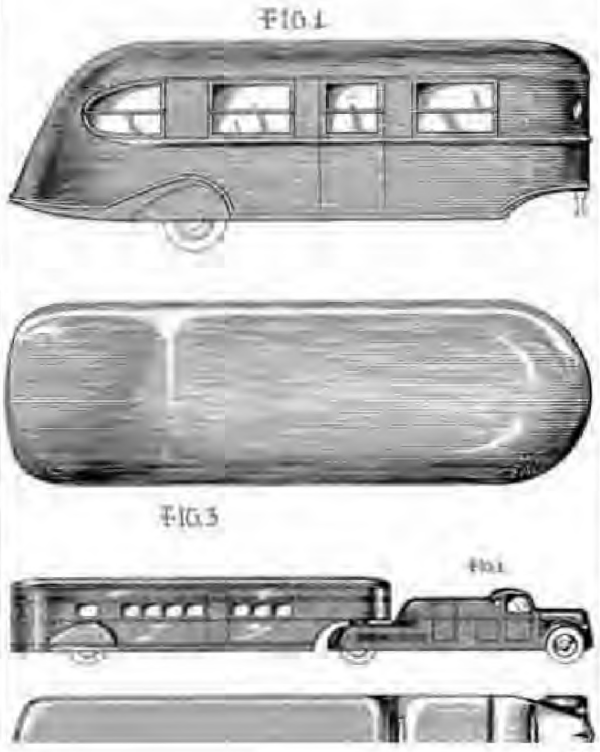
"In commenting on the styling of the Dream Coach its originator, Count Sakhnoffsky, points out that all restrictions imposed by practical considerations have been taken into account. Although unique in appearance, the Dream Coach's design is thoroughly practical. Its scientifically streamlined exterior offers a minimum of wind resistance in motion. This is important to fuel economy and smooth riding because in a vehicle as large as a bus this factor is many times greater than in a passenger car.

"A special type of reclining airplane seats was developed especially for the Dream Coach. The seat spacing is unusually large and both the seat backs and cushions are of a new type of sponge rubber."

Souvenir postcards issued during the second year (1937) of the Great Lakes Exposition depict de Sakhnoffsky's Dream Coach and the recently constructed Labatt's streamlined tractor-trailer:

"Souvenir. Great Lakes Exposition. Cleveland. The World's Greatest exhibit of streamlined trucks and busses, styled by Count Alexis de Sakhnoffsky, is presented by the White Motor Company, in the Automotive Building at the Great Lakes Exposition. Included in the exhibit are: the first White Steam Car, loaned by the Smithsonian Institute, Washington, D.C.; The Dream Coach of 1950-the world's first air-conditioned coach; the White12-cylinder "pancake" engine; and many other interesting and instructive mechanical exhibits."





and many other interesting and instructive mechanical exhibits.

"These pretty Yoemenettes, bedecked in ear muffs, are shown shivering as they christen the coolest spot in town, inside the air-cooled white "Dream Coach of 1950," which is part of the outstanding exhibit of the Great Lakes Exposition now running at Cleveland. The "Dream Coach," styled by Count Alexis de Sakhnoffsky, is the feature attraction in the White Motor Company exhibit in the Exposition's Automotive Building. The air-cooling system, first ever placed in a motor coach, was developed by Kelvinator engineers."

The story of the Labatts streamliner, undoubtedly de Sakhnoffsky's best-known design, is an interesting one. Although most Canadian Provinces repealed Prohibition during the mid-twenties, Canadian brewers, vintners and distillers were prohibited from advertising their beverages in the Province of Ontario into the 1950s. During the 30s and 40s brightly colored aerodynamic delivery trucks were built for numerous Canadian alcoholic beverage manufacturers to provide them with some much-needed publicity.

The most outrageous of the bunch featured White chassis, Fruehauf trailers and Smith Bros. (of Toronto) coachwork, all designed by de Sakhnoffsky. In 1935 White received an order from the London, Ontario brewer John Labatt Ltd. to create an eye-catching show-piece for the 1936 CNE (Canadian National Exhibition - opened on August 28, 1936). White's London office presented the project to the firm's Cleveland-based designs studio who recommended Sakhnoffsky for the design portion of the project.

According to Labatt's, de Sakhnoffsky produced four streamlined tractor-trailers designs, whose introduction was to be stretched over the upcoming decade, each one more futuristic and streamlined than the previous.

The first, of which 4 examples were built, debuted in 1936. It featured a basically stock White Motor Co. of Canada Ltd. single axle tractor cab & chassis mated to a Fruehauf of Canada Ltd. single-axle drop-frame trailer chassis which bore aerodynamic Smith Bros. coachwork built using an ash and maple framework sheathed with hand-formed sheet-aluminum panels.

Toronto's Smith Bros. customized the tractor/cab, adding custom running boards that flowed into the rear fenders, whose distinctive spats matched the ones on the rear of the trailer. According to Labatts, the distinctive firm's red paint and striking gold graphics were applied in Labatt's own paint shop.

In a 1978 article Toronto-based Canadian transport historian Rolland Lewis Jerry (b.1924-d.2002) states that the Philadelphia-based de Sakhnoffsky "came to Canada in the mid-30s" but provides no further details.

In mid-1937 the second series, a more advanced design - which included a streamlined White model 812 cab mated to a matching Fruehauf drop-deck trailer - debuted. Twelve examples were constructed in Smith Bros. shop, all of which wore Labatt's red & gold color scheme, which was once again applied in Labatt's London, Ontario paint shop.

One of the first examples of the second series was readied in time for White to display it at the 1937 Great Lakes Exhibition after which it returned to Toronto where it was the star of the brewer's exhibit at the 1937 Canadian National Exhibition. It was later sent to the 1939 New York World's Fair where it was awarded 'Best Design'.

The June 20, 1937 Motors and Motor Men column of the New York Times reported on the increased efficiency of the de Sakhnoffsky-designed beer transporters:

"Tests made recently by transportation engineers for John Labatt, Ltd., brewers of London, Canada, proved that revolutionary style in truck design and for increased efficiency and low cost operation per unit. The Canadian Company placed an order with the White Motor Company for additional all-streamlined cab-over-engine tractor-trailer units, one of which is now on display at the Great Lakes Exposition in Cleveland. They are to be radically styled by Count Alexis de Sakhnoffsky. Two trucks, one streamlined and the other conventional but of the same model and carrying identical loads made a 125-mile run between Toronto and London. Heading into a fifteen-mile-an-hour west wind, the streamlined truck reached its destination using 9 per cent less gasoline, making the trip approximately ten miles per hour faster than its conventional mate."

The tractor and trailer combined were 37 feet long, 10 feet high, and eight feet wide. The body was made from aluminum sheets pinned over a frame made from hundreds of pieces of hard wood. The empty trucks weighed as much as 10 tons and had a trailer capacity of about 825 cubic feet. They could carry eight and a half tons of beer and were still capable of about 50 miles per hour.

The seldom-seen third version, two of which were constructed in 1939-1940





before the War halted such frivolous projects, featured even more sweeping curves added to the roof of the tractor and long tail fin added to the trailer which featured dark blue side panels not found on the postwar streamliners. Once again White furnished the cab, Fruehauf the trailer and Smith Brothers the coachwork.A surviving picture reveals a similarly styled straight van was also produced using the same paint scheme.

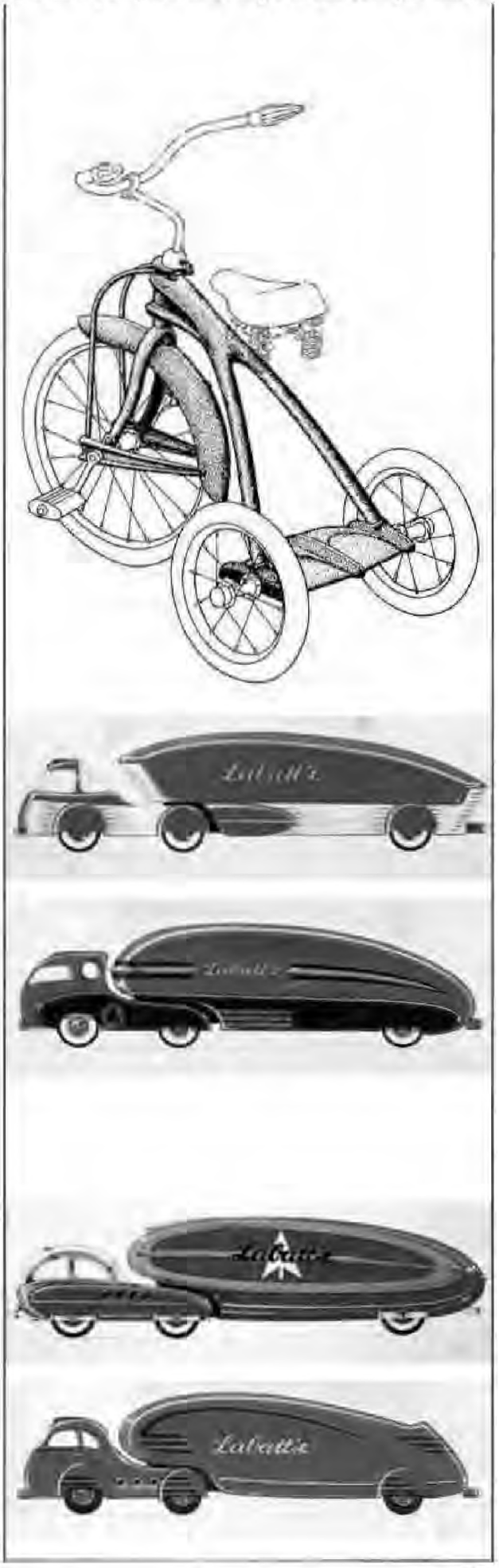
When hostilities ceased, the fourth version debuted, of which 10 examples were constructed during 1947 at a cost of $16,000 each. They were constructed using de Sakhnoffsky's 4th design, whose cab was radically different from the pre-War units. Photographs exist of stock White cabs towing post-war streamline trailers and LaBatt itself doesn't state exactly how many of the post-war cabs were streamliners, so the exact number of streamline trailers and streamline cabs is currently open to debate.

The forward raked cab featured a curved windshield and side windows for great visibility when travelling forward or backing up, its roof gently arced from the top of the cab both downwards and rearwards leaving more distance between the cab and the trailer. Built on a White WA122 COE (cab-over-engine) single-axle chassis, the cabs of the postwar streamliners tilted from the rear to allow easy access to the motor for maintenance and repair. The drop-frame trailers' streamlined coachwork was slightly lower than before in order to match the all-new cabs.

The 1947 streamliners once again featured White cabs, Fruehauf trailers and Smith Bros. coachwork – all paint and gold-leaf lettering once again applied in Labatt's own garage paint shop – the trailers of the two 1939 versions bearing Labatt's blue and red paint scheme with gold leaf trim and lettering.

A 1948 issue of Canadian Transportation featured a small article describing the streamliners constructed in 1947:

> "Another 'Streamliner' for John LaBatt, Ltd.
>
> "The London, Ont. Brewing and bottling firm, long noted for operation of handsome, streamlined motor truck equipment on Ontario highways has added a fourth model to its fleet, designed like its predecessors, by Count Alexis de Sakhnoffsky.
>
> "What is spoken of as the most modern transport on the road in Canada, a fourth design of freight automotive equipment has been added to the fleet of John LaBatt, Ltd., London, Ont. The most recent addition is a tractor-trailer (or, more properly, semitrailer) combination, and the design is, like that of the three forerunners, the work of Count Alexis de Sakhnoffsky, designer with international reputation.
>
> "LaBatt streamliners, which have always been the subject of much public and industrial comment both for their utility and their beauty, were introduced by the London breweries firm in 1936. All four designs which are now in use were drawn by Count de Sakhnoffsky at the same time, to allow for a steady progression in streamlining. These great sleek highway trucks are designed basically for hauling. They are practical equipment, but the lines which fit them for their work on the road also give them their beauty.
>
> "The new streamliner has a White tractor, built by the White Motor Co. of Canada, Ltd., Montreal. The drop-frame trailer was constructed by Fruehauf Trailer Co. of Canada, Ltd., Weston, Ont. The body of the streamliner, cab and trailer, was supplied by Smith Bros. Motor Body Works, Toronto. It is an all-metal body of aluminum, over a wood framework. The aluminum reduces weight. All Labatt transportation equipment is painted in the company paint shop. The new streamliners are all red, with lettering and ornamentation in gold leaf. This latest model is minus the dark blue side panels which characterize the previous design.
>
> "The new streamliner differs quite radically from the earlier model, particularly in the tractor. The front of the cab is more vertical and flatter in the latest model, but the most noticeable change is in the rear of the cab, which is curved in one smooth line from the top front, leaving greater distance between the cab and the trailer.
>
> "The older cab had an almost flat top and an almost vertical back. The new cab has a curved windshield for better view, and curved side windows at the back for greater visibility in backing and turning. All cabs of the new streamliners tilt from the rear, to allow easy access to the motors.
>
> "The trailer of the new streamliner is set lower than the trailer of the previous model, and is rounded on both upper and lower surfaces at



both front and rear, rather than being rounded to a flat bottom surface. This makes the front and rear more similar, the front less snubbed and the rear less sloped. The trailer features a stainless steel 'dorsal fin', principally for ornamentation.

"All the new streamliners are equipped with an anti-jackknife device on the fifth wheel. The Labatt firm was the first in Canada to employ the anti-jackknife device, and many of the older models have been fitted with this equipment.

"Combination stop and directional arrow lights are located on both sides, front and rear of the new streamliner. The tractor-trailer is 36 ft. 10 in. long over all. The combination has wheelbase of 28 ft. 5 in., the wheelbase of the tractor alone being 121 in. Height over all is 9 ft. 8 in., and width over all, 8 ft. 5 in. The trailer length is 28 ft., and trailer capacity is approximately 825 cu. ft.

"The tractor-trailer is 36 ft. 10 in. long over all. The combination has wheelbase of 28 ft. 5 in., the wheelbase of the tractor alone being 121 in. Height over all, 8 ft. 5 in. The trailer length is 28 ft., and the trailer capacity is approximately 825 cu. ft. The trailer is the White model W.A. 122, and is powered with the 'Super Power' model 140A engine, which develops 125 h.p. and has piston displacement of 362 cu. in. The transmission, model 501B, provides five forward speeds. Westinghouse air brakes are employed, and the equipment includes air-operated windshield wipers and horn."

The June 11, 1949 issue of the London Free Press provided a look at Labatt Streamliner history:

"Variety of Changes Shown in Style of Transportation

"Labatt's modern streamlined fleet of transport vehicles – the finest fleet on the continent – had a humble beginning 36 years ago when a Ford truck was bought to supplement the horse-drawn vehicles in use by the Company. In 1917 a second Ford truck was bought and from then on the fleet began to take shape with the addition of various trucks, square single vans, tractor-trailer units, double hook-ups, diesels, tandems.

"In 1936 the first of four streamliners designed by internationally famous Count Alexis de Sakhnoffsky made its appearance. Four of these sleek giants were built. In 1938 the second series, a more advanced design, appeared and 12 streamliners were built along this pattern. The 1939 streamliner with forward-sloping lines appeared but only two were built before the war began. Last year ten new streamliners were built at a cost of $16,500 each – unpainted. All paint and gold-leaf lettering is applied in LaBatt's own garage paint shop.

"It is interesting to note that all four streamline designs were drawn at the same time 12 years ago by Count Sakhnoffsky. In spite of the intervening years the streamliners are the most modern design of transport to be seen anywhere on the highways. Another interesting fact is that Labatt streamlined trucks had fenders sweeping back to the rear wheels and full windows in the back of the cab before these modern designs were ever used on passenger cars!"

The vehicles moved beer across Ontario until 1955, when Labatt's sold off its Streamliner fleet and brought an end to an era.

A pair of streamliners survive, the first a complete 1937 version which is currently undergoing restoration, the second a totally restored 1947 version built using an original trailer and a re-created cab.

The 1937's owner, Campbell, California's Jeffrey W. Glenzer, reports:

"The one I am restoring is an original tractor and trailer built in 1937 one of twelve built and pretty much the only complete tractor and trailer still around.... I did start working on it in January 2010, I took a class with LAZZE metal shaping and did make some new fenders for the tractor and some aluminum panels for the trailer. I am gearing up to really get on it this summer, so I guess I'll shoot for the 2013 (ATHS) show in Washington."

While Glenzer is utilizing his own funds to restore his 1937, Labatt's footed for the restoration of the 1947 unit which was finished in time for a planned debut at the 1986 Vancouver Expo. To commemorate the event Canada Post released a 10 and 90 cent commemorative stamp in 1986 that featured a side view of a 1947 streamliner.

The following caption accompanied a wire photo of a new White Model 706 tanker







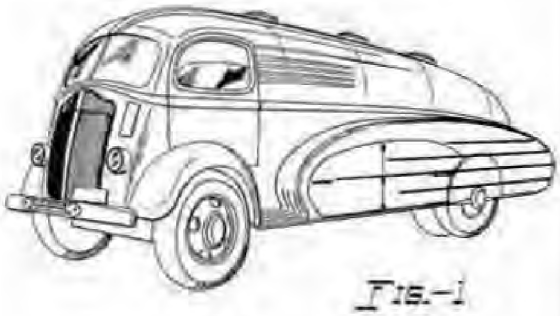


Fig.-1

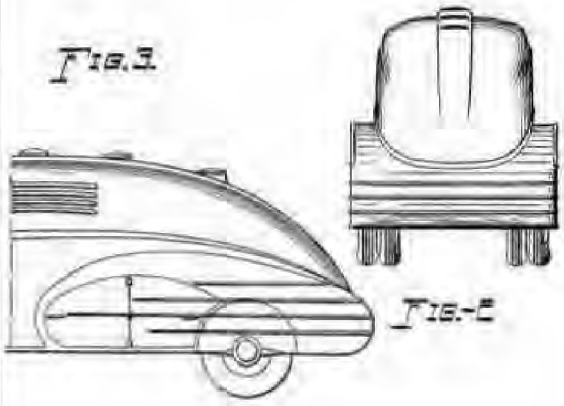


Fig.2

Fig.-2

that was carried in many of the nation's papers on November 26, 1936:

> "STREAMLINED trucks to bring new beauty to the highways. Compare the appearance of this new White tank truck, styled by Count Sakhnoffsky (right), with the ugly ducklings of the highways a few years ago. COUNT ALEXIS DE SAKHNOFFSKY; 'world-famed authority on streamlining, who styled the truck at the left, recently returned on the Hindenburg from Europe."

The Count must have spent a lot of time in Cleveland during 1936, as he also served as a styling consultant to the Murray-Ohio Mfg. Co., for whom he designed a series of bicycles, tricycles, pedal cars and toy trucks, as evidenced by the following text that appeared in a display ad for a mid-west department store chain dated November 26, 1936:

> "Gamble's present the very newest streamlined bicycle, designed and styled by Count Alexis De Sakhnoffsky, today's leading engineer of modern streamlining. Count Sakhnoffsky has won prize for prize in Monte Carlo for his Deluxe, special automobile body designs. His work includes some of the most outstanding, modern designs, 'everything from men's clothing to motor cars. Gamble's offer his very newest creation in streamlined bicycles. So new, so different, and so modern that they will undoubtedly grasp the middle west by storm!"

The Count's bicycles were marketed under the Mercury brand, a display ad dating from September 29, 1937 is transcribed below:

> "Murray Bicycles - Manufactured by Murray-Ohio Manufacturing Co. Styled by Count Alexis de Sakhnoffsky All "Mercury" Bicycles have a 19 inch frame—1 inch tubing with automatic electrically flash welded joints—"V" type drop forged crown—"V" type fenders —one-piece drop forged crank—all steel hook type rims —2 125x20 balloon tires with inner tubes—standard bicycle pedals—Troxel saddle— New Departure coaster brakes."

Another 1937 advertisement for Steelcraft, the trade-name assigned to Murray's pressed-steel toys and juvenile vehicles (aka pedal cars), proclaimed that:

> "the artistic wizardry of Count Alexis de Sakhnoffsky, the world's premier engineering stylist, is most evident in the Steelcraft Juvenile Automobile Line in 1937. Count de Sakhnoffsky was the winner of the Grand Prix at Monte Carlo for six consecutive years in the Elegance Contest for his automobile designs."

Known de Sakhnoffsky-designed pedal cars included the streamlined Super Charge Deluxe, the Chrysler Imperial Airflow, a slightly smaller Plymouth and a bright-red Pontiac Chief Auto Deluxe fire truck, complete with a hood-mounted bell and pull cord.

De Sakhnoffsky's work for White attracted the attention of the Budd Manufacturing Co., which was conveniently located in de Sakhnoffsky's hometown of Philadelphia, and during late 1936 and early 1937 he designed a series of fluted aluminum trailers for the firm. Although they weren't constructed right away, Budd resurrected his designs at the start of the Second World War when they were commissioned to build a series of tractor-trailer buses which were used to transport War Workers to and from work.

The American Film Institute Catalog of Motion Pictures Produced in the United States, 1931-1941, gives 'Alex de Sakhnoffsky' an art department credit (special sets) on Hal Roach's 1937 feature film 'Topper' directed by Norman Z. McLeod, which starred Constance Bennett, Cary Grant, Roland Young and Billie Burke. His involvement with the project was mentioned in Louella Parsons' March 19, 1937 syndicated column:

> "High Priced Favorites to Parade for Topper/ Show of Ultra Contraptions
>
> "Gary Grant Cast Addition; Fancy Settings of DeLuxe Autos, Trains.
>
> "Louella O. Parsons, Motion Picture Editor, Universal Service (Copyright, 1937, by Universal Service)
>
> "Los Angeles, Cal.—(US)—Wowie! What a parade of box office names Hal Roach is gathering for "Topper" his most pretentious feature to date. Gary Grant, at the moment the most sought-after leading man in movies, has been signed to emote opposite Constance Bennett. Roland Young, expert farceur, Billie Burke, Hedda Hopper and Alan Mowbray, all high-priced favorites, complete the cast for Thorne Smith's comedy.

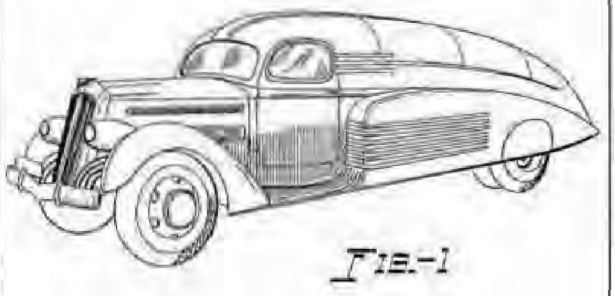


FIG.-1

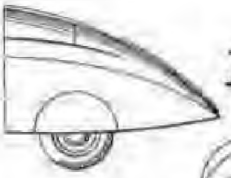
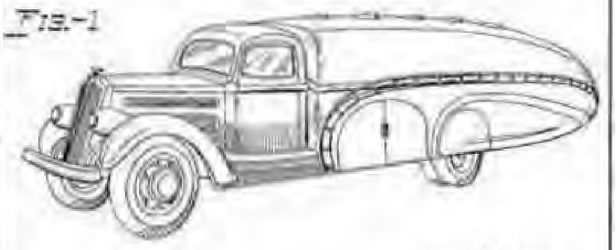


FIG.-3



FIG.-2

FIG.-1



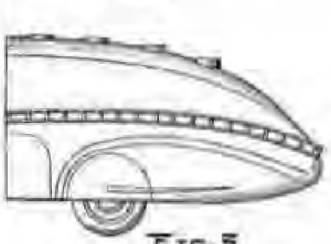
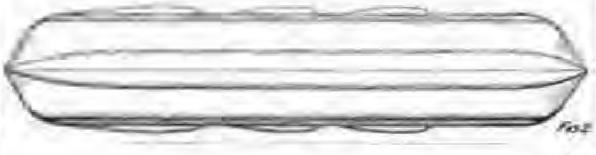


FIG.-5



FIG.-2



"And wait a minute—that's not the half of it. Hal is building a huge new sound stage and is bringing Alex de Sakhnoffsky, designer of trick airplanes, etc., for Esquire, here for special sets.

"A deluxe tourist train that is expected to give the railroad builders ideas and super-streamlined automobiles on the same order are being built by Mons. De Sakh—(Oh, just sneeze it!) Norman McLeod, the director, is so intrigued with it all I wouldn't be surprised to see him dashing about in one of those ultra, ultra motors."

In April 1937 the Count appeared on the nightly W.O.R. Variety Show, which was broadcast throughout the Metropolitan New York listening region, which included most of New Jersey, Western Connecticut and northeast Pennsylvania. His appearance was noted in the April 27, 1937 New York Times 'Today On The Radio' program guide:

"8:00 p.m. WOR – Variety Show: Streamlining – Count Alexis de Sakhnoffsky; Key Men Quartet; Brussiloff Orchestra."

In a somewhat related item de Sakhnoffsky was hired by band leader Phil Spitalny to makeover some of his instruments. His All-Girl-Orchestra was immortalized in the Billy Wilder classic 'Some Like It Hot'.

Don O'Malley's syndicated 'New York Inside Out' column of June 22, 1937 reported on the unusual commission:

"TUNED UP - Everything is streamlined these days, and now Phil Spitalny has decided to carry out the modern motif in a field that has hardly been touched. Spitalny, who leads the all-girl orchestra, will give his musicians something really fancy to play with. Working with Count Alexis de Sakhnoffsky, the industrial designer, Spitalny has worked out new fashions for musical instruments, three of which are completed. They've got a new piano that looks like a super super 16-cylinder special. The music rack and pedals are built-in, with the compact economy of the flowing line. The top of the piano doesn't lift up, but instead is sealed against dust. The music comes out from a series of vents which look like exhaust pipes.

"Their violin is less radical. But I disperse with the little curlicues which were typical of the early Italian violin makers art. Their prize, so far, is the drums. This is designed like a round Swiss cheese a la modern. Hope the drummer's enthusiasm doesn't make him punch holes in the new innovation."

De Sakhnoffsky designed advertisements for Revlon during the late 1930s, the July 20, 1937 New York Times Advertising News & Notes reporting:

"Doubles Magazine Budget

"The magazine advertising appropriation of Revlon Nail Polish is now double that of 1936. Copy is now running regularly in Woman's Home Companion, Vogue, Harper's Bazaar, Esquire and Photoplay. Count Sakhnoffsky is doing the illustrations. H.B. Le Quatte, Inc. is the agency."

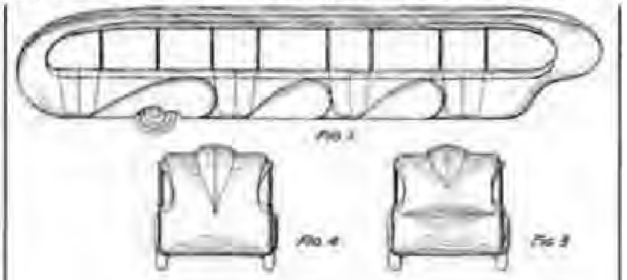
The November 6, 1937 issue of Automotive Industries reported the Count was now working with the Murray Corp of America:

"COUNT ALEXIS DE SAKHNOFFSKY, designer of automobiles and other industrial products, has been engaged as consulting stylist by the Murray Corp. of America, C. W. Avery, president of the corporation, announced. Count Sakhnoffsky's activities on behalf of the Murray Corporation will include research in the development of new lines for the motor car of the near future, as well as application of his decorative knowledge to the design of striking instrument boards and interiors."

His work for Murray may have been related to the 1939 announcement that de Sakhnoffsky had styled the coachwork for Powell Crosley's new self-named automobile, whose bodies were supplied by Murray.

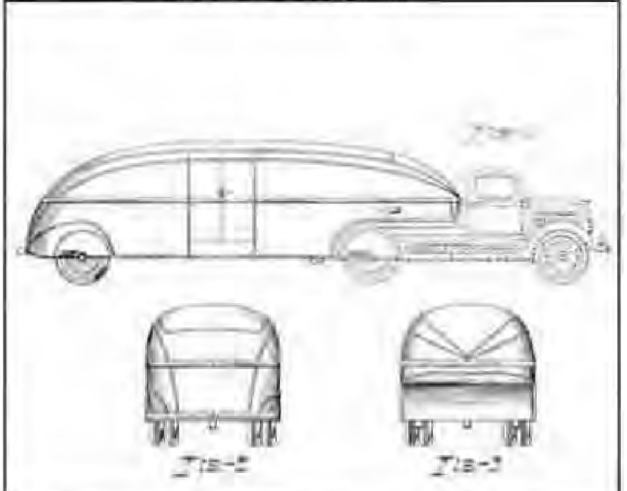
While we're on the subject of diminutive automobiles, de Sakhnoffsky designed the coachwork for the 1938-41 Bantam which was a reinterpretation of the American Austin, a design he had worked on almost a decade earlier.

In 1936 Roy Evans purchased the assets of the bankrupt (in 1934) American Austin Co. and reorganized it as the American Bantam Car Co. Evans contacted de Sakhnoffsky, who had designed the bodies of the American Austin, to see if he was interested in designed the coachwork for its successor. An early Bantam press release noted that Sakhnoffsky only charged $300 for the work as the American Bantam Co. was living hand to mouth and that the design work only











American Bantam Co. was living hand to mouth and that the design work only took 3 days.

During the mid-to-late thirties de Sakhnoffsky lived in Philadelphia and maintained some sort of office in Manhattan. He was periodically mentioned in the various metropolitan newspapers, once of which was the Advertising News column of the November 10, 1937 New York Times:

> "Kay Kamen Ltd., will represent Count Alexis de Sakhnoffsky in all commercial activities."

Two months later, January 23, 1938, his name appeared in the same paper's Society Page:

> "PHILADELPHIA DANCE IS ATTENDED BY MANY; George Draper Lewises Among Hosts at Supper Party of Knights of Rhythm Club.
>
> "Among the 355 guests of the Knights of Rhythm Supper Club in the Hotel Warwick ballroom tonight were Mr. and Mrs. George Draper Lewis of Chestnut Hill, with their daughter, Miss Betty Lewis, and her fiance, William R. Nichols of New York, and Mr. and Mrs. Luther Kellogg, also of New York. Count and Countess De Sakhnoffsky were guests of George Lamaze."

One month later, February 20, 1938, an art exhibit taking place at Manhattan's Decorator Club, included some of his work, the New York Times Reviewer's Notebook reporting:

> "'Art Takes to the Air' is the theme of the exhibition at the Decorators Club, where paintings by William Heaslip (a little on the illustrative side), dry-points by Jesse Harrison Mason, drawings of Plane Interiors by Count Alexis de Sakhnoffsky, water-colors by Clayton Knight (including one made at a height of nearly five miles over the Andes) and a number of other works ranging from sketches for murals to the 'Wright' portfolio by Frank Lemmon, are on view (until Feb. 26)."

In late 1937 he was retained by the Emerson Radio & Phonograph Corp. to lend his streamlining expertise to their somewhat dated model range. The Advertising News column of the March 12, 1938 New York Times reported:

> "Emerson Ads Feature New Model
>
> "Emerson Radio and Phonograph Corporation is introducing a new radio model designed by Count Alexis de Sakhnoffsky, industrial designer, who recently joined the Emerson staff. The new model is being featured in the company's cooperative newspaper advertising with dealers in key markets throughout the country and will be promoted in Emerson's national advertising, beginning in the Fall. Grady & Wagner, Inc. have the account."

The most desirable of his Emerson creations was the boldly-styled BD-197 which has become popularly known as the 'Mae West' to old radio collectors. Other de Sakhnoffsky designed models included the AX-211, AX-212 and AU-213 and the attractive bent-wood cabinets were supplied to Emerson by the Elias Ingraham Co. of Bristol, Connecticut, a firm that was better known as a clock manufacturer.

The Count was kept busy during 1937, his most interesting project being the design of a pair of jungle caravans for Attilio Gatti an Italian author, explorer and film-maker who travelled extensively through Africa in the first half of the 20th century.

The 1938 Fleetwheels trailers were towed behind a long wheelbase International tractor whose coachwork was designed by de Sakhnoffsky.

(FYI some sources erroneously list the constructor as Elkhart, Indiana's Shult Trailer Co. The firm did construct three trailers for Gatti, however, it was involved in 1947's Gatti-Hallicrafter African expedition, which toured the interior of British East-Africa, not his 1938 Tour of the Belgian Congo.)

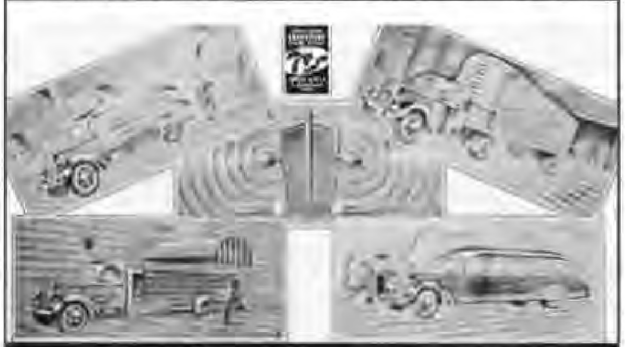
The 28-foot stainless steel trailers were constructed in Fleetwheels-Coates' Bristol, Pennsylvania, factory, which also built the stylish bodies of the matching International 5th wheel tractors. A March 13, 1938 news story written by Lillian G. Genn, a syndicated writer and editor who worked for Colliers and Argosy, provided details of the trip and its vehicles:

> "Through Africa in a Trailer - by Lillian G. Genn
>
> "THE most amazing, luxurious caravan the world has ever seen sets out soon under Commander Attilio Gatti to open a tourist route in Africa. Only fifty years ago the great explorer, Stanley, was the first to penetrate the depths of Africa with what was deemed great


THE WORLD'S MOST STRIKING THREE-SIGNED TRUCK ONE OF A FLEET OF 20 WHITES OPERATED BY JOHN LABATT, LONDON, ONTARIO, CANADA




THE White DREAM COACH OF 1939—THE WORLD'S FIRST AIR-CONDITIONED COACH


MURALS IN THE White EXHIBIT BY COUNT ALEXIS DE SAKHNOFFSKY

heroism and valor. Today Commander Gatti will follow Stanley's trail with every comfort that civilization can offer. Stanley would have thought that

only the magic of Aladdin's lamp could have produced anything like this caravan.

"TO GIVE you an idea, the caravan is composed of three trailers, each twenty-five feet long and constructed of stainless steel. They are ultra-insulated against heat, humidity, insects and even the pollen of tropical flowers, which is often the cause of deadly fevers.

"One trailer contains the sleeping quarters of Gatti and his wife, with couches that can be turned into beds at night, a dressing table, bath and shower. Mrs. Gatti's cabin is decorated in dusty pink. Over the bed is a rolling door which opens into a receptacle. In the rear of the car, especially insulated for the preservation of dry foods, camera negatives and perishables. The bed has a night light in the form of an African idol.

The wardrobe is lined with chromium and is automatically lighted, and so constructed that no insects or dust can sneak in. The small dressing table is indirectly lighted. The walls are mirrored and there are shelves for books as well as plenty of drawer space. The rug on the floor is a beautiful shade of blue.

The bathroom is in black and coral, with a thermometer to show the temperature of the bathwater and a radio set. Gatti's room is done in light green and henna.

"The second trailer is a combination dining room and observation car decorated in French gray, brown and citron yellow. There are comfortable armchairs, a small bar and a radio, and receptacles for guns and cameras. In one corner is a library desk with a two-way radio. This allows for easy broadcasting between trailers within a radius of sixty miles. At the right of the desk is an instrument vault and at the left a metal relief map of the Belgian Congo.

"The ultra-modern kitchen is so compactly designed that Mrs. Gatti, by sitting on the stool in the center of the room, can easily reach the refrigerator, the sink, the stove, the oven, the door to the insulated receptacle, the table, lockers and drawers. It is in soft tones of gray and yellow.

"In the third car are the living quarters of the two camera men and a complete dark room and photographic laboratory. Each is pulled by a power car which forms one unit with the trailer and which has the electric-generating plant. There is also a truck with camp material and a station wagon, all in the same color scheme and lines.

"The trailers are air-conditioned and have indirect lighting. There are special electric fans which, when plugged into one of the outlets, make the voltage so high that any prowlers will be thrown away without being killed. The screens of the doors are electrified in such a way that as soon as an insect touches them it will be electrocuted.

"A novel feature is the periscope which has been installed in the dining car so that when Gatti and his guests are sitting down they can see the whole road in front of them for miles ahead. There is also a small concertina which is hidden when not in use. But it can be put between the doors of the two trailers, thus making it a self-contained apartment.

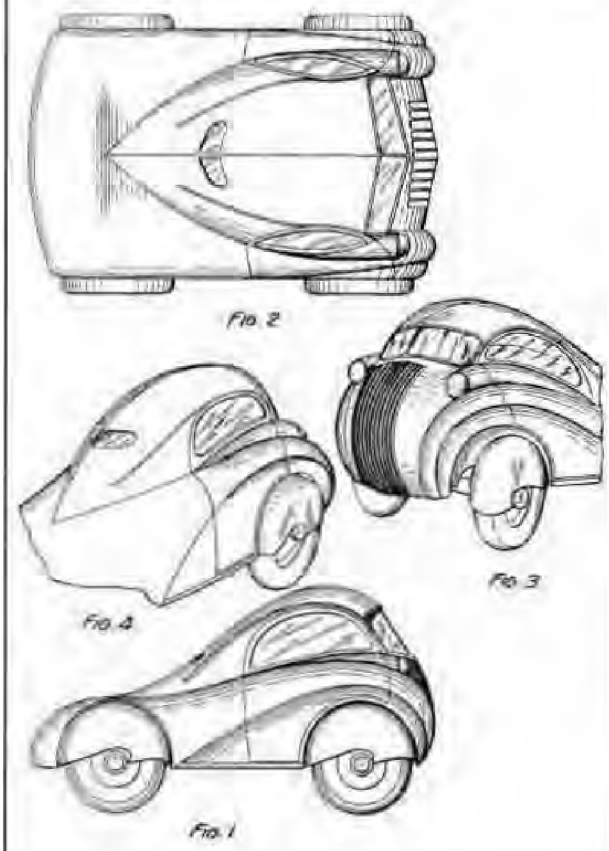
"These are the highlights of this luxurious caravan, executed with so much beauty and grace of line that is like a Park Avenue home on wheels....

"ON THE last expedition Gatti and his wife began to feel somewhat fed up with tent life. They got tired of packing and unpacking, of having things broken and never being able to have fresh, food. And they spent all their energies fighting the insects.

"'If we could only have a-trailer,' exclaimed Mrs. Gatti, 'things would be much easier!' 'Yes,' agreed Gatti. 'The insects wouldn't be able-to climb the-rubber.' 'We could-have fresh food, too,' said Mrs. Gatti. 'And we wouldn't have to pitch camp every day,' put in the commander.

"So an idea was born. As they both began to think about it, it occurred to them that if trailers were available and a good road, people who could afford the trip but would not put up with all the







discomforts, would come to Africa to see its beauties.

"Commander Gatti told the idea to Belgian Government officials (and they were immediately interested in it. He was commissioned to make these trailers and put them on the road to see what modifications would be needed, to study all the itineraries in the Belgian Congo so that something extremely, attractive could be included in the trip.

"Gatti and his wife arrived in America nearly a year ago to begin work on the trailers. They tried several designers but could not get anyone who could execute them as they visualized them. It was difficult for them to explain the idea. Again and again the work was begun, and discarded. It looked as though they would not be able to get the type of trailer they wanted.

"Then Commander Gatti met Count Alexis de Sakhnoffsky, one of the foremost designers and stylists of America, who had designed the Burlington train. Gatti's idea excited his imagination, and he quickly went to work on the trailers.

"So at last Gatti's caravan came into being and is ready to be shipped to Africa. Gatti expects to spend a year making the survey. When everything is ready a dozen trailers will be built. A big firm will prepare a standard kit for men and women, so that one has only to write to receive a colonial, trunk containing everything he needs for the trip – from shorts to helmet, all packed and initialed."

An article in the April 12, 1938 New York Times confirms the trailers were built by Fleetwheels-Coates:

"'JUNGLE' TRAILERS EQUIPPED WITH BAR; Air-Conditioned Vehicles for Use in Congo Are Shown Here

"Two 'jungle yachts', equipped with all the comforts and conveniences of a modern apartment, were shown in a preview yesterday at the showrooms of the International Harvester Company at Eleventh Avenue and Forty-second Street.

"Designed for an expedition into the Belgian Congo, the two- 25-foot trailers are air-conditioned, have two bedrooms, a tiled bath, a

combination living-room and library, and even a bar. One unit contains the two bedrooms with the bath in between and the other the living-room and kitchenette with refrigeration. Both are powered by tractors.

"The 'jungle yachts' were built by the Fleetwheels-Coates Corporation of Bristol, Pa., from designs by Count Alexis de Sakhnoffsky. They will be used as base camps for the tenth expedition to Africa of Commander and Mrs. Attilio Gatti.

"Commander and Mrs. Gatti will start on the expedition April 30 to capture animals in Africa for zoological collections and to make a survey for the proposed opening of the Belgian Congo to tourist travel."

The Advertising News column of the October 21, 1938 New York Times announced the Count had hired an agent:

"Count Alexis de Sakhnoffsky, designer of motor cars, radios and other products, will enter merchandise design in men's and women's footwear and women's accessories. He has appointed Samuel G. Kitvit Company, Inc., as his representative."

Aircraft and watercraft were frequent subjects of his illustrations for Esquire and in early 1938 he served as a design consultant to the Yacht Sales & Service Co., of Oakland, California, the April 24, 1938 issue of the Oakland Tribune reporting:

"Boatbuilding Firm Establishes Plant Here to Serve Customers

"The various forms of boating around and about San Francisco Bay, Oakland's Outer Harbor has become the scene of a new industry, the Yacht Sales and Service Company. This company is featuring the building of stock and custom yachts, both power and sail, the power boats under the trade name 'Frost-Craft', and it also offers to coast yachtsmen a complete service in the design and construction of individual yachts and are also the builders of 'Sunset' class racing boats as the partnership of Morris P. Frost and William T. Cross in the yacht brokerage and insurance business in 1936. The company was incorporated under the present name in 1937, with Frost as president, Cross as vice-president, and Geoffrey H. James, secretary-treasurer.









"OPERATIONS BEGUN

"Boat yard operations were started at the "Outer Harbor location in August, 1937, with the erection of marine ways, a machine shop, a pattern shop and mill, two boat shops and a mold loft. The service facilities at the Berkeley Yacht Harbor were acquired in October, with shops and a completely stocked chandlery, for servicing the boats of the harbor.

"A long-distance, boat hauling service was inaugurated in January, with special equipment for the overland transporting of boats between all points in the United States. The three boats exhibited by the company at the recent Los Angeles boat show were transported with this equipment.

"The well-known stylist, Count Alexis de Sakhnoffsky, is responsible for the graceful lines of the exterior and the streamlining of the interior of 'Frost-Craft' custom models. His careful choice of the most adaptable materials serve to heighten the effects of beauty and motion, so that artistic streamlining has become a reality.

"James B. Dewitt, marine architect, is also a member of our staff, who has effected a notable compromise between racing lines and cruising accommodations, with a minimum sacrifice of the desirable characteristics of each. This is well emphasized in his creation of 'Sunset One-Design,' our featured racing cruiser."

While on the West Coast Sakhnoffsky was also commissioned to design a promotion brochure for a club aimed at the rich and famous in Hollywood, the Inner Circle. While the club never materialized due to the oncoming war, the brochure revealed a streamlined paradise of its own.

He did, however, have a hand in the design of a Hollywood nightspot that did get off the ground, the Earl Carroll Theatre, which was located at 6230 Sunset Blvd., Los Angeles. Built in 1938 and located at 6230 Sunset Blvd (just east of Vine), the theatre was designed by architect Gordon B. Kauffman and its exterior graced by a 20-foot high neon silhouette of Earl Carroll's girlfriend Beryl Wallace.

De Sakhnoffsky assisted Kauffman with the design of the interiors where Carroll's girl-centric stage shows, a modern adaptation of a Florence Ziegfeld revue, took place. The 1,000-seat theatre boasted of an 80-foot wide stage equipped with a 60-foot wide revolving turntable, a revolving staircase, and three huge swings, from which various lovelies would rigged with three swings that could be lowered from the ceiling.

During the 30s Heywood-Wakefield Co. invited the nation's top modernist designers (de Sakhnoffsky, Leo Jiranek, Gilbert Rohde and Frank Lloyd Wright) to create new lines of furniture using the latest machinery, reinforcing a Bauhaus principle that attractive, well-made furniture could be made on a production line.

In 1938 de Sakhnoffsky was invited to design a special line of Heywood-Wakefield furniture for display at the 1939 World's Fair House of Tomorrow, a project which was covered in great detail by George Herrick in the September 1939 issue of The Woodworker:

"New Furniture of Classic Simplicity Is All Streamlined By George Herrick.

"When four furniture manufacturers in co-operation – Heywood-Wakefield, Simmons Co., Red Lion Furniture Co. and Red Lion Table Co. - retained an industrial designer to create something new, they got what may prove to be a new trend in furniture, as described in this article.

"As an industrial designer, Count Alexis de Sakhnoffsky, who has done distinguished work in everything from men's apparel and jewelry to motor cars, refrigerators and radio cabinets, has brought a fresh point of view to furniture design. He is a proponent of what we call 'streamline'. Fine flow of line and proportion and close attention to the function of the object constitute his basic decoration without addition of non-essential ornament. It is the same basic principle that has entered so widely into the modern motor car and been approved by the buying public. But while the Sakhnoffsky-designed furniture has the simplicity and streamlining of the automobile body, it is by no stretch of the imagination an attempt to turn a bed into a commercial truck or a chest of drawers into a 12-cylinder streamlined juggernaut. The lines of each piece 'flow' instead of being tortured and twisted around acute corners interrupted at intervals by ornamental accretions that serve no purpose and mean nothing. Part of this streamlining was possible in practice because of the equipment of one of the manufacturers, Heywood-Wakefield. Chests of drawers in solid









STREAMLINED trains to bring new luxury to the highways. Dressing the locomotive of the new World Fare Train, styled by Count Sakhnoffsky (right), with the ugly ducklings of the highways a few years ago.



COUNT ALEXIS DE SAKHNOFFSK... world-famed authority on streamline... who styled the train at the left, recently returned on the Manhattan from Europe.





maple, for example, have bowed fronts on the drawers, with a 46-in. span. The plant of the Heywood-Wakefield company is one of the few in the country that can handle bends of this magnitude with success. The other wood is natural walnut veneer, the darker pieces shown in accompanying illustrations; the maple is wheat tone in finish. In the desire to secure an unusual finish, several methods were tried. Finally it was found that on the natural walnut best results were secured from merely filling and then waxing to bring out the grain. No stain was used and the result is a slight grayish cast that the designer finds highly desirable.

"A lengthy thesis might be written on Count de Sakhnoffsky's treatment of lines in any product, or place. He usually tries to carry the line seen by the eye, to as nearly a logical conclusion as possible, with a pleasant and soothing effect on the mind as a result. The accompanying illustrations indicate the smoothness resulting from this treatment that results in an almost complete absence of acute angles and corners. Even a right-angle turn is rounded so that the line flows instead of being suddenly arrested and starting off again at a tangent. Treatment of drawers is an example of swinging lines away into infinity, especially in the case of the vanity table. Even the legs are streamlined, with the edge of the piece extending and then turning at a slightly curved right-angle to form the foot or foundation. With all this, a quick glance at a room furnished with streamlined furniture gives an impression of classic simplicity rather than ultramodern. With all this attention to line and texture of furniture, Sakhnoffsky did not overlook function, a factor always given a prominent place in the considerations of the industrial designer. Regardless of the product, the designer today not only tries to make it more attractive in appearance, but more useful in its application.

"Count de Sakhnoffsky believes that furniture and home decoration should conform to the requirements and eccentricities of the occupant. The individual should not be forced to adjust his living and personal peculiarities to the furniture. Furthermore, furniture should be as efficient in its service to the owner as possible. All this is by way of explaining several departures in the furniture and the decoration done by Sakhnoffsky at the preliminary showing of the new designs in Bloomingdale's department store, New York. His cylindrical bookcase is a good example. Here is plenty of precedent in the revolving cases that once graced libraries of the 18th and 19th-century homes, but the modern version has been installed in the wall between two rooms. With a semi-circle projecting in the living-room on one side and the bed-room on the other side of the wall, occupants of either room may be served with the entire contents by revolving the shelves. An empty section at table level provides a console with frosted glass top illuminated from beneath.

"Here, the influence of an automobile body might be detected by the exercise of imagination, but in this case the design is of a piece of furniture that moves. The skirting at the base conceals the wheels,

so that when it is rolled over the floor it appears to glide: at the same time the skirt projection provides a bumper. The small circular table in the cocktail lounge is a unit of fully curved lines. Functionally it has been improved by having the top set to revolve. In decorative treatment of this room the photograph indicates how curved lines have been carried out even to the window. A rectangular opening would have contributed a jarring note to an otherwise pleasing ensemble.

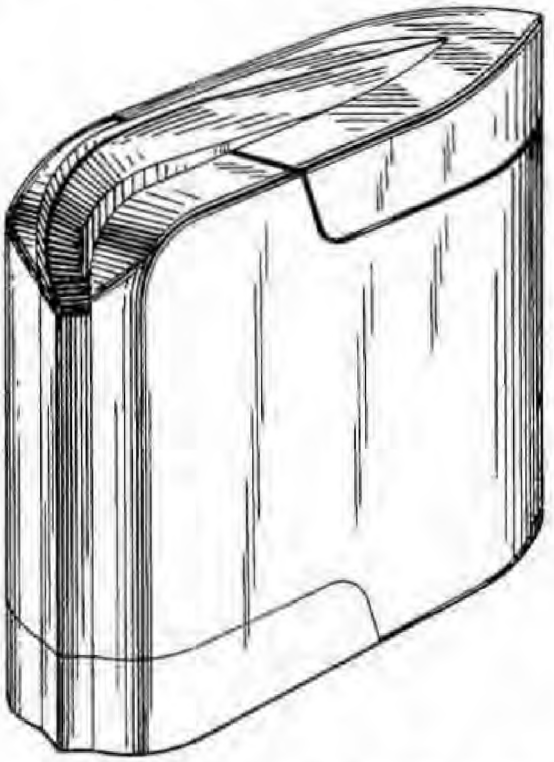
"The master bed-room in this 'Home of Tomorrow,' as it was termed by Bloomingdale, has the latest development in functional headboards for the beds. The headboard has been troubling designers of the modern school considerably. Its only function remaining was to stop the pillows from falling off, and as a result, various attempts have been made to combine in it other functions, such as storage space and shelves. The Sakhnoffsky version carries this trend forward.

(Captions follow)

"Lower Left — The cocktail lounge at the end of the dining-room is both snug and functional; the small cocktail table has a revolving top; the perambulator or ' tea wagon' is fully streamlined, of natural walnut veneer. Above – This walnut desk is patterned on Count Alexis de Sakhnoffsky's own desk, which he designed for his office in New York. Upper Right — Here, Count de Sakhnoffsky carried the ambition of every designer of furniture forward another step by combining more functions In the headboard."

The August 1939 issue of Popular Science also included illustrations of the











aforementioned Bloomingdales installation:

> "A legless dining-room table suspended from the ceiling by a internally lighted glass tube, a streamline desk with a radio, barometer, thermometer, and clock built into a desk-top dashboard, a circular wall bookcase that revolves to allow volumes to be reached from either bedroom or the living room – these are some of the outstanding features of a models apartment designed by Count Alexis de Sakhnoffsky, well-known industrial designer. Set up for display in a New York City department store, the ultramodern apartment utilizes various new plastic materials, glass walls lighted from behind by fluorescent lamps, and a circular fireplace set in the wall between the dining and living rooms so that it may be seen from either."

The 1940 US Census lists the Sakhnoffskys (Ethleene & Alexis) at 106 N. State St., Chicago. She was 31, born in Missouri, he gives his age as 40, occupation auto designer.

During the previous year de Sakhnoffsky had approached Nash with an idea to create a Nash-based sport roadster along the same lines as the Packard-Darrin. Rather than start with an all-new body de Sakhnoffsky proposed modifying a standard Nash Ambassador Eight Convertible (whose design is attributed to Don Mortrude).

A prototype was constructed and shown to George Mason who agreed to manufacture a limited number of the coupes, which would be made available in a limited number of Metropolitan Nash distributors. It featured sports-car-style cut-down doors and a lowered split-screen windshield to which an equally cut-down convertible top was attached. As the cut-down doors were too short to contain a window regulator, side curtains were substituted and the exposed top edge of the door covered in padded leather. The suspension was lowered, the running boards and exterior chrome discarded, and the rear tires sheathed with spats.

The prototype Nash Special 4081 cabriolet was shown to Nash president George Mason who agreed to manufacture a limited number of the roadsters, which would be made available through most Metropolitan Nash distributors. Bodies were constructed at Seaman, shipped to Kenosha, and trimmed in blue, red or tan leather at the United Body Co. in Chicago. The admittedly attractive vehicles were considered too impractical and expensive by the buying public with a purported 11 of the reportedly $5,000 vehicles delivered during the 1940 model year.

According to Nash historians what little remained of the car's brightwork could be ordered in Duragold (a copper-based faux-gold finish), and at least one of the gold-finished cars was delivered to Prof. Andrew Primo of New Orleans, Louisiana. Dubbed the 'Golden Chariot' it was used to help sell war bonds during the Second World War - a period wire service photo shows an attached banner reading 'Kill a Nazi! Kill a Fascist! One Dime - One Bullet will kill a Jap!'

Although the de Sakhnoffsky roadster proved to be a sales disaster it provided Nash with some much needed publicity, the May 19, 1940 issue of the Oakland Tribune included the following announcement of its San Francisco debut:

> (Caption:)"Limited edition, signed by the author, this new Nash sports car was signed by Count Alexis de Sakhnoffsky to meet the demands of an exclusive market for a custom-built version of the lithe Nashes that have won so much popularity this year. The car is now on display at Pacific Nash Motor Company, Van Ness at Sutter, San Francisco
>
> "Specially Built Nash On Display in S.F.
>
> "A new custom-built Nash sports roadster, which Count Alexis de Sakhnoffsky, internationally known motor car stylist, was especially commissioned to design, is being given its formal introduction to the motoring public this week by Nash Motors in several leading markets. The first model will be placed on display Monday at Pacific Nash Motor Company, Van Ness and Butter, San Francisco, and a general invitation has been issued to the Bay area public to view the new car by E. B. Zane, general manager.
>
> "Glorifying by ultra-modern treatment the smooth, dynamic lines that have won the regular members of the 1940 Nash family a large share of their current popularity, the new "Limited Edition" Nash is believed to be the lowest of all American cars, standing less than 63 inches at the highest point. Lithe Nash streamlining has been accentuated, making the car look even longer than its rangy 207 inches.
>
> "Conceived by Count Sakhnoffsky to meet an exclusive market, the six-passenger convertible is being offered as a very limited Nash, edition and represents the last word in swank automotive styling throughout. Doors are cut away, curved rakishly at the top, padded













with a roll of top-grain leather that is colored in keeping with the color scheme of the car as a whole. Upholstery is of tan Wiese whipcord, faced along the front edge of the seat and at the shoulder of the seat with colored leather. Auxiliary seat is entirely in matching leather.

"Built on the standard Ambassador Eight chassis, the car is somewhat lighter and faster than the regular model. Equipped with Nash's cruising gear, or fourth speed forward, and automatic overtake, the car will travel between 95 and 100 m.p.h. Because engine speed is reduced by 30 per cent when the Nash fourth speed forward cuts in, tachometer, favorite instrument of European sportsmen, has been made a part of the standard equipment of the car."

On February 19, 1941 a syndicated column mentioned that the Count had partnered with Bob Cobb in the design of the serving trays and place settings that were to be used in the swanky new Brown Derby restaurant, which was just opening on Los Feliz Boulevard, Los Angeles.

The April 12, 1941 issue of the Brownsville Herald mentioned the Count stopped in town to change planes:

"COUNT FLIES HERE

"Returning to Los Angeles from a business trip to Mexico. Count Alexis de Sakhnoffsky, of the American Electric Fusion corporation, arrived in Brownsville by Pan American plane Friday afternoon, and left for San Antonio."

His involvement with the American Electric Fusion Corp., a Chicago-based manufacturer of resistance welding equipment is currently unknown as was the reason for his trip to Mexico.

By this point in time, the nation's gossip columnists thought the Count sufficiently notorious to begin mentioning his marital problems. On February 18, 1941 one of the wire services transmitted a picture of the Countess with the following caption:

"Countess Ethleene Sakhnoffsky, above, is seeking separate maintenance of $1,000 a month from Count Alexis de Sakhnoffsky, magazine illustrator. In her suit being heard in Los Angeles, she charges cruelty."

Bad news travels fast, and the Count was briefly mentioned by Walter Winchell in his March 5, 1941 'On Broadway' column:

". . .The Mexican division Count Alexis de Sakhnoffsky is arranging. She is a Powers pretty. . . "

One month later, April 9, 1941, the Associated Press provided more details:

"Russian Declared Partial To Blonde

"LOS ANGELES. April 9 (AP)— The American-born wife of Count Alexis do Sakhnoffsky, airplane, automobile and boat designer, charges that he left her three months ago for another woman, a 'buxom and voluptuous blonde'. The countess, suing for separate maintenance, asked $1,000 a month for support from the Russian-born count, now a naturalized American. The count filed an answer resisting his wife's demands, but agreed to pay her $600 a month pending settlement of the suit."

Two months later an unnamed reporter for the American Weekly news syndicate

wrote the following story of the Count's struggle with un-streamlined love, which appeared alongside wire photos of the Count and Countess in happier times (this version appeared in the June 1, 1941 edition of the San Antonio Light):

"Streamliner Count Alexis Struggle with Unstreamlined Love
(distributed by American Weekly, Inc.)

"Designing Streamlined Refrigerators and Autos Was Perfectly All Right But When He Discovered the Streamlined Blonde His Unstreamlined Wife Rebelled and the Judge, After Getting All the Angles, Streamlines the Count's Bankroll to Fill Up Her Financial Curves

"I have found the perfect, streamlined, blonde and have discovered streamlined love." Count Alexis de Sakhnoffsky, alleged to have burst in upon his wife with this news, is an artist-engineer whose business is streamlining everything, from furniture to automobiles. It is a wife's business to encourage and applaud her husband's work but Countess











Ethleene de Sakhnoffsky admits that she showed no enthusiasm.

"The Countess, though a charming brunette, knew she was neither blond nor streamlined and could not see any good news in the announcement for herself. So perhaps there was some justification for the impression the Count says she gave him of on unstreamlined refrigerator.

"Anyhow something so offended his artistic or engineering temperament that she says he slammed the front door on this comment; 'Of course you wouldn't understand. You American women are more rookies at love, choked with inhibitions.'

"Countess Ethleene, the former Phoebe Ethleene (Teddy) Frasier,' daughter of Mr. and Mrs. Darrell Frasier of Chicago, decided that after five years married life, it was high time to re-survey this thing called love.

"First she took a long look at a streamlined portrait of herself by her gifted husband. There was a strong' hint in it and she had not taken the hint but why should she, even if she could? He had streamlined her.

"We know that Claude Robert, the French author, had said: 'Streamlining is to the engineer, what strawberries are to cream. Everything today is streamlined from the human chassis to the eggbeater.'

"True, but her husband was also an artist and why couldn't he do like Rubens, the great Flemish painter. When he married Isabella Brant in 1600, she was a streamlined creature, a slim, graceful girl, with only immature traces of curves. As she grew older so did the curves. Rubens kept right on painting her as she was and-was so popular that his paintings made his wife's figure the style and envy of all others. Not many could 'eat themselves stylish' and therefore had to make up the deficiency with padding. That suggests what the noble Count should have done for his wife, instead of finding a streamlined blonde.

"From her portrait the Countess went to the kitchen of their Hollywood apartment, and somehow looked in the garbage can, she saw several scraps of a torn letter. A mixture of women's intuition and curiosity compelled her to gather them up, piece them together, and read the note.

"The letter was addressed to 'Dear Harmony' and seemed to refer to an advertisement which the lady had answered. It had an interesting confirmatory effect upon some vague suspicions she had held because, as the Countess later explained: 'My husband many times had broken our luncheon engagements — we long had been in the habit of lunching together. He would tell me he had to be with a business associate.'

"Several times he overstayed the cocktail parties and was late arriving home for dinner. When I read that letter, I knew there had been justification for my suspicions because it was addressed to 'Dear Harmony,' and Alexis never called me 'Harmony'.

"So the Countess traced the ad and found that it had read: 'Companion wanted by continental gentleman with private means and open auto.'

"The Count admitted having placed the ad, and told the Countess that he had gotten about 100 answers to it. Later, in making his deposition, he admitted writing the Harmony letter, but said it never was mailed.

"At any rate, with this and some other evidence, the unstreamlined wife went to Attorney James B. Salem, who secured a divorce for her in the Superior Court of Los Angeles. There Justice Thomas C. Gould entered into the spirit of the filing, streamlining the Count's $30,000 a year income by ordering him to pay one quarter of it to the now ex-Countess.

"The following in part is the letter, which was introduced in evidence:

"'Dear Harmony:'

"'Your answer to my ad picked up yesterday. It frankly amused me, though you did not comply with my request for a photo. And since I enjoy people who amuse me here is my answer to your answer.'

"'I called myself Continental American because I was born and raised







outside of American borders. Have traveled all my life, and get restless at the idea of having to stay somewhere longer than a year. Still I have lived in America 13 years and am a full-fledged U.S. citizen. Am delighted to be one, however without an over-emphasis on my patriotic feelings.'

"'All my life I hated bargains. When I want something badly, and it is within reach —why waste time in trying to get it cheaper, at a price? Besides I dislike to be obligated to people, so why look for a wealthy companion with a car, when I can supply both? Does that make me real?'

"'I have done many crazy things just to add a few new experiences to my roster, and am forever looking for color in life. You may be able to supply a colorful angle to Hollywood which I have missed. I never have been extremely wealthy but through my own ways of living always managed to own sport cars, expensive clothes, a yearly trip, to Europe, and always, made it profitable for an attractive companion who knew how to make romantic the satisfaction of our physical requirements. My checkered life, instead of making me cynical, made me dreadfully sentimental. Do you think I am suffering from introvertis?'

"'I prefer ash blondes and redheads, but have had many enjoyable moments with brunettes. Hate very short, very thin and muscular women.'

"'I am sorry I got your letter too late to call as you suggest.'

"'So send me a snapshot of yourself, H.H., if you care to have us get together. I always liked to have the opportunity of examining the image of the being with which I plan to spend some time.'

"The self – asserted sentimentalist having thus laid bare his innermost heart to Harmony, then mailed the letter, not in a letter box, but the garbage can, where his wife got the message and began to understand.

"The Count, son of a Russian sugar magnate, was born in Kiev, to a life of wealth and luxury but after the revolution found himself, like the other White Russians, an exile with empty pockets.

"Yet by combining his skill at engineering and painting, he was able to earn as high as $35,000 a year, making such motionless objects as refrigerators look as if they could be shot like a shell through space with a minimum of air resistance. Air resistance is not terribly important to such sheltered things, but his designs also reduced sales resistance. He streamlined automobiles both artistically and scientifically. Streamlining, by the way, is defined as 'a scientific principle based on the resistance of moving objects to wind pressure.'

"The present vogue was brought into mathematical terms by the Swiss family Bernoulli, who expressed it in the equation: P plus one half PV square equals Constant. While this means that streamlining is a constant principle, it does not mean that husbands devoted to streamlining are necessarily constant to their wives.

"Another scientific formula is that the attraction of a streamlined blonde upon a husband is in inverse ratio to the square of the distance between the bodies, especially if the wife is an increasing variable. Astronomers say that the moral of this formula is to keep all heavenly bodies several light years distant.

"The formula also proved that Lillian Harvey, famous as the modern European exponent of streamlining, could not have been the bright star that pulled the Count out of his matrimonial orbit, because she wasn't even in the country at the time. In fact, the blonde referred to by the Countess as having been so extolled by the Count, has never been named.

"'He only, told me he was in love with this woman and that she was blond and voluptuous,' she testified.

"The Count had also told her he intended going to Mexico with the blonde — an artist — to study Aztec art for ideas to incorporate in modern designing and, she said:

"'He told me he intended to live with her and work with her. He said I couldn't come along, but later said if I did come I would have to live apart from them. When I refused, he suggested I consult an attorney.'









"The Count naturally took into his marriage many Old World beliefs. Those concepts, upon which many an European woman must close an eye, could not totally be accepted by the Countess, also expensively reared but taught in the conservative American school that holds no brief for the average highly-bred European's view on marriage.

"When the artistic engineering stylist tried to streamline his Old World marriage concepts and make them fit into his marriage with the vivacious, St. Louis-born girl, he failed completely. In endeavoring to give his version of why the marriage collapsed, the Count told his wife's attorneys, James B. Salem and Vincent A. Marco:

"'She was reared in mid-Victorian manners by her grandmother (the late Mrs. Douglas Knox Frasier, prominent in San Francisco social circles) and this gave her a rather queer idea as to what marital life really is.'

"The Countess took exception to this remark, insisted her rearing by her parents was that of an average American girl of wealthy family, then added:

"'Perhaps European women of distinction would accept without comment his design for marriage. To me, however, I found it wrought only conflict. His ideas struck deeply against my American regard of marriage. I have always held marriage a sacred thing, a union not to be taken lightly. I tried to make a success of ours, but eventually it resulted in a conflict I no longer could bear.'

"Her husband, she asserted, switched his attitude toward her almost before the honeymoon was over. It was a rapid change from 'a, romantic lover to a husband who looked upon me as chattel, as property — as just something secondary in his life.'

"This contrasted sharply to his attitude during the fifteen-month romance, culminated with marriage in New York in 1935. Ethleene, a lovely black-haired girl, with dark, flashing eyes, gives the husband she has just fired, a fine reference as a fiancé, before, but not after taking. She said: 'Ours was a perfect romance. For those fifteen months, we rode the clouds of happiness. I was captivated by his graciousness, his capacity for good times, his gay mode of living.'

"'He was a 'Prince Charming' fresh from the pages of a story book. No girl could have been happier than he made me in those months. During his absences, I received nightly telephone calls from him. Every day he had flowers delivered to me — beautiful things, and always white ones. Roses and orchids.'

"After all this giant build-up came the wedding and a gay honeymoon in Europe where the first signs appeared that the perfect lover was not going to be quite as advertised. Her husband and his friends had alarmingly modernistic even futuristic ideas about marriage. The first time he forgot to come home, the Count seemed pained at her questioning and, she says, gave out this explanatory comment: 'You have to take love where you find it, don't you?'

"And now the Countess says: 'Can one really streamline anything as old as life itself?'"

A January 17, 1943 UPI news wire announced the divorce was finalized:

"Designer-artist Count Alex de Sakhnoffsky, now a major in Army Camouflage Service, 'found a 'very gay person' and wanted nothing further to do with his wife' Countess Ethleene testified in winning a divorce from the Russian nobleman."

Although his personal life was now better-known than his design work de Sakhnoffsky continued to produce illustrations for Esquire as well as a series of cover illustrations and articles for the Aeronautical monthly, Skyways - which debuted in early 1942.

He received his U.S. citizenship in 1939, proudly serving for the duration of the war in a number of posts, the first of which was for the U.S. Army Air Force Combat Intelligence Corps., stationed at Maxton Air Base, Laurinburg, North Carolina. As the war dragged on his quadrilingual talents got him transferred to Moscow, where he served as Chief Air Intelligence Officer and interpreter to U.S. Ambassador W. Averell Harriman.

His introduction to Skyways' readers follows:

"CAPTAIN de SAKHNOFFSKY of the United States Army Air Force has won considerable acclaim as an outstanding artist-designer. The





former Count Alexis de Sakhnoffsky says, 'I love to draw fast things'. His visionary conceptions of 'fast things' have not only inspired advanced airplane design but have also streamlined many practical every-day articles into new beauty."

An article from the January 1943 issue of Skyways included an article on the Transport of Tomorrow:

"Transport of Tomorrow by Alexis de Sakhnoffsky.

"A vision of the luxury liner of the future is as amazing to us as the swimming pool on the Queen Mary would be to Chris Columbus.

"A large plane is always dramatic by its size. As in the "Flivver" plane of tomorrow, pictured under the wing of the "Transport of the Future," the emphasis of this luxury liner will not be on its general appearance or lines, but will be on its interior appointments and deluxe accommodation. In the accompanying sketch of the 'Transport of Tomorrow,' note the "lines" which offer the extreme in streamlining, and also produce a picture of power. There is no doubt that this 'feeling' of power from the drawing actually must be in force in the four engines which provide the power plant of this flying skyliner.

"The streamlined airport limousines, parked alongside of the plane, permit a scale idea of the enormity of this plane of the future. With the use of the tricycle landing gear, wings of the modern planes are being moved further and further back. This sketch shows a rather extreme version of this trend. Practically unlimited visibility is obtained for the passengers and crew. The top sketch pictures the swimming pool and solarium. Walls of the solarium-pool section of the luxury liner are in padded leather. A swimming pool may not seem feasible – and yet Christopher Columbus probably would have shivered his timbers had someone suggested a pool in a ship.

"The bottom sketch shows a spot in the dining salon. Tables are of translucent frosted plastic and are arranged in a continuous built-in fashion. Many aviation enthusiasts may scoff at this idea of the plane of the future. However, there were those, too, who in 1903 at Kitty Hawk, North Carolina, would have scoffed at the idea of a 164,000 pound plane such as the B-19. There may be some question as to the amount of power needed to lift this super-plane...or maybe to lift just the landing gear... and there are those who insist this plane would be into a dive if it ever did get into the air... let such arguments fall where they may.

"Someday, somehow, someone will successfully design an airplane luxury liner which will meet many of the comfort and extra feature requirements that are incorporated in this one. These sketches are, of course, mere suggestions of design, and not contentions of aeronautical engineering.

"Note: Captain Alexis de Sakhnoffsky has long been known as an outstanding artist-designer. At the present, he's busy with official duties at an Army Air base. His sketches, covered with prop-washed mud from 'Somewhere', had to go to the cleaners before printing. Artist Sakhnoffsky has to dream up schemes of futurism while getting eight hours on his Army cot."

Before he was assigned overseas he made a presentation to a group of students that appeared in the Feb 5, 1943 issue of the Robesonian (Lumberton, North Carolina):

"Major Speaks In Chapel

"A guest speaker of unusual interest at chapel Tuesday morning at Flora MacDonald was Count Alexis de Sakhnoffsky, a native of Poland, and now a major in the intelligence department at the Maxton Air Base.

"Major Sakhnoffsky was presented by Miss Katherine Cameron, head of the clothing department at the college, as a designer of the most versatile type, and in the very interesting story of his life with which the major entertained the audience for three-quarters of an hour, he proved his right to the rank. He had been a designer, he said, from practically everything from dresses to automobile bodies. Apparently the latter is his specialty.

"For the past six years, Major Sakhnoffsky has run an illustrated page regularly in 'Esquire' in which he predicts the style of automobile sin the immediate and distant future. He has also been a constant



contributor to 'Fortune' and to the American magazine."

Discharged in late 1945, the Count was still deemed newsworthy by the nation's gossip columnists. The International New Service's Miami correspondent, Ruth Brigham, reported on his recent visit to Miami on January 13, 1946:

"Zombies on Mind by Ruth Brigham, I.N.S. Staff Corrospondant

"Miami, Fla.,'Jan. 12.—(INS)

"Vacationers include Count and Countess Alexis de Sakhnoffsky currently of New York. Chased from Moscow in 1919 as a 'White,' Sakhnoffsky recently returned there as a lieutenant colonel on our side, invited with a United States military mission. For years Sakhnoffsky's drawings of modernistic, racy autos and such, were featured in Esquire. He's contracted to start again in May.

"While in Miami he's the yacht guest of Sportsman R. S. Evans the lad who helped revive polo in Florida. Evans and Sakhnoffsky are said to be formulating plans to build a new, tiny car— with the gas tank to be filled by an eyedropper.

"Sakhnoffsky rarely goes night clubbing. But this week he was seen at the Beachcomber in Miami. The count says zombies fascinate him. Not to drink, just to think about."

The recently acquired Countess de Sakhnoffsky mentioned above was his third wife, Joan Morris Stevens (b. August 15, 1917, in Dayton, Ohio), the daughter of Samual Rawlins and Sara Gertrude (Morris) Stevens, of Waveland, Mississippi and Atlanta, Georgia respectively. The third Countess de Sakhnoffsky was an accomplished artist and clothes designer who as a student became enamored with de Sakhnoffsky's published drawings.

Upon his return from service de Sakhnoffsky discovered job opportunities for a free-lance styling consultant, even a famous one, were few and far between. Luckily his young friend and protégé, Brooks Stevens, sent some work his way.

The pair had met back in 1934 when a young 'Kippie' Stevens travelled to Chicago to visit the Century of Progress Exhibition. A Milwaukee newspaper described the meeting as follows: "Asked what his fees were, the count told told Kippie between $350 and $400 a day. Whereupon Kippie fell off his chair."

At the time Stevens was working for Willys-Overland who were in the middle of designing their post-war lineup. He proposed a sedan based on the basic pre-war Willys dimensions and drivetrain and hired de Sakhnoffsky to assist with the finishing touches. Three prototypes, code-named 6/66, 6/70 and 6/71, were constructed, and the project, which required all-new tooling was green-lit by Willys-Overland president Joe Frazer.

However a sudden change in management put an end to the project. Frazer had a falling out with Ward Canaday, the firm's chairman, and he was promptly replaced by former Ford executive Charles 'Cast Iron Charlie' Sorenson.

Sorenson proposed an entirely different vehicle, one that would remind the buying public of the wartime Jeep. Stevens was given the task of designing a more utilitarian vehicle whose body could be stamped out in a recently acquired appliance factory. The presses had a maximum draw of six inches, which naturally made the expressively curved sedans that Stevens and de Sakhnoffsky had designed out of the question as their streamlined bodies required expensive deep-draw presses and dies.

Many Jeep-Willys enthusiast are happy that the prototypes were shelved, as in a short three days Stevens came up with the cleverly designed 1947-1948 Willys Pickup, Station Wagon and Jeepster, all three of which remain popular to this day.

In early 1947 de Sakhnoffsky was hired by Texas ice baron Hugh A. Drane to design the interior of his new private coach, the 'Nisise' - the May 19, 1947 Corsicana Daily Sun reporting:

"CORSICANAN OWNS SUPER-BUS

"Special Vehicle Is Ordered By Drane; Excels Pullman

"Hugh Drane through the years has employed the latest and best transportation available He now travels in his new specially built bus— that is more like but excels the finest Pullman coach on the railroads in its accommodate and conveniences.

"The 26,000 pound beauty, with "Nisise" at the sides and rear, the trademark copywrited by Crane's

Industries, costing approximately $50,000, is complete in every detail





and is one of two similar coaches in the country (the other is owned by Augustus Busch III).

"Visits Ice Plants

"Drane plans to travel some 3,000 miles per month to his various ice plants over an area of 1,000 miles, extending from Amarillo to Corpus Christi. By using this method, he can sleep all night while the vehicle is piloted by the drivers, arise refreshed and ready for a busy day's work. Sleeping accommodations are one of the features.

"The coach was driven home early Wednesday morning from New York and is now located at the Drane home northwest of Corsicana. En route home the party, Mr. and Mrs. Drane, Ben B. Blackmon, Earl Pressley and Gillean Rea, spent two days in Detroit visiting T. B. Futk, a lawn mower company executive, and friend.

"Sleeping accommodations are available for four persons, along with quarters for three crewmen if day and night driving is done. If a one-day trip is planned, fifteen can be cared for.

"In discussing his newest mode of travel, Drane said that he had a plane for a decade to get to his ten ice establishments, much faster and better than automobile or railroad travel, but weather conditions frequently grounded his plane and much valuable time is lost. The coach can go in most any kind of weather. The capitalist had been thinking of the new mode of travel for the past three years. He considered a special railroad car, but abandoned that idea in favor of the bus.

"Special Features

"Among the special features are an intercommunicating phone system from the compartments to the driver's seat, a fire detector on the driver's dash, carbon dioxide fire extinguishers, air pressure that operates the brakes, opens the doors and keeps up the water pressure, hot and cold running water with 110 gallon storage of cold and 20 gallons in the hot water container. The hot water is heated from the engine exhaust. A two horse-power direct current generator is a feature, while the entire coach is air cooled and heated.

"Clothes closet is one added luxury while there is a shower lavatory and toilet accommodations to the main compartment and to the guest quarters. Propane gas is used in the four-burner and broiler stove located in the kitchen between the two compartments. There is a turn indicator in the kitchen connected with the driver who signals when and in what direction a turn is contemplated so that the cook can adjust or accommodate himself and his pots and pans to the changed directions without the danger of mishaps or accidents. An ice refrigerator provides sufficient storage for food. The dishes and silverware are located in specially built compartments, placed in cushioned rows so they will neither rattle nor be broken. Each compartment has storage spaces, ample drawers for cosmetics, etc., humidors for men's smokes, etc., and ample mirrors are found, including one full lengthed mirror door for the ladies. A septic tank is found under the coach. Tires are 11" x 22" and dual rear wheels are provided. The coach is white and stainless steel.

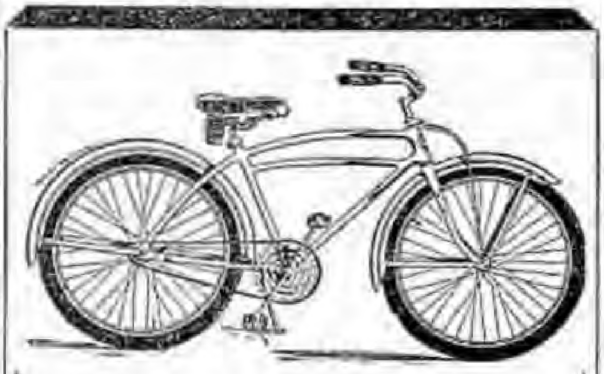
"Designed by Belgian

"Alexis Sakhnoffsky, New Canaan, Conn., Belgian automobile designer prior to World War I, friend of Drane, designed the interior of the coach. After World War I, Sakhnoffsky came to America, is a naturalized American. His wife, a countess, is also an American. They plan to visit Mr. and Mrs. Drane this summer. The designer was a colonel in the U.S. Army during World War II. He frequently contributes to Esquire magazine. A ship-building concern prepared the interior.

"In discussing the relative cost of airplane travel and the bus, it was brought out the planes cost from $15,000 to $22,000, but a pilot's salary is from $750 to $1,000 per month.

"Gillean Rea, Corsicana a former Corsicana High School football star and recently separated from the armed forces, will be the operator of the bus. The newest travel method looks like it would be ideal for a fishing trip to the choice sites on rivers off the main highways, but it won't. The long coach requires considerable space in which to be turned around, and besides, the 26,000 pound conveyance could not negotiate the trails that lead to fishing sites, and would break through the timber and comparatively weak bridge structures generally found on the by-roads. Life Magazine will carry a special article on the new





coach and representatives will be here within a few days."

Brook Stevens brought in de Sakhnoffsky as a consultant when he was hired to assist Kaiser-Frazer's in-house designer (Duncan McRae) and engineer (Dean Hammond) with the firm's 1949 and 1950 model offerings. Stevens and de Sakhnoffsky were given the task of preparing the firm auto show exhibits and dealer showrooms, and also provided minor styling adjustments to the 1949 models and helped McRae and Hammond with some of Kaiser-Frazer's 1950 models.

Throughout the 1950s de Sakhnoffsky contributed illustrations and articles to a number of magazines, one of which was Motor Trend, one of the first automotive 'buff books' – a term that refers to a magazine written for enthusiasts, rather than consumers or industry insiders.

He penned several articles for the publication, including a recurring column entitled 'Trend of the Future' which presented new designs of interest to Motor Trend's readers. The following column accompanied illustrations that appeared in the September 1949 issue of Motor Trend, Vol.1, No. 1:

"Trend of the Future

"On the following two pages, Colonel Alexis de Sakhnoffsky presents his version of the coming trend in automobile styling. Many readers will recall his futuristic designs presented several years ago in Esquire magazine.

"Some of the more important features of this design are the following:

'bubble' windshield
rear deck handle integral with license plate light
massively-designed bumper combined with airs scoop
and... 'psychological styling' (suggesting speed) consisting of louvers and twin exhausts

"The instrument panel is composed of a large speedometer, a tachometer, and a matching round dial for other standard instruments. The round buttons on the steering wheel spokes are blinker lights to indicate that gas or oil supply is low. Center of the panel has a combined radio grill and round television screen."

The Count was also interested in early automobiles and was a charter member of the Michigan Region of the CCCA (Classic Car Club of America) which was organized on April 15, 1949. He was also an active member of the Western Michigan chapter of the VMCCA (Veteran Motor Car Club of America).

Even being the Count's ex-wife was deemed newsworthy, an INS News wire story dated October 21, 1949 announced her second divorce:

"Marriage of East-West Ends

"Los Angeles (INS) - Ethleene Singh, 30, writer and one time designer, obtained an uncontested divorce Thursday from importer Gurdial Singh, 40, after she testified that 'It's impossible for an American woman to make a go of marriage with a Hindu.' Mrs. Singh, formerly married to Alexis de Sakhnoffsky, famous industrial designer, said that the spiritual conflict between the American and Indian ways of life gave her stomach trouble and caused her to lose five pounds a week."

Apparently de Sakhnoffsky's work on the American Austin and Bantam made him the country's de facto small car expert and he produced a illustrations for Powel Crosley's advertisements. In 1950 he was brought on board to facelift the 1951 Crosley line, which due to budget constraints resulted in a new grill and not much else. The Count's new grill included a miniature reinterpretation of the pre-war Crosley's bullet-nose, abandoned in its 1949 redesign by Powel Crosley and Carl W. Sundberg a partner in the Southfield, Michigan industrial design firm of Sundberg & Ferar.

De Sakhnoffsky and August Duesenberg served as judges at the inaugural 1952 International Motor Sports Show's Concours d'Elegance. He also contributed to the program as follows:

"The Thrill of Speed by Alexis de Sakhnoffsky

"What is this thing called speed?

"Few among those who enjoy it will venture to define the thrill which

speed gives them. Bobsled pilots claim that the thrill of this sport consists of traveling at over 80 mph, with an all-time knowledge that you cannot stop. Fighter pilots indulge in 'buzzing' or landing their ships at unnecessary high speed for the sheer 'kick' which they get









out of it. Does it bolster their ego? Does it give them relief from an inferiority complex? Or is it an outlet for the bravado instinct, which can be found in all of us?

"Opinions of psychologists, who study reactions of men who enjoy the excitement of flirting with death, are divided. They report such sensations as:

"'The exhilarating feeling of a powerful machine throbbing beneath you...'
'The thrill of being in control of your life and death...'
'The peculiar delight of being at liberty to take risks or avoid them...'

"Whichever facet of this fascinating vice fits you, you know you will always continue to indulge in it and will consider being called a reckless madman an unthinkable affront. This is a close affinity between those who enjoy this 'flat out' feeling" and the relatively few who can capture the illusion of speed on paper.

"It is impossible to convey the full measure of fast movement with pencils, brushes, and paint. But artists, who have been blessed with the opportunity of handling a thoroughbred at 100 plus, retain an eternal imprint on their output, which cannot be easily erased.

"To draw sport cars, you have to be deeply conscious of what is mechanical beauty. There is something human in the appeal of a custom-built creation. After driving fast cars, a motor artist discovers that as he becomes more mechanical, the magnificent beast is becoming more human. The tapered highlights on its metal skin are reminiscent of taut, young muscles under an athlete's sweaty skin.

"The whole body of a thoroughbred sports car becomes a symphony of fast, functional lines, accented by power bulges, oversized tachs, twin exhausts, and knock-on wheels.

"What makes a car look fast? Naturally there are such elementary features as lowness, length of hood, etc. These are "musts" in a speedy silhouette since they are directly related to air resistance and feeling of power. Psychological styling adds details which suggest, by inference, thoughts related to speed.

"For instance, a large tachometer does not add a single extra mile to the top speed of a car, but reminds one of the oversized revolution counters observed on Grand Prix jobs. Tiny, short gear-shift lever 'reeks' of lightning gear changes, and rows of louvers symbolize a high performance engine. An oval grille brings to mind Ferraris and Maseratis and a honey-comb air intake the roar of an SSK.

"There is a wealth of inspiration for a designer in a close study of characteristic features of real racing cars, in which power-bulges are not molded by phony stylists, nor port holes added to identify a new model. Some of these details are authentic elements of a modern sports car design, but a seasoned designer will use them sparingly, as an experienced chef, who accents his creations with mere dabs of spices.

"What are forecasts for fashions in the sports car field? Who copies whom in this industry? There is a peculiar anomaly among style trends of today. We can see Detroit stylists adopting simplified, functional shapes favored by European designers, while on the other hand, original American style features are being beautifully interpreted by Italian craftsmen. Such names as Farina, Vignale, and Ghia are fast becoming as well known as the reputed Saoutchic and Figoni & Falaschi.

"There is no doubt, however, that the tussle for supremacy in sports car design is confined to Britain and Italy. British leadership, with classic but 'passé' designs, is being seriously challenged by pure, exciting lines of the latest creations from Milan and Turin.

"Recent Continental Shows provide some interesting international fashion hints. Smart sports cars in 1952 will 'wear' exposed wheels, hoods plunging lower than headlights, and simple functional accessories. Enclosed wheels and deep décolleté on doors are not chic anymore. Finally, some recent road races bear indications that a trend is developing toward enclosed sports car bodies for long distance competitions.

"Let us hope that the timid steps taken by Detroit manufacturers in unveiling a few prototypes of U.S. sports cars will result in an ultimate style leadership. The enthusiasm of American sportsmen should











outweigh indecision and production consideration."

A 1955 issue of Bus Transportation mentioned that de Sakhnoffsky was working on a project for Mack:

> "LOOKING INTO THE FUTURE of bus design is famed automotive stylist Alexis De Sakhnoffsky, hired by Mack to design the bus of tomorrow.
>
> "There could be new developments in bus design soon... as Mack Trucks, Inc., has just retained famed engineering stylist Alexis de Sakhnoffsky to look into the future and translate what he sees into today's buses. A leading authority on automotive design, Sakhnoffsky has pioneered major style trends both here and abroad, where for six years in a row he captured the Gran Prix for design at the Monte Carlo Elegance Contest."

During 1952 he was retained by Preston Tucker to help him design a second Tucker, a sports car that was christened the Carioca. The Count wrote a short article about the project shortly before his death that was published posthumously in Automobile Quarterly (Vol. 4, No.1) and titled 'The Second Tucker'. The car was also featured on the cover of the July 1955 issue of Car Life which included an article entitled 'Preston Tucker's Production Line Rod'.

In his article for Automobile Quarterly the Count fondly recalled his friend:

> "Preston Tucker was easy to know and hard not to like. In the four years prior to his death of lung cancer, our acquaintance, which began strictly on a business level, grew into a close friendship. And I came to admire his unvarying optimism and consistently logical approach to the most complex problems. How can I describe such a man as Tucker? 'Audacious' is the word that comes quickest to mind, for it was indeed audacious of him, in the first place, to have tried to invade a field dominated by experienced industrial giants. Then, though he suffered a moral as well as monetary defeat in the downfall of his enterprise, he began immediately to conceive of means to try again.
>
> "Hounded by creditors, his own credit at its lowest ebb, and bitter at the manifest injustices that had been dealt him, Preston racked his brain to find another approach to the problem of turning his dream of a car into a reality. He came to me to seek help in putting down on paper what he planned as the Tucker Number Two.
>
> "Preston felt that much of the sheer enjoyment of motoring was missed when you drove a boxy family sedan, functional though it may be. He wanted to build cars that were fun to drive. His conception of a fun car was a sporty looking vehicle of intriguing design, whose performance was sparkling, and which could be sold at a profit for $1,000.
>
> "My first meeting with him took place in 1952 in his Ypsilanti, Michigan, headquarters where he had salvaged a rather well-equipped machine shop from his first automotive venture. There, laid out on long tables, was a complete assortment of automotive parts that could be purchased readily on a C.O.D. basis. Noting my surprise, Preston explained that as soon as a new model produced by any of the Big Three automakers reached the manufacturing stage, the 'gray market' immediately tooled up to produce identical or facsimile parts for the replacement business. Such facsimile parts included wheels, steering mechanisms, electrical systems, transmissions, radiator cores, brakes and what have you. Some of them were already in sub-assembly form.
>
> "The designer's problem had thus been simplified, or made more complex, depending on how you looked at it: he would have to create a car that utilized a maximum number of available parts and a minimum number of parts that had to be built from new tooling. Also, it should be a car that could be put together with little difficulty. Aware of the pitfalls, but fascinated by the thought of becoming associated with such an incredibly imaginative man as Preston Tucker, I agreed to submit ideas for the design of the Tucker Number Two.
>
> "In his original car building program, Preston had employed a team of bright, young engineers who had helped him develop the first Tucker car. Later, unable to remain idle, these men drifted away, accepting jobs with various established manufacturers. It is a tribute to Preston's magnetism that all these men remained on call in the event he would ever be able to start up again. The loyalty of some of the men I met personally was heartwarming.
>
> "Preston's ideas were unorthodox, to say the least, and he was



unabashedly dogmatic about imposing them. For one thing, he claimed that research had proved that from ten to twelve pounds of accumulated mud, gravel and tar are carried at times under each of the four fenders of a conventionally designed car. His solution: cycle fenders, which could be removed easily for cleaning and thereby abet the road performance of the car. He also insisted on what I can only describe as Pierce-Arrow-like headlights, rising part-way out of the front fenders, which would turn with the wheels as the car was steered. And of course there would be a third headlight—in the center, and stationary — because it had now become a sort of Tucker trademark.

"The third Tucker mandate was a rear engine. Preston believed that this location offered several advantages. There would be much less noise; the front end could have a slim and streamlined shape; and there would be added safety for passengers in case of a front-end collision.

"The instrument panel of the new car was to be the acme of simplicity: an oversized speedometer surrounded by four blinkers—for fuel, oil, temperature and amperes. The pointed tail of the eventual design had been advised by the racing car designer Harry Miller, with whom Preston had worked earlier in his career and whom Preston deeply respected. In fact, one of Miller's sketches was turned over to me for inspiration. To further the fun car notion, there was to be an unusual, curved rear-seat design, reminiscent of that of a motorboat.

"The greatest deterrent to producing the car was the cost of body and sheet-metal dies. Naturally, some die work (hood and rear-engine cover, specifically) had to be considered. But for constructing doors and other components involving simple one-way stretch or rolled operations, Preston received an enthusiastic response from a number of house-trailer builders. He believed, and I concurred, that since composite bodies had given more than satisfactory service to trailer owners for many years, there was no reason why such assemblies could not be used on the new Tucker car and shipped directly to the buyer along with the rest of the parts. The Tucker fun car was to be sold in kit form.

"Since Preston's credit was nil, a Detroit bank was designated to act as a kind of trustee and deal directly with the parts manufacturers. When a customer made a suitable and sufficient payment to the bank — either directly or through a finance company—orders were to be immediately dispatched by the bank to participating manufacturers, who in turn began shipping parts to the customer. Bills of lading were also to be credited by the fiduciary bank to each manufacturer, but no bill was actually to be paid until all the parts had been delivered.

"Tucker knew that among the nation's repair garage owners there were a great many who were eager to obtain Big Three franchises, but unable to, for one reason or another. Preston hoped to tap this reservoir of frustrated car dealers and also to provide the future Tucker owner with a service outlet. The customer would be urged to have his car assembled by a specially authorized garage owner for a prearranged fee of $60 (that is, ten hours at $6 an hour, as outlined in a manual accompanying the components). In this manner, the new Tucker company would acquire a dealer organization, and the customer would be assured of service for his car.

"Hearing about plans to build this car, Juscelino Kubitschek, who was then the president of Brazil and a friend of Preston's, offered inducements in the form of tax-free plants, if the car could be assembled in his country. Intrigued by the offer, Tucker made several trips to Brazil and even considered launching the car in South America. Because of this possibility, Preston and I agreed to call the car the Tucker Carioca — Carioca being the name of the ballroom version of the samba and also the name applied to a citizen of Rio de Janeiro.

"Although I did not agree entirely with Preston's conception of how the car should look, I prepared a number of roughs that embodied his ideas, and from these he selected the design herewith. Close scrutiny of the concept will reveal some flaws, of course, but it is reasonable to assume that many of the inherent problems would have been solved eventually. Unfortunately, the project progressed no farther than the rough-sketch stage, which was a profound disappointment to me, for the idea of a strictly fun car is always present in the auto designer's mind. And I think this would have been a fun car to build."

Although a prototype was never constructed by Tucker, one enterprising fan of the vehicle claims to have one currently under construction.







Countess Sakhnoffsky





In 1957 de Sakhnoffsky was retained by the footwear manufacturer Pedwin to design a series of automobiles that would be included in an imaginative series of full-page magazine advertisements during the coming year. A press release announced:

> "The Pedwin Sports Car Design Promotion: 'Mr. Dream Car'
>
> "The man who invented dream cars is back with a complete new line of sleek imaginary sports cars. This month, American magazine readers will see once more a style of drawing that to many of them – especially those who were reading men's magazines before World War II – is as familiar as the pin-up girls of Petty or Vargas. The sleek, imaginative dream cars of Count Alexis de Sakhnoffsky, which graced the pages of Esquire for years, are to appear in a series of monthly magazine ads.
>
> "The series will include 12 Sakhnoffsky designed sports cars and will run one each month in the pages of several national magazines as part of an advertising campaign for Pedwin Shoes. Reason for the sports car theme, says the shoe concern, is the 'increasing interest nationally in sports cars by the young men of America'. Admirers of the Sakhnoffsky drawings will be able to obtain dye-transfer color reproductions by writing for them.'

A de Sakhnoffsky speaking engagement was covered by the April 4, 1958 issue of the Holland Evening Sentinel (MI):

> "Alexis de Sakhnoffsky Addresses Rotary Club
>
> "Alexis de Sakhnoffsky, Russian commercial artist and designer of furniture, automobiles, radios and electrical appliances spoke to the Rotary Club Thursday noon at the luncheon meeting at the Warm Friend Tavern. He told of his experiences while in the Intelligence Corps as Lt. Col. with the U. S. Army in World War II, stationed in Moscow. Harold Ramsey introduced Mr. Sakhnoffsky to the 55 members present. Seven guests and one visiting Rotarian were also present."

During the 1950s de Sakhnoffsky maintained a residence in Grand Rapids, making periodic visits to Milwaukee, as a part-time illustrator and styling consultant to Brooks Stevens Associates. He also did some freelance work for third parties which included the Attwood Manufacturing Co., a major supplier of aftermarket and OEM boating hardware. A circa 1961 Attwood catalog offered a 'Seaflite Riviera line designed by de Sakhnoffsky'.

In 1961 he relocated to Atlanta, Georgia with his third wife, Joan, to take a part-time position with Mills B. Lane, the wealthy president of Atlanta-based Citizens and Southern National Bank for whom he created portraits of his rather extensive collection of classic motor cars.

In partnership with Lane the Count sold sets of lithographs of some of his early works through small display ads in the back pages of Road & Track, Motor Trend and Antique Automobile, Bulb Horn and Classic Car, the address being 'Stable of the Thoroughbreds, Box 4899, Atlanta, Georgia'.

He also designed a series of runabouts for Atlanta's Feather Craft Boat Co., one of which was mentioned in a review of the 1962 New York Boat Show published in the January 14, 1962 New York Times:

> "SMALL OUTBOARDS STILL APPEALING; 40 Builders Have 180 Such Craft at Coliseum
>
> "The New York show probably surpasses all others in tonnage, but without the small outboard propelled craft it would lose much of its popular appeal. This year more than forty builders have installed about 180 such runabouts and cruisers in the Coliseum.
>
> "Builders of the metal boats appear to have gone in for refinements more strongly than most. Among them is Feather Craft's 16-footer Meteor, selling for $950. Her styling was conceived by Alexis de Sakhnoffsky."

Some of de Sakhnoffsky's work for Mills B. Lane Jr. was published in a 1978 issue of Automobile Quarterly which also included a Beverly Rae Kimes interview with Lane concerning his relationship with de Sakhnoffsky, which is excerpted below:

> "I think he came to Atlanta to die,' Mills Lane said quietly.
>
> "Alexis de Sakhnoffsky had lived a full life. He was sixty now. Behind him stretched a career that had seen his ideas grace such diverse chassis as Panhard Rolls-Royce, Hispano-Suiza, Mercedes-Benz, Fiat



SEEKS $1000 MONTHLY ALIMONY—Charging Count Alexis De Sakhnoffsky, right, Russian-born engineer of streamline planes, autos and boats, favored a love life in the "discreet" but "modern" style. Countess Ethleene Sakhnoffsky, left, the former Ethleene Frasier of Chicago, asked the court at Los Angeles, yesterday, for $1000 monthly separate maintenance. She told Judge Thomas C. Gould, who took her plea under advisement, that her husband left her three months ago and said that he was in love with another woman.—AP WIREPHOTO.



chassis as Farmard Rolls Royce, Hispano Suiza, Mercedes Benz, Fiat, Puch, Minerva, Packard, Willys, Cord, American Bantam and Nash. Ahead of him? 'As long as I can hold a pencil and draw cars,' he once said, 'I will be happy.' But that was difficult now. His hands were stiffened with arthritis.

"And he was poor, by his standards certainly. A man accustomed to the superlative, who considered the 'better' things in life merely adequate, an aesthete who looked upon life as a work of art, a man like that could but spend profligately. Alexis de Sakhnoffsky had. And now the money was gone. An occasional assignment from Esquire magazine and a war pension earned in two years' service—he left a lieutenant colonel—for the United States Air Force during World War II provided subsistence, but not much more. And so he traveled to Atlanta. There was a military cemetery in nearby Marietta; when the time came there would be space for him there. It was 1961.

"If all this suggests melancholia, that impression should be dispelled immediately. Alexis de Sakhnoffsky was too proud a man to feel sorry for himself. And he was too imaginative not to find some way to enjoy life despite his circumstances. Besides, he had just met Mills Lane.



"What Mills B. Lane and Alexis de Sakhnoffsky shared was, from disparate sectors, a common flair for the flamboyant—and, on an aesthetic level, that perhaps innate quality, a sense of good taste in the possessions with which one surrounds himself. The only difference between them now was that Mills Lane could afford to indulge in possessions and Alexis de Sakhnoffsky could not. Fortuitously for the latter, among the things the former chose to collect were automobiles.

"'Daddy owned one of the first little Maxwell roadsters, the last car he drove was a Detroit Electric,' Mills remembers. The first Packard in the Lane garage was a Twin Six touring car, followed by more Packards, then a Cadillac Type 57 and more Cadillacs. 'When I was fifteen the Lane family took a tour of Great Britain in a Silver Ghost and I fell in love with that car. When I was at Yale in the mid-Thirties I bought a secondhand Model A Ford roadster for $65 and drove it back and forth between New Haven and Savannah for two years. I was reading a lot about Alexis de Sakhnoffsky, I was fascinated by what he did to cars.'



"It was during this period, when the most exotic collection of automobiles anywhere in the United States was gathering itself together in Atlanta, that Mills Lane met Alexis de Sakhnoffsky. 'I'm a hero worshipper,' Mills admits. 'I was in awe of him. After a few drinks, I relaxed a little more and we became friendly, but I was in awe of him until the day he died.' For Alexis de Sakhnoffsky, meeting Mills Lane was the tonic he needed. Here was a man who not only loved beautiful cars, and could talk about them, but who also possessed an assemblage of them that would impress the most blasé sophisticate.

"Mills and Alexis became fast friends. 'I loved him,' Mills remarks with affection. 'I was crazy about the guy. He was such a proud man, and perfectly delightful, a marvelous companion.' The two discovered other interests in common. Mills is a genuine gourmet, appreciative of fine food elegantly served; Alexis regarded eating as an ethereal experience. Alexis was a connoisseur of good wines; since the age of twelve when he had his first glass of port in Juarez, Mills has been likewise.

"But principally it was Mills' cars that drew the two men together. 'You could see him become younger, you could visually see it, when he was around them,' Mills remembers. 'All of a sudden, he seemed less ill, as if his health had come back so he could fully enjoy himself among the objects that were his first love.' When Mills decided to open his collection to the public, he commissioned Alexis to paint the cars which comprised it. Ultimately, he would complete forty-two of the portraits, which were displayed in the new museum. 'He exercised poetic license on some of them,' Mills smiles, 'but I guess I expected that.' They were the last illustrations Alexis ever did..."

Count Alexis Vladimir de Sakhnoffsky died on April 29, 1964, in Atlanta, Georgia.

Following de Sakhnoffsky's passing, David R. Holls, former assistant to the Vice President of Design at General Motors Corporation, acquired a large number of the Count's original pieces of artwork which were donated to the Benson Ford Research Library after Holls' death in 2000.

Surprisingly certain pieces of de Sakhnoffsky's streamlined blond furniture remain in production today. Leonard Riforgiato, owner of the South Beach Furniture Co., Miami, and investment banker Andrew Capitman bought Heywood-Wakefield's



assets and by 1993 were reproducing more than 35 examples of the firm's streamlined furniture, which included a number of the de Sakhnoffsky-designed Crescendo line.

They're still in business at 2300 Southwest 23rd Street Miami, FL. heywood-wakefield.com.

A gorgeous 1:16 replica of de Sakhnoffsky's L-29 Cord was offered by Danbury Mint and remains in high demand today.

In 2011 Finish illustrator Janne Kutja produced a limited edition tribute to de Sakhnoffsky that's available from his website.

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With special thanks to Beverly Rae Kimes, The Classic Car Club of America, Automobile Quarterly, Esquire and the Labatt Brewing Co.

Some Pics ©2012 Labatt Brewing Co.

Appendix 1 de Sakhnoffsky Patents:

USD92032 tea kettle and cover - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92033 saucepan and cover - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92034 saucepot and cover - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92035 sauce kettle and cover - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92037 cover - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92038 saucepan - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92039 saucepot - Filed Jan 22, 1934 - Issued Apr 17, 1934
USD92040 drip coffeepot - Filed Jan 22, 1934 - Issued Apr 17, 1934
US2056002 Radio apparatus - Filed Jan 29, 1934 - Issued Sep 29, 1936
USD99417 radio receiver cabinet - Filed Aug 10, 1935 - Issued Apr 21, 1936
USD98919 radiator shell - Filed Jul 17, 1935 - Issued Mar 17, 1936
USD100757 sadiron - Filed Nov 30, 1935 - Issued Aug 11, 1936
USD101507 vehicle - Filed Aug 10, 1936 - Issued Oct 6, 1936
USD105268 vehicle - Filed Oct 29, 1936 - Issued Jul 13, 1937
USD101809 vehicle body - Filed Oct 1, 1936 - Issued Nov 3, 1936
USD109995 vehicle - Filed Oct 29, 1936 - Issued Jun 7, 1938
USD108827 vehicle - Filed Jul 20, 1937 - Issued Mar 15, 1938
USD108892 grill work - Filed Jan 21, 1937 - Issued Mar 22, 1938
USD105899 coe fuel tank truck - Filed Jan 21, 1937 - Issued Aug 31, 1937
USD110857 vehicle body - Filed Jun 22, 1937 - Issued Aug 16, 1938
USD103645 velocipede - Filed Jan 27, 1937 - Issued Mar 16, 1937
USD106063 semi-trailer body - Filed Jan 21, 1937 - Issued Sep 14, 1937
USD108346 fuel tank truck - Filed Jan 21, 1937 - Issued Feb 8, 1938
USD108269 gasoline tank vehicle - Filed Jan 21, 1937 - Issued Feb 1, 1938
USD109013 brewery delivery vehicle - Filed Jan 21, 1937 - Issued Mar 22, 1938
USD108780 trailer vehicle - Filed Jul 20, 1937 - Issued Mar 15, 1938
US2154472 Velocipede construction - Filed Jan 29, 1937 - Issued Apr 18, 1939
USD109885 lighter - Filed Jan 10, 1938 - Issued May 31, 1938
USD131683 flatware - Filed Jul 26, 1941 - Issued Mar 24, 1942
USD174112 Industrial Truck - Filed Dec 31, 1953 - Issued Mar 1, 1955
USD186965 fluid pressure-actuated horn - Filed Jul 23, 1958 - Issued 1959
USD188996 navigation light - Filed Apr 13, 1960 – Issued 1960
USD190679 nautical chock - Filed Apr 13, 1960 – Issued 1960

USD192185 boat hook for ski rope - Filed Apr 13, 1960 - Issued Feb 6, 1962
USD192182 boat light and rope cleat - Filed Apr 13, 1960 - Issued Feb 6, 1962
USD190977 flagstaff - Filed Apr 13, 1960 – Issued 1962
USD192183 bow handle - Filed Apr 13, 1960 - Issued Feb 6, 1962
USD192186 eye cleat - Filed Apr 13, 1960 – Issued 1962

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Fig.1.



Fig.2.










Trend of the future













Fig.1

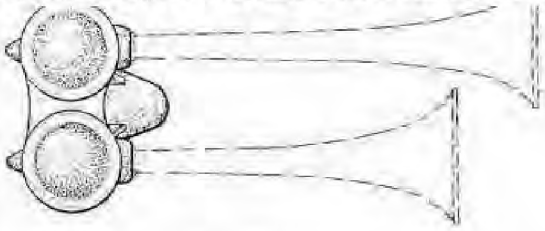

Fig. 2



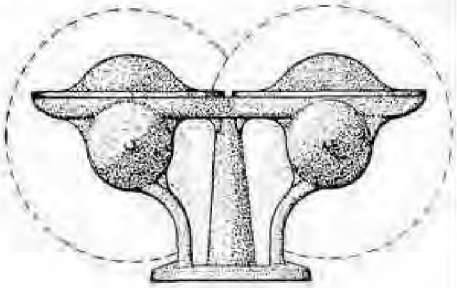

Fig. 3

bow light-landing light







<previous

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Author Sakhnoffsky, Alexis de.

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Title **Correspondence.**

DETAILS

Note	Inquire at reference desk for register and folder list.
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Found In:	American Ballet Theatre. Records, 1936-ca. 1967. Folder 1082.
Call No.	(S) *MGZMD 49
Research Call Number	(S) *MGZMD 49

Attached images



Sakhnoffsky, Alexis de

Sat, 2010-06-26 20:01 | Updater
Author:
Carroll Gantz
Birth/Death Age:
1901-1964



Search

Search this site:

Search

Automotive and industrial designer who was born in Moscow, Russia as Alexis Wladimirovich de Sakhnoffsky, the son of the financial advisor to Nicholas II, the last Czar. He escaped following the Russian Revolution and studied engineering in 1914 at the University of Lausanne, Switzerland, and studied arts and crafts at the Ecole des Arts et Métiers in Brussels starting in 1920. He began work for leading coachbuilder Vanden Plas in Brussels, Belgium, and became its art director in 1924. Count de Sakhnoffsky immigrated to the U.S. in 1928, and was hired as art director for the Hayes Body Company in Grand Rapids, Michigan, where as art director, he designed the 1929 Cord L-29 'Hayes' coupe, which won a Grand Prix Award in Paris. He created a design first with his famous series 8-115 'boattail' speedster for the 1928 Auburn. He also designed the 1929 American Austin, the original U.S. 'compact' car, and later, for the re-named American Bantam Car Company, he designed the 1937 American Bantam car, predecessor of the famous 1941 World War II Jeep. The 1938 Bantam model is famous for being the inspiration of Donald Duck's car. When Hayes failed in 1931, Alex designed cars for Auburn Automobile, Cord, and Packard. He designed the 1932 Devaux, the 1933 Nash, the 1934 LaSalle, and the elegant 1934 12-cyl. Packard 1108 Sport Phaeton for Le Baron. He also worked for the White Motor Company, where he designed buses and streamlined tractor-trailer beer trucks for Canadian LaBatt Brewery from 1935 to 1947. Sakhnoffsky completed a number of industrial designs including bicycles, the suggestive 1938 Emerson BD-197 'Mae West' radio, kitchen items, and streamlined 1940s furniture by Heywood-Wakefield. He also designed many toy pedal cars during the 1930s for Steelcraft, a division of the Murray Ohio Manufacturing Company. From 1934 to the 1960s, he served as a technical editor for Esquire magazine, designing conceptual futuristic cars, trucks, and boats. He soon became known as an outspoken futurist and automotive stylist and became an American citizen in 1939. During the war, he returned to Russia as an Air Force Major with the U.S. Military Mission in Moscow. In the early 1950s (after the ill-fated Tucker automobile), he teamed up with Preston Tucker to design a sports car, the Tucker Carioca, which was never built. In 1963, he executed a portfolio of classic car drawings for Automobile Quarterly.

Sources:
100 Years of Design consists of excerpts from a book by Carroll M. Gantz, FIDSA, entitled, Design Chronicles: Significant Mass-produced Designs of the 20th Century, published August 2005 by Schiffer Publications, Ltd.
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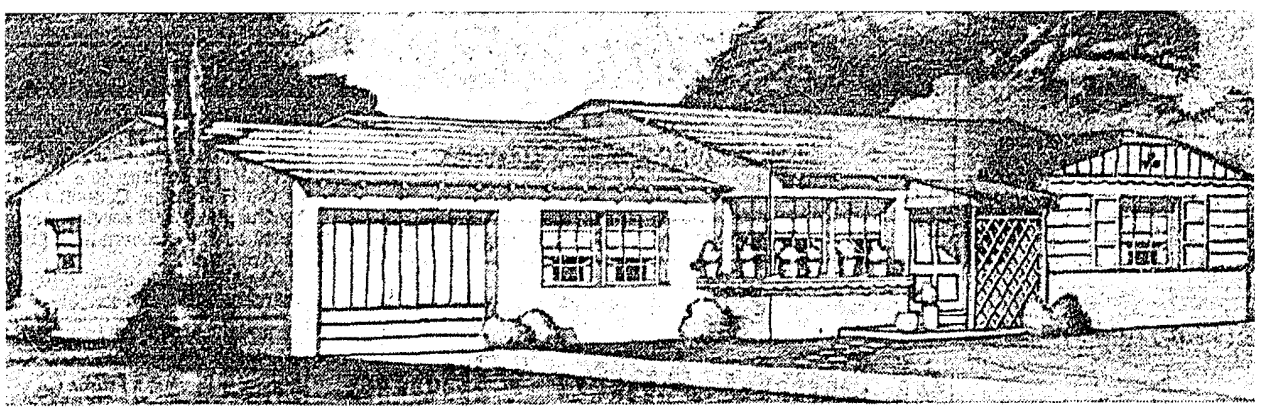
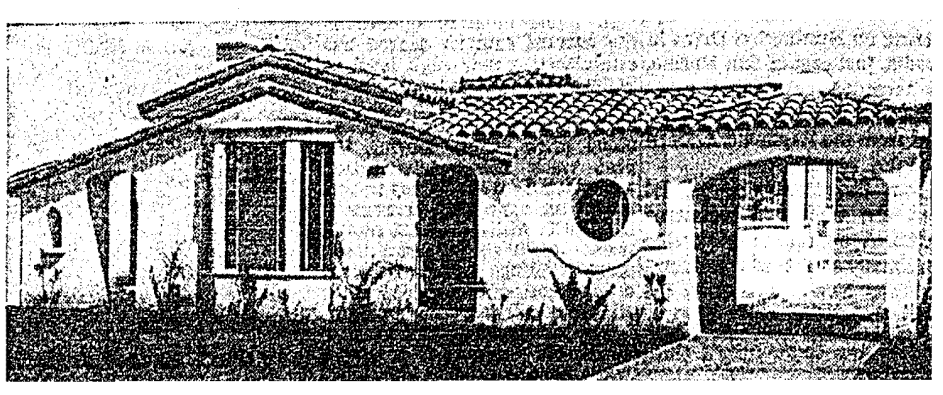
Bella Vista Sales Gain 21 Per Cent
Los Angeles Times (1923-Current File); Aug 18, 1940;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. E3

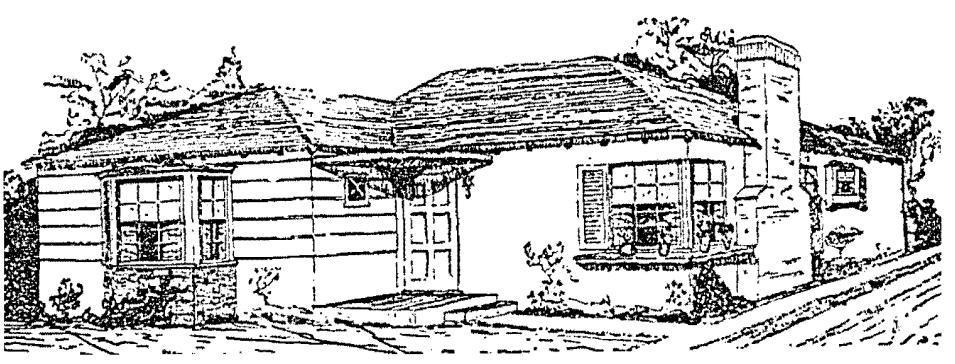
RESIDENTIAL STRUCTURES NEWLY ANNOUNCED



OF MONTEREY STYLE—The above-pictured attractive home, which has an attached garage, consists of a living room, two bedrooms, rumpus room, junior dining room, kitchen and also a service porch. The Pioneer Builders, from whom this home design has come, state it can be built on the owner's lot at a cost of $3050.



INVITES VIEWING—This six-room, two-bedroom home, just completed at 3867 Degnan Ave., Leimert Park, is now open for inspection. Its approximate cost is $4800, exclusive of site. Construction was by Elwain Steinkamp.



TAKING FORM—This home with a two-car garage complete can be built on owner's lot for approximately $3000, according to Perfection Home Builders. The dwelling can be seen under construction at 4325 Farmdale Ave., North Hollywood. A variety of exterior styling is available at no increased cost, it is explained.

HUGE BALLROOM TAKING SHAPE

Work Starts on Floor of $1,000,000 Project

The huge new $1,000,000 Pa ladium ballroom-cafe on Sunse Blvd. in Hollywood is rapidl taking form in the block di rectly between the National an Columbia broadcasting plants.

The exterior structural worl has reached a point which per mits the suspended ceiling an springing floor work to be start ed, according to Gordon B. Kauf mann, architect.

The entire interior will b ultra modern and offer many nnovations. Among these is a 'star dust" ceiling encircled by pproximately 1,000 lineal feet f plastic fabrication, also ultra nodernistic in design. All the olor lighting designs are the reation of Frank Don Riha.

The building will include 15 tore units fronting on Sunset Blvd. Coldwell, Banker & Co. epresent Southern California nterprises, Inc., of which laurice M. Cohen is president, nder whose management the musement center will be con ucted.

Bella Vista Sales Gain 21 Per Cent

Attributed chiefly to the r cent expansion in East Los Ang les industrial pay rolls, an i crease of more than 21 per cen in homesite sales has been r corded in the past 60 days Bella Vista, residential develo ment at Atlantic and East Be erly Blvds., it was reported b C. M. Hamilton, president of th Hamilton Sales Corp., exclusiv sales agents for the property.

Considering the fact that thi strong gain in lot sales was mad in the summer season, contrar to normal trends, the improv ment is especially noteworthy the realty man pointed out, an illustrates the increasing popu larity of East Los Angeles as residential center.

Home Builders Add to Share of Loans

Persons borrowing to buil new homes, either for themselve or to sell to somebody, receive the largest share of the June sav ings, building and loan associa tion volume of loans that they have had in any month the pas 10 years, the United States Sav ings and Loan League reports Out of the total of $106,984,00 which they disbursed to borrow ers for all purposes, the associa tions placed $35,523,000, or 33. per cent, in new construction financing.

School Expanding

A $57,200 addition to the Potrero Heights School in Potrero Heights was started last week. It consists of a classroom building and an auditorium and is being built as a W.P.A. project.

Historic Property Will Be Divided

The historic Alhambra estate, nown as the "old Bishop place," Commonwealth and Bay State ts., is about to become a mem y. W. H. Casady of Los An eles has announced it will e divided into nine lots. The old home built by Rufus . Bishop in 1880 will be on ne of the nine lots and its te will rest with the purchaser that site.

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Palladium, Newest Hollywood Night Spot, Opens Its Doors: ...
Los Angeles Times (1923-Current File); Nov 1, 1940;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A14



FUN CENTER DEDICATED—Dorothy Lamour, film actress, cutting ribbon held by Tommy Dorsey, band leader, at opening of Palladium, new million-dollar night club.
Times photo

Palladium, Newest Hollywood Night Spot, Opens Its Doors

Motion-Picture Celebrities Attend Dedication of Million-Dollar Ballroom-Cafe in Glamour City

Tables were turned on Hollywood last night when the Palladium, newest of the glamour city's night spots, opened its doors for the first time on Halloween.

The million-dollar ballroom-cafe, which can accommodate comfortably 7500 persons, was literally packed to the rafters when Band Leader Tommy Dorsey blew the first blast from his trombone and his orchestra let loose with some jive and swing music.

There were many motion-picture actors and executives to welcome the new adventure of Maury Cohen and his associates but what the crowd really wanted was dancing.

And so it was at 8:30 p.m. that the music began promptly. At 9:15 p.m. Dorothy Lamour, film actress, walked to the rostrum. There, standing beside Dorsey, she used a pair of scissors to cut a ribbon draped with orchids. This marked the only dedicatory ceremony.

Truly Hollywood gazed on its newest home for entertainment. Searchlights threw their arcs into the skies and Mr. and Mrs. John Public walked into the new building.

The designer, Frank Don Riha, is responsible for the splendor of the new entertainment palace, and one of his creaclouds of stars. He created various other harmonies to blend in with his conception of the different dances.

While the Palladium accommodates 7500, with 3000 couples being able to dance at one time, it was estimated that more than 10,000 were present last night. This did not include the many hundreds who stood in front to watch the arrival of celebrities.

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Frank Riha, Architect, Dies at 58
Los Angeles Times (1923-Current File); Feb 19, 1957;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 21

Frank Riha, Architect, Dies at 58

Death came yesterday to Frank Don Riha, 58-year-old industrial architect and interior designer, of 2815 Exposition Place.

Mr. Riha, a native of Czechoslovakia, was educated in Prague and Paris and came to the United States when 20 years old. He designed many well-known places including the Palladium Ballroom, Earl Carroll's Theater, the Cal-Neva Lodge at Lake Tahoe and a chapel in St. Paul's Cathedral in New York. He once served as art director of 20th Century studios.

He leaves his widow Marjorie; two daughters, Mrs. Howard Crouch and Miss Sonia Riha, and two grandsons, all of the Exposition Place address.

Funeral arrangements are pending at the Jones and Hamrock Mortuary.

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Tom would love it here

820—Radio Center, Sunset Boulevard, Hollywood, California

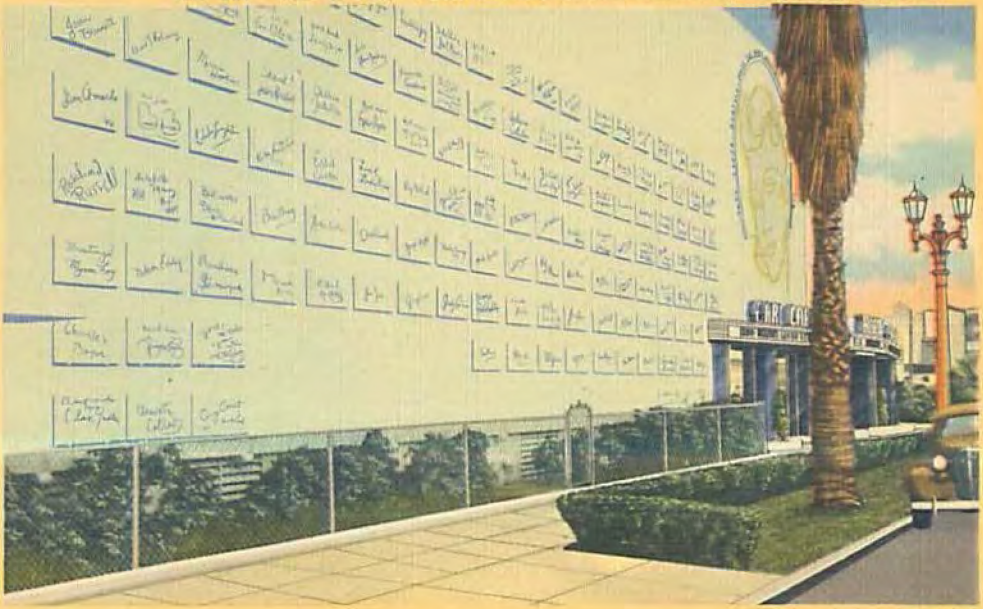


Drove here the other night and attended a Broadcast

OB-H392

Lionel Barrymore in Mayor of the Town

853—The "Wall of Fame", Earl Carroll's Theatre-Restaurant, Hollywood, California



8B-H519

770 A GAY NIGHT SPOT OF HOLLYWOOD, CALIFORNIA



135: — EARL CARROL THEATRE-RESTAURANT, HOLLYWOOD, CALIFORNIA



49441

The Earl Carroll Theatre Restaurant is on Sunset near Vine Street in Hollywood. This popular night club features extravagant stage presentations with a chorus of "the most Beautiful Girls in the World".

2 — $2.

PLACE STAMP HERE

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Gardner-Thompson Co., Los Angeles, California

California Scenic Views

THIS SPACE FOR WRITING

13

THIS SIDE IS FOR THE ADDRESS

49441

BEAUTY SOUVENIR

EARL CARROLL'S

HOLLYWOOD







"WORLD OF PLEASURE"

★ "New Carroll show lives up to standards . . . wild applause . . . exquisite girls . . . plenty of thrills."
—L. A. Examiner.

★ "Earl Carroll's remains a best bet for an evening out."
—Leo Simon.

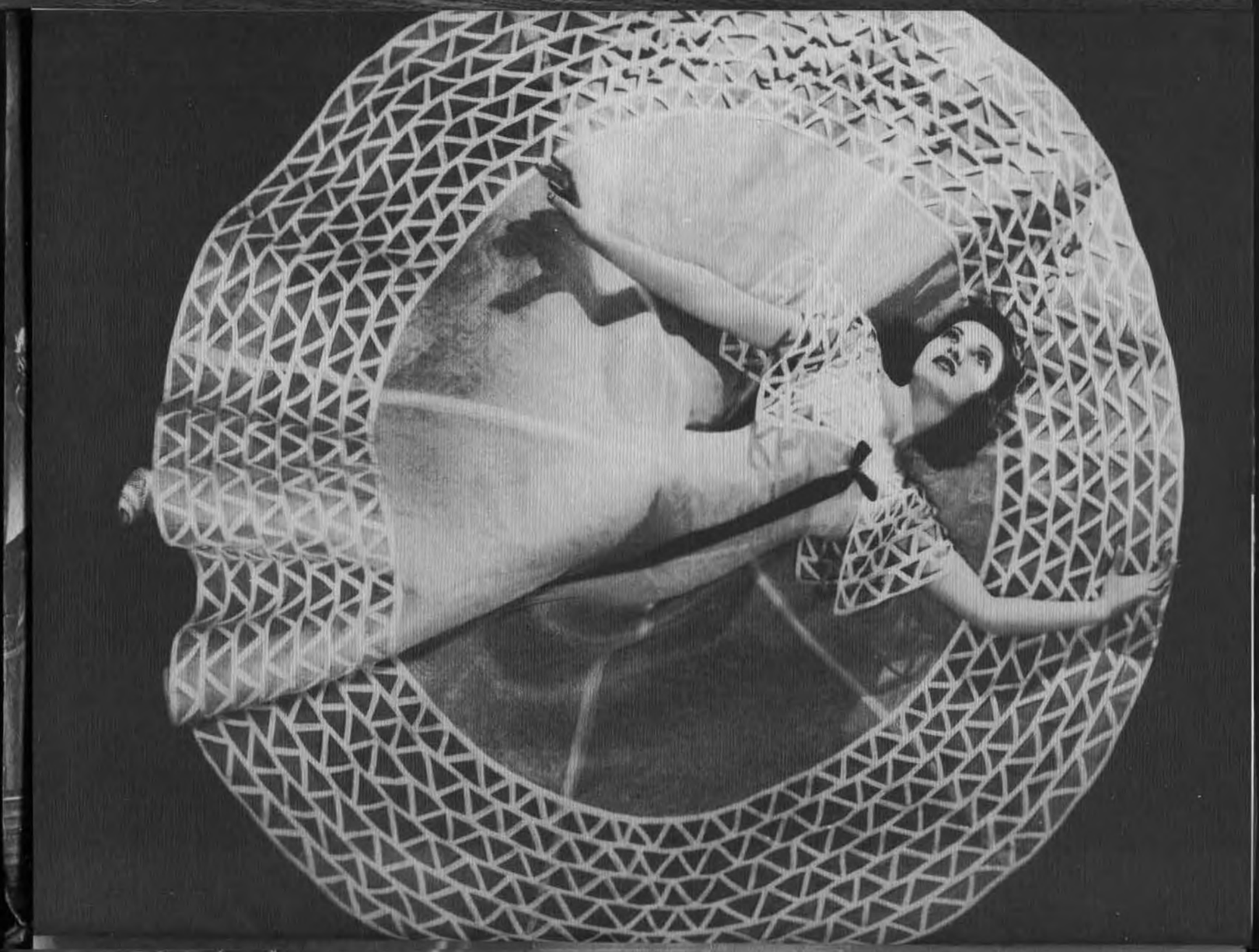
★ "Like Carroll's other two Theatre - Restaurant revues of the past year, it will make quite a splash even in the Hollywood puddle where its extravagant visual attractions are sure bait for the night-life customers. Stunning show girls . . . elaborate finale."
—Carl Combs.



★ "Producer Carroll appears to have another hit revue on his hands . . . dazzling array of beauties . . . spectacular production numbers . . . sensationally clever . . . resplendant and eye filling."
—Harrison Carroll.

★ "No limiting of the glitter and glamor that have made these revues at the theatre-restaurant famous practically cross country . . . rich in color and beauty . . . keeps you on edge all the time."
—Edwin Schallert.









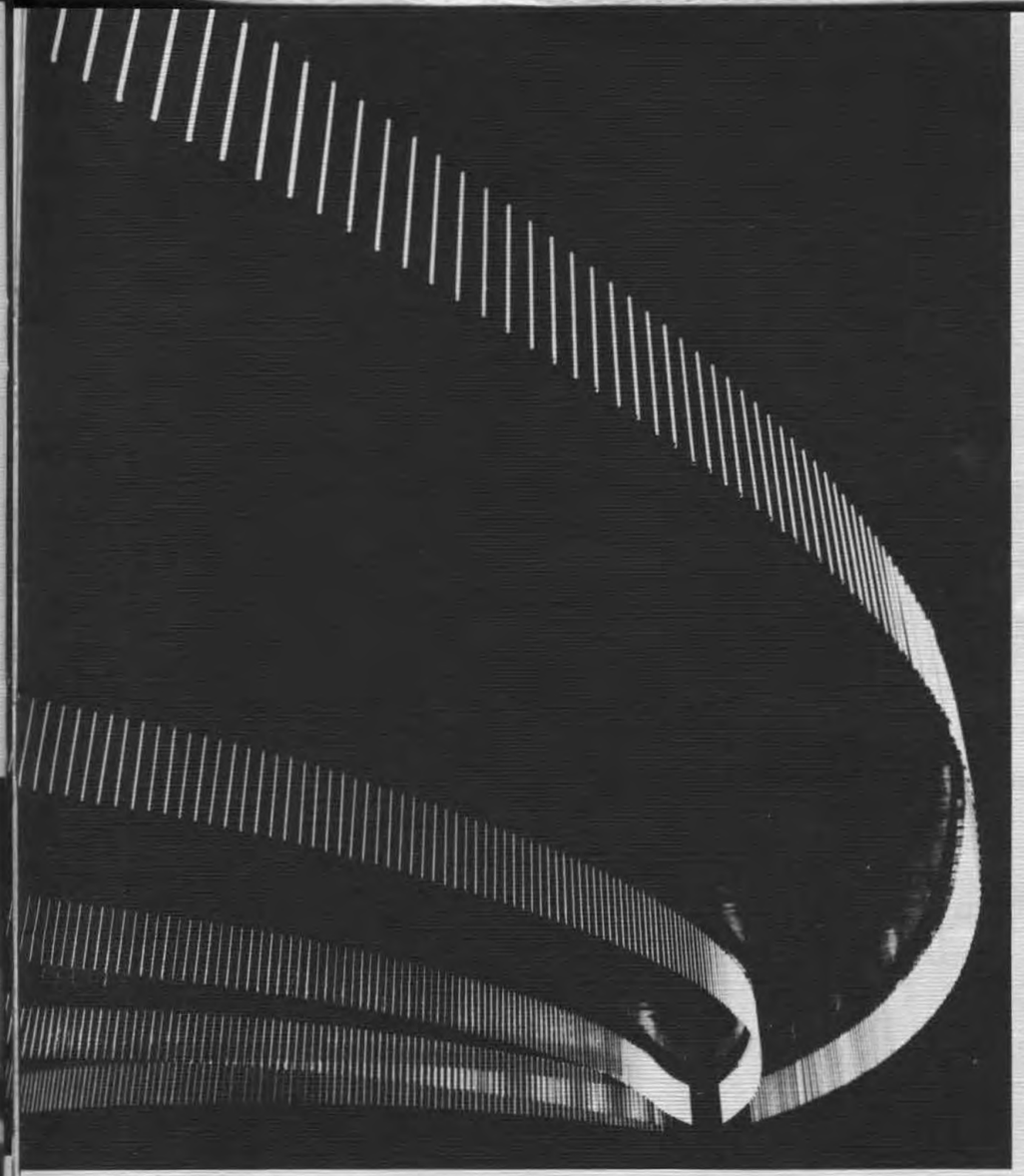
Look Magazine Photo By Earl Thiesen

Dedication . . . .

With numerous musical revues, stage shows and movies to his credit, Earl Carroll has at one time or another employed or worked with nearly every big-time screen and radio star who has come up from the stage. At the very beginning of the construction of the Earl Carroll Theatre-Restaurant in Hollywood, the three most popular comedians in the world, Bill Fields, Eddie Cantor and Jack Benny —all of whom have appeared in Carroll shows, and all of whom were in Hollywood at that time—donned overalls, dug away in the excavation for the grinding newsreel cameras, then went on the air over a coast-to-coast CBS network from the construction site to dedicate officially the building of the Theatre-Restaurant. Below: The finished product, described as the glamour spot of glamorous Hollywood.

Woodcock



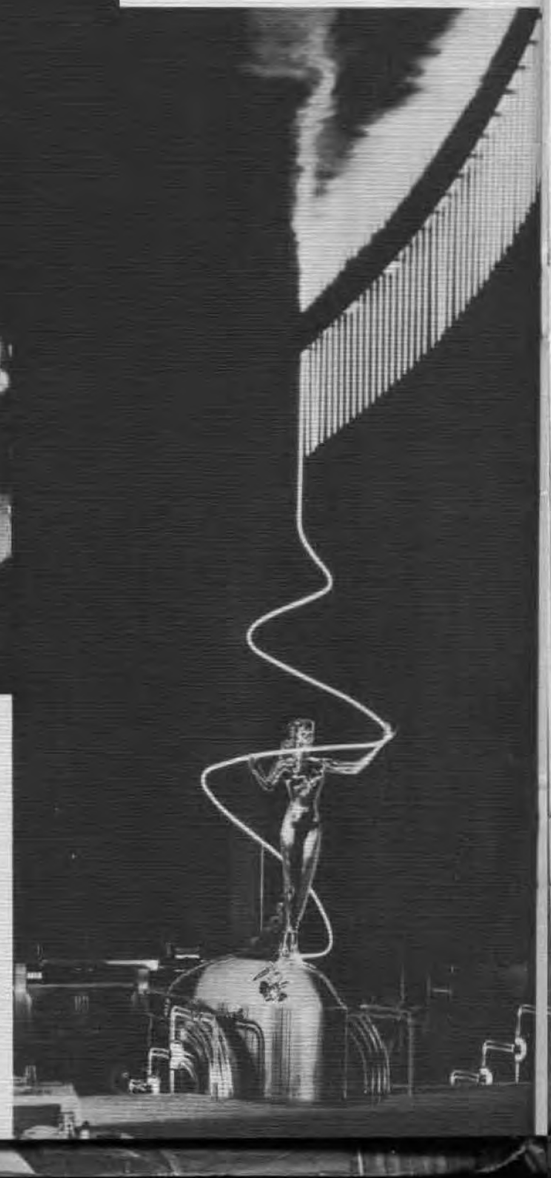


THE EARL CARROLL THEATRE

THE eyes of a nation have turned toward the architecture, construction, decoration and lighting effects of the Earl Carroll Theatre-Restaurant. The fusion of the great talents of Architect Gordon B. Kaufmann, Frank Don Riha, interior designer, and Ford J. Twaits, construction engineer, has resulted in what must be described as glamorous practicality. Among its innovations, the Theatre-Restaurant contains the world's first attempt at vertical lighting. Contrary to the usual first impression, the lights which hang from the ceiling are not ordinary neon, but fleurescent zeon. There are over 1800 three foot tubes measuring over a mile in length, each tube containing less than 2 watts. The auditorium itself is a departure from ordinary theatre construction best described as "tear-drop shaped," while the double-revolve, 80 foot main stage is the largest in the world. In searching for words to describe the edifice, one authority said: "It's designed for the 21st Century!" The description fits!



Architectural



APPROACHING THE Theatre-Restaurant for the first time, you are intrigued by the "painting in zeon" (above), a life-like study of Beryl Wallace, one of the "most beautiful girls in the world." Your imagination fired, you enter the foyer, purchase a ticket at the box office, above which towers the statue of the perfect girl as visualized by the famous sculptor, Martin I. Deutsch. In her hands she holds the source of all light in the auditorium. The carpet in the foyer, supplied by W. & J. Sloane, is three quarters of an inch thick, made of worsted yarn, and was woven in a special design and dyed to match the color scheme of the interior. The main auditorium carpet was woven to order in a special color requested by Mr. Carroll, the first time a floor covering of its quality ever has been manufactured in a decorative shade.

Splendor . . . .

As judged by experts, the greatness of a work of art most often depends upon its adherence to a particular established class or school. The Earl Carroll Theatre-Restaurant, as the first building ever constructed for the wedding of a theatre and cafe, blazed new trails across the architectural sky. The comforts which you, as a patron, enjoy, are the results of painstaking attention to detail backed by experience and a touch of genius. Beauty and practicality blend into each other to produce a harmonious whole.

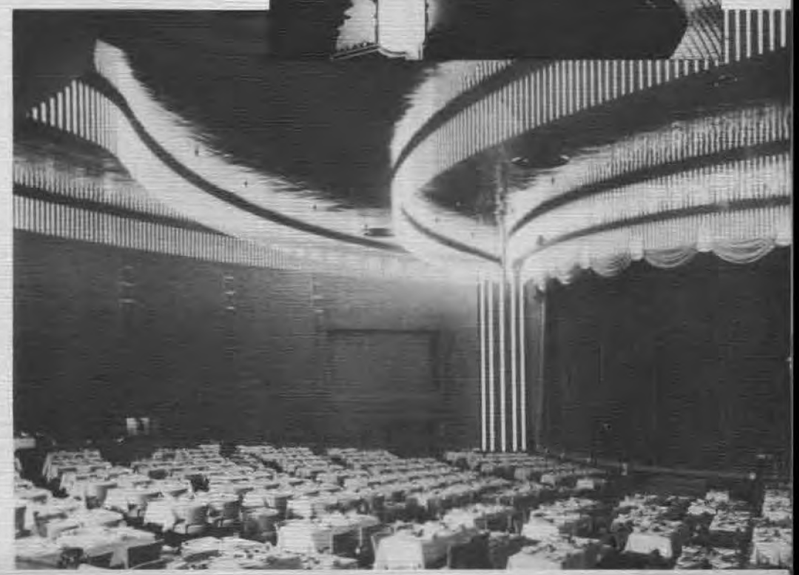




Architectural photos by Woodcock, Maynard Parker and Electrical Prod. Corp.



MORE elaborate than many a famous cocktail lounge is the bar (upper right), above which are the portraits of the "most beautiful girls in the world." Pillars of van-colored light cast a comforting glow, matching the deep rose, tans, blues and whites with which the entire Theatre-Restaurant is decorated. Flanking the stairs leading to the rest rooms are two statues by the renowned artist, Willy Pogany. The carved glass panel at the top of the staircase is the largest ever constructed and depicts "beautiful young ladies aspiring to stardom." The ladies' rest room (above, right) has walls lined in genuine fur, hand woven carpets and smoking tables of carved glass. The auditorium carries out the motif of luxury apparent in the theatre's appointments with a wood paneled wall on the left, a draped-in-satin wall on the right of the massive, tear-drop shaped, 40-feet-in-height room. The wood (masculine side) of the auditorium is brown, the draped satin (feminine side) is dark green, the china on the tables blends with the light rose colored chairs and the dark rose of the carpeting. Tables are arranged in six terraces, each eleven feet wide and eighteen inches above the other, making every table in the theatre an ideal place from which to enjoy the performance.





BEAUTY PARADE



Costume Portraits by Lansdowne



Corset costumes designed specially for Earl Carroll by Hollywood-Maxwell Co.

THE MOST BEAUTIFUL GIRLS IN THE WORLD

(Numbers refer to photographs on pages 6, 7, 8 & 9)

1. Yolande Donlan
2. Frances Brunson
3. Vivian Coe
4. Mary Daniels
5. Geneva Jackson
6. Mary Casiday
7. Muriel Barr
8. Ruthe Reid
9. Barbara Lynn
10. Harriet Bennet
11. Dorothy Barrett
12. Evelyn Atchinson
13. Marna Stansell
14. Loretta King
15. Barbara Walters
16. Patricia Lee
17. Virginia Maples
18. Patti Sacks
19. Bonnie Otacar
20. Sandra Jolley
21. Virginia George
22. Rose Heitner
23. Margaret Bryson
24. Maxine Gregory
25. Florence Hansen
26. Lorraine Clark
27. Jetsy Parker
28. Patsy Bedell
29. Ann Bersford
30. Betty Ghear
31. Bebe Porter
32. Marlyn Stuart
33. Vada Wyatt
34. Nelcha Colt
35. Dodie David
36. Vivian Wilcox
37. Gloria Dawn
38. Carolyn Crumley
39. Grace Richie
40. Myrna Dell
41. Kathleen McCormick
42. Helene Leslie
43. Gloria Lynn
44. Julie Mooney
45. Lois Platten
46. Jean Hampton
47. Marjorie Deanne
48. Mary Peterbeck
49. Phylliss Powers
50. Morine Howell
51. Lois Andrews
52. Gwynne Norys
53. Lois Whitney
54. Dorothy Gill
55. Judith Woodbury
56. Audrey Korn
57. Virginia Cruzon
58. Susan Paley
59. Laverne Chase
60. Frances Gladwin

EARL CARROLL THEATRE
Sunset Near Vine
Hollywood, California

Send ..... copies of the "Earl Carroll Beauty Souvenir"

Enclosed is $..... in payment.
(30c the copy post paid in U. S. or possessions; Canada 35c; foreign 45c)

Name.....

No. and Street.....

City and State.....
(please write legibly to help avoid errors)

With more than forty productions to his credit in every branch of the theatre and motion pictures, Earl Carroll has had the honor of working with many of the biggest names in the entertainment world today. Among the well known personalities who have appeared in productions he has either written, directed or produced are:

★

Don Ameche
Ames & Arno
Lionel Atwell
Arren & Broderick
Olga Baclanova
Faith Bacon
James Barton
Jack Benny
Milton Berle
Ben Blue
Ray Bolger
Lillian Bond
Bill Brady
June Brewster
Fanny Brice
Helen Broderick
Bob Bromley
Eddie Cantor
Kitty Carlisle
Cass, Owen & Topsy
Walter Catlett
Helen Chandler
Clark & McCullough
Joe Cook
Reginald Craig
Ray Dooley
Jessica Dragonette
Marcel Edwards
Leon Errol
Alice Faye
Vivien Fay
W. C. Fields
Trixie Firschke
Joe Frisco
Will Fyffe
William Gargan
Paul Gerrits
George Givot
James Gleason
Charlotte Greenwood
Harrison & Fisher
Harriet Hector
Arthur Hohl
Lou Holtz
Billy House
Willie & Eugene Howard
George Huston
Peggy Hopkins Joyce
Patsy Kelly
Dorothy Knapp
Prof. Lamberti
Jerry Lester
Lolita & Ardo
Bela Lugosi
Will Mahoney
Louis Mann
Jessie Matthews
Victor McLaglen
Susan Miller
Mitchell & Durant
Moran & Mack
Lola Moore
Moore & Revel
Herbert Mundin
Ken Murray
Nirska
3 Nonchalants
Jack Oakie
Sunnie O'Day
Lucile Page
Ray Parker & Porthole
William Powell
Tyrone Power
James Rennie
Ritz Brothers
A. Robins
Edward G. Robinson
Lillian Roth
Charles Ruggles
3 Sailors
Jimmy Savo
Fritzie Scheff
Vivienne Segal
Peggy Shannon
Ann Sheridan
Skate Brothers
Smith & Dale
Ken Stevens
Harry Stockwell
Stroud Twins
3 Swifts
Julius Tannen
Shirley Temple
Jean Tighe
Frank Tinney
Al Traban
Sophie Tucker
Walter "Dare" Wahl
Beryl Wallace
Polly Walters
Irene Ware
Buster West
Thelma White
Bob Williams & Red Dust
Herb Williams
Johnny Woods
Ygor & Tanya
Loretta Young
Robert Young

★

The preceding list should also include these nationally known musical directors: Don Voorhees, Al Goodman, Vincent Lopez, Duke Ellington, "Red" Nichols, Rudy Weidoff, Jack Harris, Ray Noble, Archie Bleyer and Manny Strand, as well as the following dance directors who have become famous in Hollywood: Busby Berkeley, Sammy Lee, Russell Markert, Leroy Prinz, Eddy Prinz and Larry Ceballos.

★

Layout and Art Work: Richard Whiteman of the Playgoer.
Editorial Content: Gordon Swarthout and Gene Gach of the Earl Carroll Staff.

Front Cover Photo by Landsdowne.
Back Cover Photo by Gene Lester.

Lithographed by American Offset Printers, Los Angeles.



The Idea . . . . . .

The theatre is a land of make-believe. In no other field is the competition so keen, the fight for survival so bitter. In no other profession is success, once achieved, so easily lost. The fine line between success and failure is imagination.

I had learned all these truisms through thirty years in the theatre. I needed them all in bringing to a successful conclusion an idea which has become the Earl Carroll Theatre-Restaurant.

This idea was predicated on observation and experience. Like many a producer, I was forced to face the inescapable fact the legitimate theatre was dying. Good restaurants were popular. Night clubs flourished. But, in its search for entertainment, the public seemed to have forgotten the theatre.

Why not combine the best features of all three? Why not a theatre for those who craved a good show, a dance floor for those who wished to dance, dinner for those who wanted to dine? Why not weld all of the components of night life into one unit?

The idea, amusing to toy with, grew into the Earl Carroll Theatre-Restaurant.

For the first time, you buy your dinner at a box office.

Your seats (reserved in advance) assure you of a good table.

You hear a broadcast from an acoustically treated auditorium which doubles as a radio studio.

You dance on the largest double-revolving stage ever constructed.

You witness a colorful stage revue featuring the most beautiful girls in the world while you enjoy an excellent full course dinner prepared by a celebrated chef.

You have found all the requirements of a pleasant evening—some reminiscent of your favorite theatre, others of your favorite restaurant, still others of your favorite night club —under one roof!

And, with your acceptance of the innovations of the Earl Carroll Theatre-Restaurant, you have become a pioneer in blazing the trail for a new, vital, glamorous entertainment style.

Thank you, Mr. and Mrs. America!

Earl Carroll



Painting of Earl Carroll by Strandanees, presented to him by the girls of the "Vanities of 1930."



MEASUREMENTS
OF
EARL CARROLL'S
IDEAL GIRL . . .

Height	5-5"
Weight	118
Neck	12"
Bust	34"
Waist	24"
Hips	35½"
Thigh	19"
Ankle	9"
Wrist	6"

AWARD FOR BEAUTY

MARKING the stairway which leads from the lobby to the second story in the Theatre-Restaurant are two statues created by Willy Pogany. Symbolic, a pair of hands hold the epitome of beauty in their sensitive fingers. The hands are Mr. Carroll's. The statue (reproduced on the front cover of this book) has been considered worthy of becoming the annual Earl Carroll award. This award will be presented each year to the girl deemed worthy of the title, "Miss America."

Your Host ★ ★ ★ ★

For 2,000 years, the theatre has flourished in varying forms. All types of entertainment have been presented from every conceivable kind of stage. But never until Earl Carroll constructed his Theatre-Restaurant in Hollywood has the word, "host," been used to describe a stage impressario. For the first time, the inhospitable formality of theatre lobbies and seats has been dissipated. In their stead are an elaborate foyer and comfortable tables arranged in a luxuriously appointed auditorium. For the first time, too, theatre patrons enjoy dinner and dancing, as well as a spectacular stage revue.

These innovations are not the result of an accident or a happy idea. They have their foundation in the experience and genius of a deep student of the theatre.

Earl Carroll, the man who made the slogan, "through these portals pass the most beautiful girls in the world" synonymous with fine musical amusement, now blazes a new trail as "your host, Earl Carroll," with an intimate, friendly form of entertainment presented in surroundings of streamlined elegance at his Theatre-Restaurant in Hollywood, California.

For the first time, because of the complexity of the new entertainment form which he has created, the personality of the man has overshadowed the medium in which he works.

Earl Carroll, often called "The Earl of Pittsburgh" by his friends, was born in Pittsburgh, Pennsylvania ,the son of James Carroll and Elizabeth Wills, both of old Ireland.

The theatre, which was to become his destiny, fastened its lure upon him early and he left school at ten years of age, successfully dodging the truant officers to become a program boy in the Alvin Theatre, Pittsburgh.

AFTER six years in this and other theatres, during which his job as program boy brought him into contact with such great personalities as Sarah Bernhardt, Richard Mansfield, Maude Adams, Richard Faversham, Mrs. Leslie Carter, Lillian Russell, E. H. Sothern, Julia Marlowe and many others, he was seized with wanderlust.

Working his way across the United States, he shipped from San Francisco as a bellboy on the United States Army Transport, "Thomas," a few days after he became sixteen years of age.

For the next year, Carroll's life was what every adventurous youth dreams his life might be. He traveled slowly through the Orient, working as a solicitor for the Chinese Directory in Hong Kong, and at the Chinese Custom House in the same city. After a few months, he went to Japan, stowed away out of Nagaski, found himself in Manila where he obtained work on the Cable News American. As a sailor on a British freighter, the youth from Pittsburgh thrilled to the wonders of India, Egypt and North Africa, but still he remembered the theatre. Then, rich in adventure and experience, he returned to his home town and to his first love, becoming a box office treasurer.

Strangely enough, in spite of the fascination the theatre held for him, Earl Carroll never became an actor. His first success in the field was as a song writer. In collaboration he wrote many numbers including such hits of the day as "Isle D'Amour," "Dreams of Long Ago," and "Give Me All of You." His first real success came when he was engaged to write the music and lyrics of "So Long Letty" and "Canary Cottage," both of which were produced in Los Angeles.

With "So Long Letty" and "Canary Cottage" doing good business, Carroll returned to New York, where he settled down to write music and lyrics for stage productions, only to find his country at war. He enlisted and served as a pilot in the United States Army Air Service.

Shortly after the conclusion of the World War, a new producer launched himself in New York City with a play, "The Lady of the Lamp," a Chinese drama he had written himself. The producer was Earl Carroll, and this was the beginning of a career in which he has produced over 40 plays, musical comedies and motion pictures, climaxing with the construction of his Theatre-Restaurant in Hollywood, the third theatre he personally has built!

In 1923, he produced the first Earl Carroll "Vanities," of which there were 13 editions between 1923 and 1936, as well as "White Cargo," the stage play which broke all existing records of that era.

PRODUCTIONS which bore the Earl Carroll production stamp within the next few years, included: "Uptown West," "The Rat," both dramas; "Florida Girl," "How's the King," musical comedies, and the comedies, "Laugh That Off," "Mary's Other Husband," and many others.

With two "Sketchbooks," and two "Palm Island Revues," to his credit, he was brought to Hollywood in 1934 by Paramount Pictures for "Murder at the Vanities." Later he went with 20th Century-Fox where he held production reins on such pictures as "Stowaway," with Shirley Temple, Alice Faye and Robert Young, and "Love Is News" with Tyrone Power, Loretta Young and Don Ameche.

But the lure of the theatre was not to be denied. Returning to that field, he constructed his Theatre-Restaurant in Hollywood, California, bringing to a realization a dream of years, the creation of a new style in entertainment—a theatre which could—and does—answer the public's demand for a streamlined evening.

Earl Carroll himself is a tall, slightly built man with a ready smile and a gentle manner. Considered the world's foremost authority on feminine beauty, he'll give you the measurements he considers perfect, but hastens to add:

"Perfect physical proportions do not always mean a girl is beautiful. True beauty springs from some inner source deep within the personality of the girl, herself."

That's the theory by which this beauty expert selects the girls who appear on his stage. There's a tinge of that same inner personality in Earl Carroll, himself, which is reflected in everything he does. That's why an evening at his Theatre-Restaurant in Hollywood is not merely an evening at the theatre—it's an experience created from experience for your ultimate enjoyment by—"your host, Earl Carroll!"

EARL CARROLL







THE MOST BEAUTIFUL GIRLS IN THE WORLD





THE MOST BEAUTIFUL GIRLS IN THE WORLD





Search for the most BEAUTIFUL GIRLS *in the world*



Gene Lester

THE committee for the "watch-the-building-go-up" clan hardly had settled themselves comfortably to watch the construction of the Theatre-Restaurant in November 1938 when Earl Carroll's first call for girls to grace the stage of the Temple of Beauty under construction was announced. Via newspapers, billboards, radio and telephone, the news spread like wildfire.

"My only requirement is that each girl must be breathtakingly beautiful," said Earl Carroll.

From Hollywood, from Los Angeles, from surrounding towns a veritable flood of beauty descended upon the theatrical producer.

Gene Lester



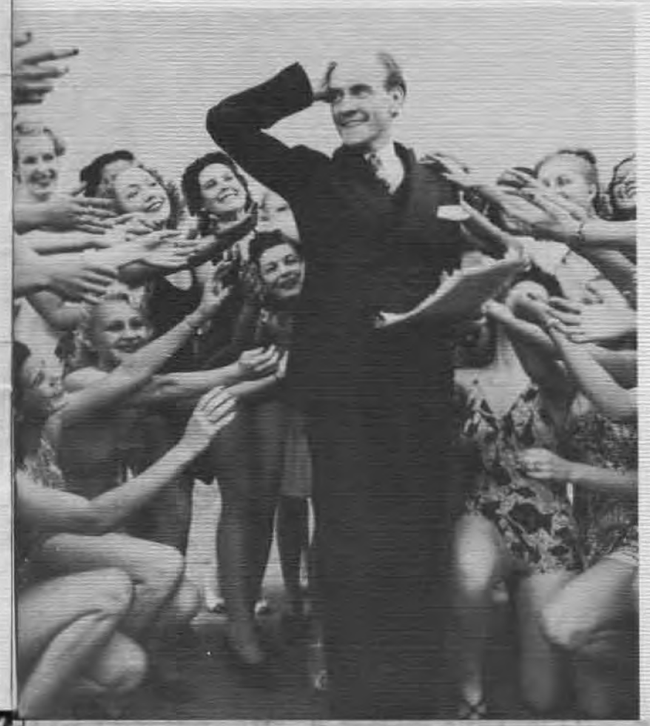
In all, more than a thousand girls (below) answered the first Hollywood call. Succeeding calls, held both in Hollywood and New York, swelled the total of applicants to 6,000—from which he selected finally the sixty who bear "the most beautiful girls in the world" tag.

Selection of beauties was run on a definite schedule. Mr. Carroll personally looked at each of the 6,000 applicants. Gradually, through a series of eliminations, the number was narrowed down until the sixty most ravishing girls of all remained. Those girls now grace the stage of the new Theatre and, more than any other group which ever appeared in an Earl Carroll revue, carry "the most beautiful girls in the world" title with dignity and grace.

Typical of the manner in which calls for girls for all Carroll shows are handled, applicants were segregated acording to height. Then, in lines of twenty, they were asked to step forward, count off, make quarter turns, face front. On each turn, Carroll walked up and down the line, checking each girl individually, selecting those by number who answered his rudimentary requirements. Points of beauty Mr. Carroll considers are: color and texture of hair; brilliancy and size of eyes; regularity of teeth; smile; general coloring; texture of skin; formation of hands and feet; posture; personality.



Look Magazine photos by Earl Thiesen



Calls were repeated day after day, with a gentle dismissal for those who didn't measure up, orders for those who did to report at a later date. When the group was narrowed down to 300 (after he had made two flying trips between New York and Hollywood) each girl was granted a personal interview.

As a result of these personal interviews, a final selection was made. Immediately the chosen few were launched into a period of intensive training under the direction of Carroll's corps of assistants. Fundamentals, such as walking gracefully, correct posture, correct hairdress and makeup were first attended to. Then came the actual learning of steps and the setting of dance routines. The work was fast, furious and difficult, but—five weeks after the final call, sixty ravishing beauties, trained for their careers as "the most beautiful girls in the world"—were ready for Hollywood's scutiny, and approval. How they dazzled the beauty-saturated film capital from the elaborate stage created for them by a master showman, now is Hollywood history.



"BROADWAY TO HOLLYWOOD"

★ In seventy-five days Earl Carroll converted an empty acre of ground into the most gorgeous club this colony has ever seen. . . . It was bulging with celebrities for the grand opening, and the streets were jammed with curious thousands as the cars drove up to the entrance. Carroll bedazzled Hollywood with the most gorgeous girls this town ever has seen. . . . It was really a brilliant opening in a brilliant setting.

—Ed Sullivan.

★ Earl Carroll has done many things for Hollywood and its many denizens. Now he has brought the first lavish theatre-restaurant into being. . . . It was an unusual night for Hollywood. Somebody tried something different. And stranger still, it clicked!

—Jimmy Starr.

★ . . . it is the best musical show outside of New York I have ever seen . . . one of the most enjoyable evenings I have spent in Hollywood. . . .

—Louella Parsons.

★ . . . It is distinctive and decidedly novel.

—Hollywood Reporter.





★ . . . Mr. Carroll had the place packed for its premiere, and with the elite of filmdom who were duly impressed with the black patent leather ceiling effect, the revolving stages, the trick lighting, the gorgeous girls and even more gorgeous costumes.

—Harrison Carroll.

★ . . . Hollywood pronounced the opening a success.

—Time Magazine.

★ . . . The whole set-up is one of those fabulous affairs you see in motion pictures.

—Sara Boynoff.





Production photos by Gene Lester

★ Well, it took Broadway's Earl Carroll to toss glamor right back in Hollywood's teeth. For while the wiseacres of our celebrated village smiled cynically or laughed right out loud, this ace impressario of feminine pulchritude was busy in the creation of his own special brand of glamor and what with Hollywood giving its glamorous all in the audience and a hundred beauteous chorines strutting their glamorous stuff on the stage, the premiere of his Theatre-Restaurant was glamorous plus. . . . Breath-taking in scope, this glamor spot defies description. . . .

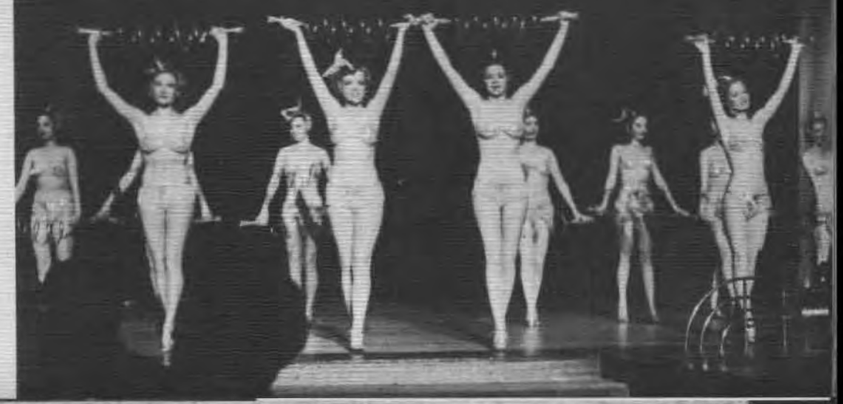
—Ella Wickersham.

★ . . . Hollywood, represented at the Theatre-Restaurant's opening last night by the famous folk of the film industry, was impressed to the point of being positively dazzled. . . .

—James Francis Crow.

★ . . . Hollywood went for the enterprise in a big way.

—Variety.







"WORLD'S FAIREST"

★ . . . A much better balanced show than its predecessor. . . . Carroll's new show is by far the most elaborate revue available to the local stay-up-laters. . . .

—Harrison Carroll.

★ . . . Feminine beauty is lavishly revealed to the vision and even in Hollywood, which makes so much of that particular element, the Carroll selections seem unusually eye-filling. . . . Exceedingly clever. . . .

—Edwin Schallert.

★ Dazzling sun arcs, gorgeously gowned women and the throngs of autograph hunters without which no Hollywood opening is considered legal these days marked the premiere of Earl Carroll's new revue, "World's Fairest." . . . Magnificent lights and beautiful girls are competitors for honors in the production, but the 60 girls win—they are indeed, "World's Fairest."

—Florence Lawrence.

★ . . . The show is girls in sarongs, girls in plumes, girls in spangles, the crystal girls, girls as hitchhikers, girls on skates and bicycles, girls with tambourines, and girls who pat the cheeks and pinch the ears of the customers. . . .

—Virginia Wright.

★ . . . Lavish is the word for Carroll. . . . It's a big show.

—Sara Boynoff.

★ . . . never seen so many beautiful girls.

—Jimmy Fidler.



★ . . . New Carroll show brilliant. . . .

—Ella Wickersham.

★ . . . Eye filling . . . and impressive . . .

—James Francis Crow.

★ . . . The most terrific flesh show in Hollywood.

—Erskine Johnson.

★ . . . this is the best show Carroll has ever done, the greatest in his long career of show business. I never saw such beautiful girls . . . costumes are magnificent . . . some of the numbers are breath-taking. The show has a terrific pace. Willie Howard was never funnier.

—Ed Sullivan.

★ . . . You'll like the girly part of the new Earl Carroll show. . . . Plenty of zip.

—Jimmy Starr.





★ Earl Carroll's new revue with Willie and Eugene Howard and the "most beautiful girls in the world" . . . is a riot of entertainment from start to finish.

—Louella Parsons.

★ . . . Earl Carroll calls his new revue in 35 scenes and two acts "the World's Fairest," and I, for one, believe him. . . .

—Harry Crocker





Earl Carroll's HOLLYWOOD



★"As a whole, 'Something to Shout About' is something to shout about. You should get set for a large evening. In fact the average playgoer would need a second trip to the show to take in all the features." —W. E. Oliver

"SOMETHING TO SHOUT ABOUT"



★"Earl Carroll's 'Something to Shout About' is new, sparkling and full of even prettier girls than the famous showman has presented during his successful career as a producer here." —Florence Lawrence

★". . . loaded with bright, snappy entertainment." —Jimmy Starr

★". . . glamorous premiere . . . girls never more beautiful . . . The title is correct." —Harry Crocker

★"Special arrangements had to be made to accommodate the extra-special sized audience in this famous establishment of songs, music, comedy and glitter." —Edwin Schallert

★". . . first rate principals, . . . first rate material, an abundance of pretty girls . . . peerless showmanship . . . comes across with a bang." —Harry Mines

★". . . cream of the talent . . . Carroll has whipped up one of his best offerings to date." —Hollywood Reporter



"STAR-SPANGLED GLAMOUR"

★"Earl Carroll hits the mode of today in 'Star Spangled Glamour, his new revue . . . It got off to a royally good start last night. There are banner-line acts, and zip is more plentifully mingled with glamour in the show as whole than usual . . . It reveals a striking effort to attain the spectacular." —Edwin Schallert

★"Earl Carroll's new revue, 'Star Spangled Glamour,' opened at his Hollywood Theater last night with an imposing cast of principals and new routines for his 'most beautiful girls in the world'." —Florence Lawrence

★"Into the holiday spirit Earl Carroll projects himself with another of his slickly staged musical revues combining all ingredients of entertainment for which the veteran showman is most favorably known. 'Star Spangled Glamour' . . . is an array of sparkling talent headed by vaudeville's well remembered Dave Apollon." —Harry Mines

★ 'Star Spangled Glamour' is . . . bigger than the shows that preceded it at the Sunset Boulevard night club . . . It is remarkable how beautiful the Carroll costumes are." —James Crow





"LET FREEDOM SWING"





"'Let Freedom Swing' swung into line at its premier at the Earl Carroll Theatre. It is a show of sufficient ampleness to assure marked attractiveness . . ."—Edwin Schallert, Drama Editor, Los Angeles Times.

"The audience awarded a nice share of applause and laughter to 'Let Freedom Swing,' which maintained a fast clip and allotted a generous share of pretty girls."—Harry Mines, Drama Critic, Los Angeles Daily News.

"Earl Carroll celebrated his fifth year in Hollywood with the presentation of 'Let Freedom Swing'. It is in its production numbers that the opus is especially outstanding."—Florence Lawrence, Drama Editor, Los Angeles Examiner.

★

"'Let Freedom Swing' is a big and expensive show. It is jampacked with singers, dancers, comedians and specialty dancers . . . the spectacle numbers are supercolossal."—James Crow, Drama Editor, Hollywood Citizen-News.

★

"The new revue has clouds of beautiful girls, spectacular musical ensemble numbers, eye and breath-taking costumes . . . the two acts afford one of the town's best full nights of showtime."—W. E. Oliver, Drama Critic, Los Angeles Herald-Express.



Dedication . . . .

With numerous musical revues, stage shows and movies to his credit, Earl Carroll has at one time or another employed or worked with nearly every big-time screen and radio star who has come up from the stage. At the very beginning of the construction of the Earl Carroll Theatre-Restaurant in Hollywood, three of the most popular comedians in the country—Eddie Cantor, Jack Benny, and W. C. Fields——— all of whom have appeared in Carroll shows, donned overalls and dug away in the excavation of the construction site to dedicate officially the building of the Theatre-Restaurant. Below: The finished product, described as the glamour spot of glamorous Hollywood.

Woodcock



Architectural Splendor . . . .

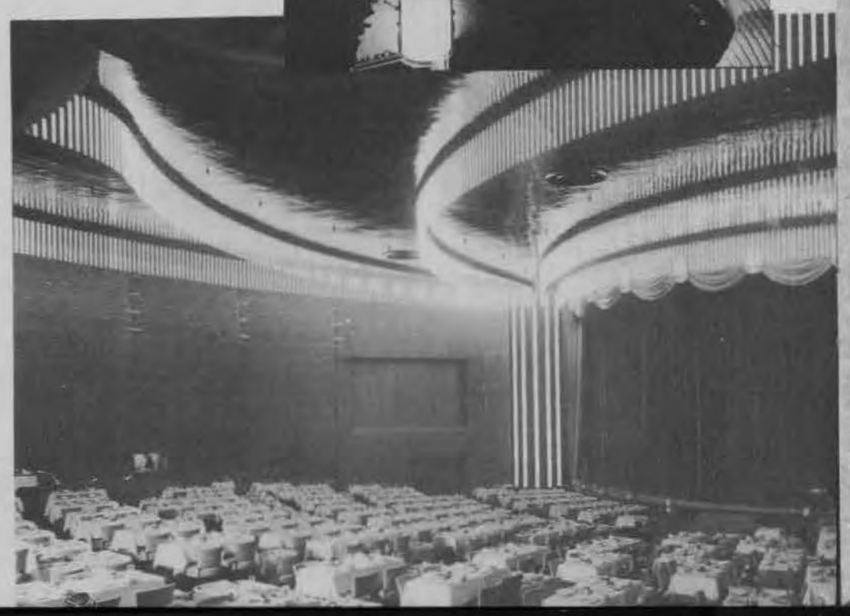
As judged by experts, the greatness of a work of art most often depends upon its adherence to a particular established class or school. The Earl Carroll Theatre-Restaurant, as the first building ever constructed for the wedding of a theatre and cafe, blazed new trails across the architectural sky. The comforts which you, as a patron, enjoy, are the results of painstaking attention to detail backed by experience and a touch of genius. Beauty and practicality blend into each other to produce a harmonious whole.





Architectural photos by Woodcock, Maynard Parker and Electrical Prod. Corp.





MORE elaborate than many a famous cocktail lounge is the bar (upper right), above which are the portraits of the "most beautiful girls in the world." Pillars of vari-colored light cast a comforting glow, matching the deep rose, tans, blues and whites with which the entire Theatre-Restaurant is decorated. Flanking the stairs leading to the rest rooms are two statues by the renowned artist, Willy Pogany. The carved glass panel at the top of the staircase is the largest ever constructed and depicts "beautiful young ladies aspiring to stardom." The ladies' rest room (above, right) has walls lined in genuine fur, hand woven carpets and smoking tables of carved glass. The auditorium carries out the motif of luxury apparent in the theatre's appointments with a wood paneled wall on the left, a draped-in-satin wall on the right of the massive, tear-drop shaped, 40-feet-in-height room. The wood (masculine side) of the auditorium is brown, the draped satin (feminine side) is dark green, the china on the tables blends with the light rose colored chairs and the dark rose of the carpeting. Tables are arranged in six terraces, each eleven feet wide and eighteen inches above the other, making every table in the theatre an ideal place from which to enjoy the performance.





BEAUTY PARADE



WITH more than fifty productions to his credit in every branch of the theatre and motion pictures, Earl Carroll has had the honor of working with many of the biggest names in the entertainment world today. Among the well-known personalities who have appeared in productions he has either written, directed or produced are:

Don Ameche	Jack Oakie
Lionel Atwell	Joe Frisco
Faith Bacon	William Gargan
James Barton	Billie Gilbert
Jack Benny	George Givot
Milton Berle	James Gleason
Ben Blue	Charlotte Greenwood
Ray Bolger	Harriet Hector
Lillian Bond	Rose Hobart
Fanny Brice	Lou Holtz
Helen Broderick	Billy House
Eddie Cantor	William Powell
Kitty Carlisle	Tyrone Power
Walter Catlett	James Rennie
Bobby Clark	Ritz Brothers
Joe Cook	Edward G. Robinson
Jessica Dragonette	Charles Ruggles
Jimmy Durante	Jimmy Savo
Leon Errol	Fritzie Scheff
Alice Faye	Vivienne Segal
W. C. Fields	Ann Sheridan
Willie & Eugene Howard	Slate Brothers
George Huston	Julius Tannen
Peggy Hopkins Joyce	Shirley Temple
Patsy Kelly	Frank Tinney
Jerry Lester	Sophie Tucker
Bela Lugosi	Walter "Dare" Wahl
Jessie Mathews	Beryl Wallace
Victor McLaglen	Bert Wheeler
Moran & Mack	Loretta Ypung
Ken Murray	Robert Young

THE preceding list should also include these nationally known musical directors: Don Voorhees, Al Goodman, Vincent Lopez, Duke Ellington, "Red" Nichols, Rudy Weidoff, Ray Noble, Archie Bleyer and Manny Strand, as well as the following dance directors who have become famous in Hollywood: Busby Berkeley, Sammy Lee, Russell Markert, Leroy Prinz, Eddy Prinz and Larry Ceballos.



The Theatre.....

This program is a souvenir of a breath-taking visit to the Earl Carroll Theatre-Restaurant in Hollywood. Yes, Earl Carroll **is** an international celebrity! The millions who annually visit his luxuriously appointed theatre attest to this world-wide reputation. For years, his name has been synonymous with the best on the American stage. His muchly paraphrased slogan, "Through these portals pass the most beautiful girls in the world," has been honestly earned, and to be chosen by him as an Earl Carroll girl is an honor for which every girl eagerly strives.

But, being America's premiere authority on feminine beauty is only one of Mr. Carroll's many attributes. Very few people know he actually produces, directs, and lights every revue which bears his name; that he selects all the music and is a composer in his own right, with more than four hundred published songs to his credit; and that he stages and creates each and every one of the spectacular girl numbers for which he has become so famous.

As you witness one of his glamorous productions, you are conscious that Earl Carroll possesses an inate appreciation of refinement and of niceness, which is reflected in every costume, and in every scene—in fact, in the smallest detail of his work.

Did you know that Earl Carroll has produced more than sixty legitimate productions, all of them hits? It's a record never equalled by any other producer of stage attractions. Furthermore, he is the only director who has built three great theatres during his lifetime—two magnificent edifices on Broadway and this latest triumph in Hollywood. He is one of the few acknowledged authorities on theatre construction. He is a master of state mechanics and, all in all, a true worker and lover of the theatre.

Yes, this program **is** a lasting souvenir of a glamorous visit to Earl Carroll's. With its lavish revue, its all-star cast, its unbelievable stage settings, its sensational double revolving stages, its sixty most beautiful girls—it is indeed a memorable, never-to-be-forgotten experience!



Painting of Earl Carroll by Strandaness, presented to him by the girls of the "Vanities of 1930"



MEASUREMENTS OF EARL CARROLL'S IDEAL GIRL . . .

Height	5-5"
Weight	118
Neck	12"
Bust	34"
Waist	24"
Hips	35½"
Thigh	19"
Ankle	9"
Wrist	6"

AWARD FOR BEAUTY

MARKING the stairway which leads from the lobby to the second story in the Theatre-Restaurant are two statues created by Willy Pogany. Symbolic, a pair of hands hold the epitome of beauty in their sensitive fingers. The hands are Mr. Carroll's. The statue (reproduced on the front cover of this book) has been considered worthy of becoming the annual Earl Carroll award. This award will be presented each year to the girl deemed worthy of the title, "Miss America."

Your Host ★ ★ ★ ★

EARL CARROLL

For 2,000 years the theatre has flourished in varying forms. All types of entertainment have been presented from every conceivable kind of stage. But never until Earl Carroll constructed his Theatre-Restaurant in Hollywood has the word, "host," been used to describe a stage impresario. For the first time, inhospitable formality of theatre lobbies and seats has been dissipated. In their stead are an elaborate foyer and comfortable tables arranged in a luxuriously appointed auditorium. For the first time, too, theatre patrons enjoy dinner and dancing, as well as a spectacular stage revue.

These innovations are not the result of an accident or a happy idea. They have their foundation in the experience and genius of a deep student of the theatre.

Earl Carroll, the man who has made the slogan, "Through these portals pass the most beautiful girls in the world," synonymous with fine musical amusement, now blazes a new trail as, "your host, Earl Carroll," with an intimate, friendly form of entertainment presented in surroundings of streamlined elegance at his Theatre-Restaurant in Hollywood, California.

For the first time, because of the complexity of the new entertainment form which he has created, the personality of the man has overshadowed the medium in which he works.

The great showman, who was born in Pittsburgh, was practically raised in the theatre. When he was only 10 years of age, he started as a program boy in his home town.

From that time on, his only interest was in the theatre—except for a few years when he traveled around the world seeking adventure. The only other time his theatrical career was interrupted was when he enlisted in the first World War as a pilot, spending 18 months in the United States Army Air Forces.

Starting as a song writer, Carroll became famous for several hits before he turned his talents toward producing. His first "Vanities" production was presented in New York in 1923, and this was followed by more than 50 dramatic productions and musical revues, which culminated when he was brought to Hollywood by Paramount Pictures as a producer. From there he went to Twentieth Century-Fox Studios, where he remained until he built his unique Theatre-Restaurant.





THROUGH THESE PORTALS

PASS THE MOST BEAUTIFUL GIRLS IN THE WORLD

Earl Carroll's famous slogan, "Through these portals pass the most beautiful girls in the world," has become a by-word throughout the nation. Originally coined by the great producer many years ago when he was presenting his stage revues in New York, the slogan, with slight changes, has been used numerous times by many organizations. Mr. Carroll, who first used the phrase as a tribute to his beautiful girls, received a letter from a group of fighting Marines stationed in the South Pacific, who asked if they might use the slogan over their barracks thusly: "Through these portals pass the finest fighting men in the world."

Above you see Earl Carroll, who personally selects all the beauties for his shows, and below, the finished product . . . "the most beautiful girls in the world."




John E. Reed
HOLLYWOOD


John E. Reed
HOLLYWOOD

THE MOST BEAUTIFUL





GIRLS IN THE WORLD

THE MOST BEAUTIFUL





GIRLS IN THE WORLD



TOP PHOTO: EARL THEISEN
BOTTOM PHOTOS: GENE LESTER

SEARCH...
FOR THE MOST BEAUTIFUL GIRLS IN THE WORLD

•

Like a modern Robert Louis Stevenson hero, Earl Carroll seeks constantly for treasure—the treasure of beauty. Each new revue is graced by sixty of the most beautiful girls in the world who are selected personally by Earl Carroll, trained by the greatest dance directors in Hollywood, and who bear their honors with grace and dignity.

When a call for girls is announced, crowds storm the backstage door of the Earl Carroll Theatre. As many girls as will comfortably fill the enormous stage are permitted to remain; others are requested to come back the next day.

"My only requirement is that each girl must be breath-takingly beautiful," says Earl Carroll.

Years of experience in selecting beauties enables Mr. Carroll to run the eliminations like clockwork. Girls are segregated according to height, then in lines of twenty they step forward, count off, make quarter turns, face forward. Those who measure up to the high standard are asked to step out and give names and addresses to the stage manager. This schedule is repeated until only one hundred or so remain. To this number are added the lovely girls selected in subsequent calls.

After the group has been narrowed down to some 300 girls, each is given a brief personal interview. Points of beauty considered by Mr. Carroll are: color and texture of hair; brilliancy and size of eyes; regularity of teeth; general coloring; texture of skin; formation of hands and feet; posture; and (very important) personality.

With final selections made the chosen few are ready for rehearsals. The work is difficult but exciting, and finally the "sixty most beautiful girls in the world" are ready to upold the prestige and honor of all the other beautiful Earl Carroll girls, who have delighted American audiences.



THE WALL of FAME

Covering the entire Sunset Boulevard facade of the Earl Carroll Theatre, actual autographs of celebrities of stage and screen form the much-talked about Earl Carroll "Wall of Fame."

Begun during the Screen Guild radio broadcasts at the Earl Carroll Theatre, each week saw more and more stars' names carved in the individual cement blocks. The huge squares are a permanent record of the handwriting of the glamorous folk who make Hollywood famous. The autographs are notable for their clarity and uniformity, as well as the characteristic greeting of each star.

There has been absolutely no reproduction or imitation in the writing. Over a long period of time, the signers each made personal appearances at the Earl Carroll Theatre to inscribe their names. As each autograph was placed in position, news of the "Wall of Fame" spread over the country. Now, the Wall is a landmark of which Hollywood is justly proud and which attracts, thousands of visitors yearly from all parts of the world.

Of the signatures, Shirley Temple's is the easiest to read; Clark Gable's is as rugged as his own virile personality; Zasu Pitts was so flustered at the occasion she wrote "Oh, My" in such large letters there was scarcely room for her own name.

. . . Names already included in this stellar roster, additions to which are being made often, as famous stars visit the beautiful night-spot, are the following:

Brian Aherne
Gracie Allen
Don Ameche
Amos 'n' Andy
Edward Arnold
Fred Astaire
Gene Autrey
Lew Ayres

Kenny Baker
Binnie Barnes
John Barrymore
Wallace Beery
Ralph Bellamy
Joan Bennett
Jack Benny
Joan Blondell
Eric Blore
Humphrey Bogart
Connie Boswell
Charles Boyer
Fanny Brice
Joe E. Brown
George Burns

James Cagney
Eddie Cantor
Earl Carroll
Charles Coburn
Claudette Colbert
Ronald Colman
Gary Cooper
Joan Crawford
Bing Crosby

Bette Davis
Olivia de Haviland
Cecil B. deMille
Andy Devine
Melvyn Douglas
Jimmy Durante

Nelson Eddy

Douglas Fairbanks, Jr.
W. C. Fields
Errol Flynn
Preston Foster

Clark Gable
Judy Garland
Reginald Gardiner
Janet Gaynor
Paulette Goddard
Cary Grant

Alan Hale
Louis Hayward
Rita Hayworth
Jean Hersholt
William Holden
Bob Hope
Miriam Hopkins
Hedda Hopper
John Howard

Gloria Jean
Allan Jones
Leatrice Joy

Boris Karloff

Elsa Lancaster
Charles Laughton
Margaret Lindsay
Mary Livingstone
Harold Lloyd
Carole Lombard
Montagu Love
Myrna Loy
Bela Lugosi
Jeffrey Lynn

Fred MacMurray
Herbert Marshall
Tony Martin
George McManus
Adolphe Menjou
Ray Milland
Ann Miller
Carmen Miranda
Robert Montgomery
Frank Morgan
Ralph Morgan
Alan Mowbray
Ona Munson

Conrad Nagel

Maureen O'Sullivan
Reginald Owen

Franklin Pangborn
Jean Parker
Louella Parsons
Walter Pidgeon
Zasu Pitts
Eleanor Powell
William Powell
Tyrone Power

George Raft
Claude Rains
Basil Rathbone
Ronald Reagan
Ritz Bros.
Edward G. Robinson
Buddy Rogers
Ginger Rogers
Mickey Rooney
Charlie Ruggles
Rosalind Russell

Norma Shearer
Ann Sothern
Barbara Stanwyck
Jimmy Stewart

Robert Taylor
Shirley Temple
Franchot Tone
Spencer Tracy
Claire Trevor
Lana Turner

Rudy Vallee

Beryl Wallace
Arleen Whelan
Warren William
Jane Withers
Jane Wyman

Loretta Young
Robert Young







"BROADWAY TO HOLLYWOOD"

Earl Carroll has done many things for Hollywood and its many denizens. Now he has brought the first lavish theatre-restaurant into being . . . It was an unusual night for Hollywood. Somebody tried something different. And stranger still, it clicked!

—Jimmy Starr.

•

. . . it is the best musical show outside of New York I have ever seen . . . one of the most enjoyable evenings I have spent in Hollwood.

—Louella Parsons.

. . . It is distinctive and decidedly novel. —Hollywood Reporter.

. . . Hollywood pronounced the opening a success. —Time Magazine.

. . . Hollywood went for the enterprise in a big way. —Variety.





"THE WORLD'S FAIREST"

. . . this is the best show Carroll has ever done, the greatest in his long career of show business. I never saw such beautiful girls . . . costumes are magnificent . . . some of the numbers are breath-taking. The show has a terrific pace. Wille Howard was never funnier.

—Ed. Sullivan.

. . . never seen so many beautiful girls.

—Jimmy Fidler.

. . . Feminine beauty is lavishly revealed to the vision and even in Hollywood, which makes so much of that particular element, the Carroll selections seem unusually eye-filling . . . exceedingly clever . . .

—Edwin Schallert.

•

. . . The most terrific flesh show in Hollywood.

—Erskine Johnson.

. . . You'll like the girly part of the new Earl Carroll show . . . Plenty of zip.

—Jimmy Starr.

•

. . . Earl Carroll calls his new revue in 35 scenes and two acts "the World's Fairest," and I, for one, believe him . . .

—Harry Crocker.





"WORLD OF PLEASURE"

★ "New Carroll show lives up to standards . . . wild applause . . . exquisite girls . . . plenty of thrills . . ."
—L. A. Examiner.

★ "Earl Carroll's remains a best bet for an evening out."
—Leo Simon.

★ "Producer Carroll appears to have another hit revue on his hands . . . dazzling array of beauties . . . spectacular production numbers . . . sensationally clever . . . resplendant and eye filling."
—Harrison Carroll.

★ "Like Carroll's other two Theatre-Restaurant revues of the past year, it will make quite a splash even in the Hollywood puddle where its extravagant visual attractions are sure bait for the night-life customers. Stunning show girls . . . elaborate finale."
—Carl Combs.





"PAN-AMERICANA"

". . . Dazzling . . . most spectacular offering the producer has made in California . . ."
—Florence Lawrence, L. A. Examiner.

•

". . . Best show in history of Carroll's Sunset Theatre . . ."
—Harrison Carroll, Herald and Express.

•

". . . Pan-Americana glitters in premiere at Earl Carroll's . . . best show he has produced in Los Angeles . . ."
—Edwin Schallert, L. A. Times.

•

". . . delirious antics . . . Carroll's is still firing away—best nitery along these slopes."
—Variety.





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Paper

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MANUFACTURED BY LONGSHAW CARD CO., LOS ANGELES, CALIF.

801—Earl Carroll Theatre-Restaurant, Hollywood, California



18-H2155

The Earl Carroll Theatre-Restaurant in the heart of Hollywood on Sunset Boulevard near Vine, is a favorite Nite Spot in the Film Capital of the World. Seating arrangements are terraced so all guests may enjoy unobstructed view of the lavish stage production with "Sixty of the Most Beautiful Girls in the World."

WESTERN PUBLISHING & NOVELTY CO., LOS ANGELES, CALIF.

"C.T.ART-COLORTONE" REG. U.S. PAT. OFF.

ALHAMBRA, CALIF. MAY 28 4 PM 1954

2.00

UNITED STATES POSTAGE 1½ CENTS 1½

POST CARD

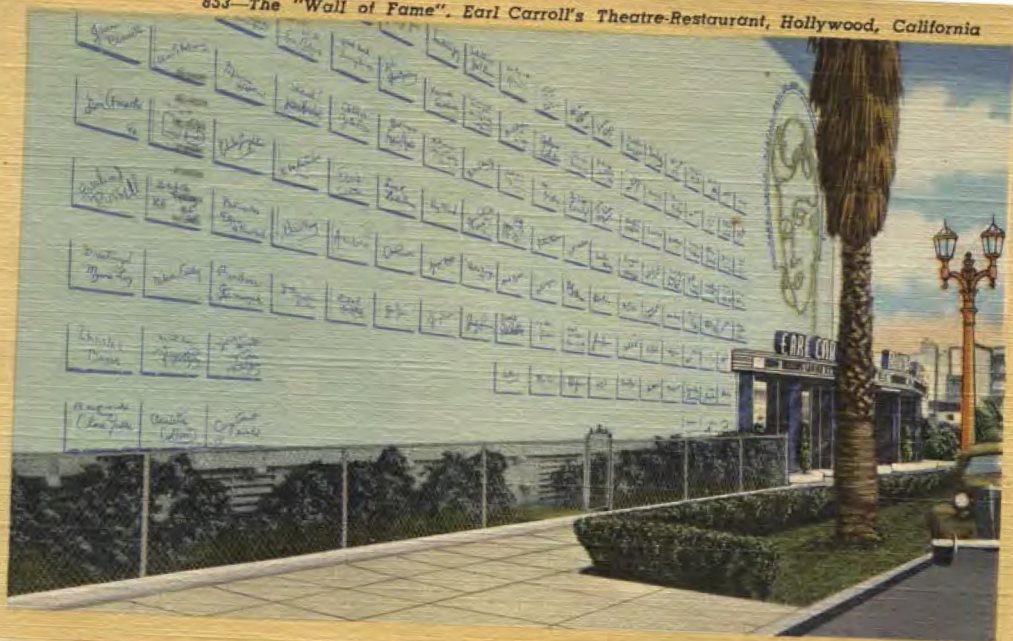
Hello Folks:- How is everyone now - I hope Sis is feeling fine now. That is fine as can be expected - Take good care of yourself & write me soon.

We are all fine -

Love Lola.

Mrs. W. O. Stone
659 Swan St.
Apt 2
Terre Haute,
Indiana

853—The "Wall of Fame". Earl Carroll's Theatre-Restaurant, Hollywood, California



8B-H519

EARL CARROLL'S THEATRE RESTAURANT
On this famous wall, are Plaques bearing the signatures of many celebrities of stage, screen and radio.

10/6/57
Thanks for cards
Very busy as I am
doing things for
service now, too. A
new Center opened now
for Marines - will expand.
Should hear success -
Sincerely A. A. Ryden.

LOS ANGELES
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12 PM
1957
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Jr.
3981 W. 22nd St.
Fairview Park 26
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"C. T. ART-COLORTONE" REG. U.S. PAT. OFF.

A NIGHT AT EARL CARROLL'S



with

KEN MURRAY
LILLIAN CORNELL
J. CARROL NAISH
ROSE HOBART
BRENDA and COBINA
BETTY McLAUGHLIN

Produced by
EARL CARROLL

DIRECTED BY KURT NEUMANN
Original Story and Screen Play by Lynn Starling
A PARAMOUNT PICTURE

AND FEATURING THE MOST BEAUTIFUL GIRLS IN THE WORLD

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Country of Origin U. S. A.

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EARL CARROLL

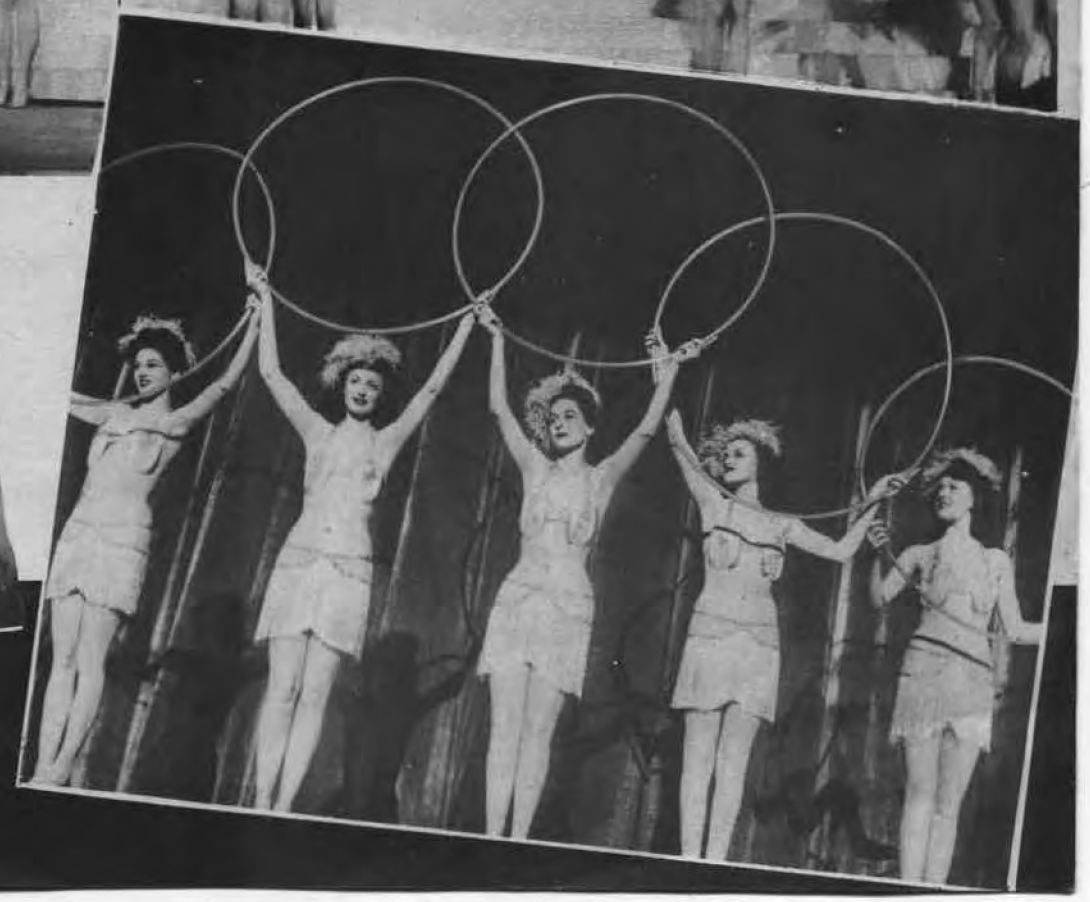
SCENES FROM EARL CARROLL'S

"Sketchbook"









MENU

CHOICE OF ONE

Antipasto Maison Soup du Jour Half Iced Cantaloupe

ENTREES

Fried Filet of Sole, *Remoulade Sauce*

Scrambled Fresh Eggs with Tomatoes Lamaze

Grilled Chopped Sirloin, *Mushroom Sauce*

Chicken a la King, *Earl Carroll Style*

Half Broiled Spring Chicken, *Colbert Butter*

Roast Young Tom Turkey with Stuffing and Currant Jelly

Baked Sugar-Cured Ham, *Orange Sauce*

Curry of Chicken with Rice *a la Creole*

Fresh Vegetables Potatoes

DESSERTS

Layer Cake Assorted French Pastry

Sherbet Ice Cream Orange Ice

Cream Cheese Blue Cheese

Coffee

A LETTER FROM Earl Carroll TO "MEET THE MISSUS" PATRONS

Dear "Missus":

My new revue, "Sketchbook," which plays in this theatre-restaurant every evening except Monday night, opened recently. The newspaper critics went overboard when they witnessed this production—they said it's the best show they had ever seen in Hollywood or on Broadway.

That's not all. Contrary to the popular impression, Earl Carroll's is not expensive. Do you know that you can see my new revue—with 45 lavish scenes, 60 beautiful girls in costumes so gorgeous I'm sure you'll find them absolutely breathtaking and a star-studded cast—for only $1.65? And do you know that one-third of the people who attend Earl Carroll's never spend more than $1.65? This is only the price of their admission ticket, because it is not necessary to buy a drink or order anything to eat! Of course, if you're anxious to take a holiday from your kitchen and prefer dinner, too, it will cost you only $1.65 more. In other words, only $3.30 to see this three-hour show and enjoy the superb dinner specially supervised by Marcel Lamaze and cooked by world-famous chefs. For those of you who like to dance, there is Manny Strand's orchestra which plays before, after and between shows.

You'll laugh at hilarious Pinky Lee, you'll enjoy luscious Beryl Wallace, handsome Billy Rayes, the inimitable Arnaut Brothers, Jean Richey, the dancing Costello Twins, Bill Brady, Jimmy Nolan, Louis Torres, the Tailor Maids, the Carrolliers and a host of others. You'll marvel, I'm sure, at the Street in Trinidad with real rain falling, the Pyramid of Hoops, the great Flags of the Nations finale—and the beautiful opening scene with thousands of yards of glorious feather boas.

Yes, "Missus," I sincerely believe my new show is a show you will want to see and see soon. Make your reservations now at the box office as you leave this broadcast or phone Hollywood 7101.

EARL CARROLL

P. S.—By the way, I almost forgot to tell you that I have my own farm—30 acres of it—in the heart of San Fernando Valley. From this "Tiffany" farm come all the chickens and turkeys, as well as the garden crisp vegetables.



Outside of Earl Carroll's
Hollywood, California
Sept. 1948



NEWS from Frank Sennes' MOULIN ROUGE

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HOllywood 9-6333
HOllywood 2-4087

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EARL CARROLL'S . . . HOLLYWOOD

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HOLLYWOOD, CALIFORNIA

World's largest theatre restaurant. The showplace of the world, featuring lavish productions on stage and famous food.

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"SUN GOLD SHOWCASE"

FIVE CUSTOM-DESIGNED MODEL HOMES

DECORATED BY BARKER BROS.

ONCE this was the land of the old Murphy estate...a ranch located on the gently contoured hills overlooking a vista of verdant sun-drenched dells. And here, set against the background of winding lanes and rolling rustic hills, emerges a new community planned for young California families. These are homes designed to view the lay of the land...these are homes that have been decorated to merge the indoor-outdoor pictorial scene, to invite gracious hospitality, to enhance informal, comfortable living. These are idea homes...vital, stimulating homes that offer a challenge to all who view this showcase panorama.

"Sun Gold Showcase" located 3/4 of a mile east of Friendly Hills on Highway 101, Whittier Blvd. at Santa Gertrudes. Open to the public daily, 12 noon to 6 p.m., without charge.

See the 5 "NEW FREEDOM" Gas Kitchens by the Southern Counties Gas Co.

BARKER BROS. SEVENTH, FLOWER AND FIGUEROA

1954

The Playgoer Looks Back

TEN YEARS AGO THIS MONTH

JULY, 1944—Edwin Lester's magnificent "Song Of Norway" was the hit of the Civic Light Opera season with Irra Petina, Walter Cassel, and Sig Arno. It closed its run this month only because the Philharmonic Auditorium was booked and no other suitable theatre was available for so lavish a production. Interesting to note is that "Song of Norway," although created here in Southern California, enjoyed longer runs New York, London, and almost all other major cities. In addition to the superb adaptation of Grieg's music by Robert Wright and George Forrest, and the wonderful scenery by Lemuel Ayers, memorable in this great show was the dancing of Alexandra Danilova and the Ballet Russe de Monte Carlo. The choreography for "Song of Norway" was by George Balanchine, who now ten years later displays his remarkable talents as Artistic Director and Choreographer for the celebrated New York City Ballet, now at the outdoor Greek Theatre in Griffith Park.



Gladys George delighted audiences at the Mayan with that priceless satire of Hollywood, "Personal Appearance." Making a personal appearance with Miss George was Lyle Talbot. Ken Murray's "Blackouts" was in its 3rd year at El Capitan, with Marie Wilson disrobing so innocently (and delightfully) to help World War II rationing. Remember? Other long runs included "The Drunkard" at the Theatre Mart, which now ten years later is still going merrily along in its new musical version, "The Wayward Way." Elsa Lanchester and the Yale Puppeteers were in their third year at the Turnabout.

The show at Earl Carroll's Theatre-Restaurant was "V for Venus," with featured attractions being the comely Beryl Wallace, light hearted Pinky Lee, and the zany Weire Brothers. This July the famous showplace is in continental garb as the Moulin Rouge and Frank Sennes' has brought new excitement to its stage with his gala stage production "Voici! Paris!"

At Florentine Gardens during the month was a parade of stars including the indestructable and beloved Sophie Tucker, Henny Youngman, Arthur Simpkins, the Christiani Troupe, and N. T. G.

The Biltmore had "Good Night Ladies" with John Hubbard, Wynne Gibson, Russ Brown, and Kay Linaker. At the Musart Theatre was an interesting production of the Emlyn Williams' melodrama "Night Must Fall," starring Howard Johnson and Lilian Fontaine.

The Hollywood Bowl featured such great artists and conductors as Mitropoulos, the Ballet Theatre, Marian Anderson, Ezio Pinza, Oscar Levant, the Katherine Dunham Dancers, Heifetz, and Sir Thomas Beecham. Again this season, a titled Englishman will be in the Bowl lineup—popular Adrian Boult. At the Greek Theatre was a season of light opera.

—Douglas Crane

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The Playgoer Shopwindows



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. . . a new design in a linen sport shirt . . . that can also double as a jacket. With a pleated front . . . short sleeves . . . collar that may be worn open or closed . . . this one stops at waist length . . . has elasticized sides . . . so it may be worn as a jacket over another shirt . . . or on its own over shorts or slacks. Cool and comfortable for summertime wear . . . it is available in several outstanding two-toned color combinations . . . bright pink with black pleated front . . . white with navy . . . charcoal with gold . . . brown with beige . . . all sizes $10. At Knickerbocker, Ltd., 6377 Hollywood Boulevard.



FACE FACTS

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FOR KABUKI ADMIRERS

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Seeing Styles

With FAY HAMMOND

Times Fashion Editor

What interests women most? Almost everything — and that's what you'll find in the complete Women's Section of The Times every day. There is world-wide fashion coverage; Southland society news; reports of women's clubs and organizations. There are feature stories; columns on marital problems, child care, beauty and cookery. All this and photos, too! Read this great section every day in the Los Angeles Times.



LINGERIE LACE and pastel dimity turns baby talk to high fashion in this dance dress by Herbert Sondheim. Its black velvet cummerbund and smooth bodice are precisely smart relief for sheer prettiness.

Cottons play an ingenue role with surprising sophistication in summertime's production of cool fashions. Their "little girl" look is not all baby-doll — anymore than all little girls are!

When America's big-name designers decide to underwrite sheer femininity, they can be depended upon to keep prettiness in its place and give us the chic simplicity that's part and parcel of their own good taste.

Big skirts and little waists, low necks and brief sleeves look romantic and young, but their prime purpose is to keep us cool and comfortable regardless of the temperature. A borrowed frill or fabric from the baby-dress department can be quite as soignee as jewel embroidery—and far more adaptable to the dog days.

Cotton is still cotton with all its practical aspects intact, despite its dressed-up airs and elegant look of silk. It goes out informally from sunup to sundown—then it points up the gala mood of evening in some of the season's loveliest dance dresses!



TINY BLUE FLOWERS sprinkled over cool white cotton and massed prettily to accentuate a slashed, oval decolletage are Fira Beneson's choice for a cocktail or dinner dress. The gracefully flared skirt is permanently shaped with Pellon interlining. (No petticoats necessary here!)



MAD CARPENTIER of Paris uses a combine of cotton and Celanese acetate in a summer suit of perennially smart polka dots (white on cocoa). The comfortable full-sleeved jacket sports a bracelet-cuffed neckline.



COTTON SATIN marked off with squares and woven dobby dots plan Tina Leser's approach to summer fashion. She uses both sides of the pastel fabric for texture and color contrast, bow-ties the skirt at either side to eliminate a belt.

Under the direction of
JAMES A. DOOLITTLE

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JULY 26-31 ✱ Firebird - Metamorphoses - Pas De Trois - Symphony in C
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Welcome to Frank Sennes' Moulin Rouge! Welcome to Paris! Welcome to Hollywood! You are now sitting in the largest theatre restaurant on either side of the Atlantic—a theatre designed to bring you the gaiety of Paris and the glamour of Hollywood rolled into one.

Many of you know and remember that this unusual showplace was originally the dream of one of America's greatest showmen, the late Earl Carroll. It has long been recognized as the most acoustically perfect theatre ever built. Its huge double revolving stage measures 80 feet across and has been designed to bring you productions even more lavish than those of the famous Folies Bergere Theatre in Paris. There are lofty pillars that turn into circular staircases, and side boxes that become small shadowbox stages. Now Frank Sennes has brought to the new Moulin Rouge the breathtaking added charm of "Sennescope," a three-dimensional effect that gives one the feeling of sitting in Montmarte and looking out over the Parisian skyline.

Frank Sennes chose Earl Carrol's former theatre because it not only offered unique facilities but its very location bespeaks all the excitement of show business. It is in the heart of fabled Hollywood on legendary Sunset Boulevard, surrounded by motion picture, television, and radio studios. Almost directly across the street, where Columbia Square now stands, is the site of the very first movie studio in the film capital of the world. Frank Sennes sees his Moulin Rouge as the hub of show business and the showplace of showplaces.

Through the portals of this remarkable theatre have not only passed "the most beautiful girls in the world" but also about every great name that has been up in lights. Eddie Cantor, the late W. C. Fields, and Jack Benny actually donned overalls to help in the very construction of the house. In addition to great stage shows, innumerable radio and television hours have been broadcast from this stage—"Queen for a Day," "Meet the Missus," "Radio Hall of Fame," and many others. On the Wall of Fame outside the theatre is but a partial roster of the stars who have appeared here.

Frank Sennes realized that good shows, good music, and fabulous surroundings need one thing more—the finest bar service coupled with excellent food—to make gala occasions more gala. As modern as were the Earl Carrol kitchens, they have been even further enhanced to bring you the best cuisine under ideal conditions. And, to serve you in the manner you deserve, Maitre d'Hotel Marcel Lamaze, the best known Maitre d' in filmdom, is on the alert, or as the French would say, "qui-vive."

All this is yours to enjoy at a price, but not at the sometimes exorbitant prices found in all too many night clubs. Frank Sennes' policy is to give more people a lot of fun at a reasonable tariff, so that you can have the time of your life without taking a lifetime to save up for it! Because of this policy, many clubs, fraternal groups, and other organizations can also afford to hold their festivieties here—and in the manner that is bound to make them successful. The proof of whether or not such a policy is sound, however, is up to you—Monsieur and Madam (or Madamoiselle) America. So we hope you will tell your friends and bring your friends.



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LOS ANGELES **TIMES**

The Playgoer
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» *PROGRAMME* «

FRANK SENNES

presents

DONN ARDEN'S PRODUCTION

of

"VOICI! PARIS!"

featuring

THE BORRAH MINNEVITCH HARMONICA RASCALS
THE DE CASTRO SISTERS
THE GREAT CARDENAS
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First Show at 8:30 — Second Show at 11:30

Doors open at 6:00 P.M.
Every Night Except Monday

Who's Who . . .

at the MOULIN ROUGE

FRANK SENNES was born in Warren, Ohio in 1905. As early as his high school days he exhibited a fixed talent for producing and staging of all types of shows, and shortly thereafter he was booking such young hopefuls as Rudy Vallee, Coon Saunders and Guy Lombardo.

In 1930 Frank followed the great talent migration to the West Coast, where he managed the then famed Hollywood Gardens. Under his direction the Hollywood Gardens became one of the Coast's most famous niteries. One of the $20 a week chorus girls was a beautiful blonde dancer who became known to the world as Betty Grable.

With this success under his belt, Frank decided to shoot the works and establish a booking agency nationally, which would feature the development of new and promising talent. His success in this new enterprise, which has since become the world's largest individually owned booking office, was reflected in the talent that Frank placed personally. Frankie Laine first worked for Sennes for $3.00 a night, and Perry Como for $35.00 a week! Even through the decline of vaudeville, Sennestime in the mid-west alone consisted of 102 solid weeks of booking for each act lucky enough to be under his aegis.



FRANK SENNES

The greats and near-greats of show business still call Sennes, whom they regard as their devoted friend, from all parts of the world seeking last minute advice on acts and bookings. Sennes was the first person to introduce 'package shows' to the American public. He produces exclusively at the famous Desert Inn in Las Vegas and has created such time-proven hits as The Latin Quarter Revue and Minsky Follies. Max Liebman's "Cross Country," "China Doll," "Merry Widow," "Peep Show."

The high-point of Sennes' career is in establishing the Moulin Rouge, the largest Theatre-Restaurant in the world. With the unique price policy and the Sennes-supervised productions he feels that the average person is at last getting a decent break. This is possible because of a volume business and because Frank is at the reins. A hard-working man, Sennes personally checks the countless details which ensure a successful establishment. The three-dimensional murals, the selection of a top staff brought in from all parts of the country, the booking of top acts are all part of Sennes' day. Perhaps the best indication of his interest and enterprise is the fact that you will always find Sennes on the scene, listening to comments, alert to suggestions. Anyone can see the boss about anything.

• • •

LOU CLARKE, General Manager, is Frank Sennes' key aide in charge of the over-all operation of the Moulin Rouge. Through Mr. Clarke's office pass the many thousands of seemingly unrelated details which are the life and soul of such an organization. Innumerable decisions are made by Mr. Clarke, and must be dispatched to his department heads for their action. Lou is the Mr. Big behind the scenes, and undoubtedly the most important single person connected with the Moulin Rouge.

CONTINUED ON PAGE 22

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PROGRAM

(Subject to change)

Scene 1 **OUVERTURE** — **Moulin Rouge Orchestra**

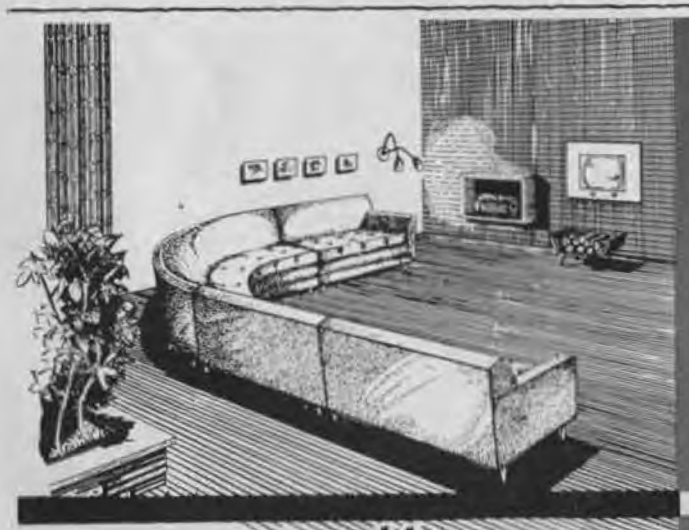
Scene 2 **VOICI! PARIS!**

Les Parisiens..... Our Boys
Madamoiselle de Paris.....GINA GENARDI

Scene 3 **BOIS DE BOULOGNE BALLET**

Las Danseuses.....Chris Anders, Toni Bend, June Carlin, Evelyn Cherry, Darlene Daye, Joan Maloney, Lou Maracini, Joanne Rio, Jackie Russell, Muriel Weldon, Jackie Russell

Les Danseurs.....Rudy Del Campo, Troy Corvino, Jay DuPont, Richard Keate, Wade Miller, Roy Palmer



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• PROGRAM—Continued •

Scene 4 **RUE RIVOLI**

Marchande des Fleurs.....Randi Ireland
Marchande des Livres.....Betty London
Marchande des Bon Ton.....Gloria Maye
Marchande des Glace.....Dolores Brown
Les Sportifs.....Virginia Morrison, Adriane Tabares
Les Bonnes d'Enfants.....The Werner Twins

CONTINUED ON PAGE 18





Paderewski

WAS NOT A PAINTER . . .

. . . Still it was this beloved pianist and statesman who encouraged and inspired his friend, the artist Jan Styka, to depict in oils one of the most stirring scenes ever attempted on canvas—THE CRUCIFIXION.

Unbelievable in scope, and perhaps the largest religious painting of all time, "The Crucifixion" is 195 feet long and 45 feet high. Despite its size and the acclaim of Paderewski and all who saw it in Europe, "The Crucifixion" was "lost" for several decades before being unveiled in its own vast edifice at Forest Lawn.

Now, more than 1,500,000 persons have made the pilgrimage to Mount Forest Lawn to marvel at this work, to hear the dramatic story of Paderewski's part in its conception, the tragedy of its loss, and the triumph of its rediscovery.

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• PROGRAM—Continued •

Scene 5 **LE TOUR EIFFEL SOUS LA PLUIE**

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• PROGRAM—Continued •

Scene 6 **LE REVE**

Les Mannequins.....Suzanne Ames, Lorrain Crawford, Shirley Falls, Jan Hansen, Joan Michaels, Carol Nelson, Yvonne Ruby, Gene Summers
Chanson du Moulin Rouge.....JOE PRYOR
La Statue et l'Amoureux.....**CHIQUITA & JOHNSON**

Scene 7 **RUDY CARDENAS**

Scene 8 **THE DE CASTRO SISTERS**



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• PROGRAM—Continued •

Scene 9A **VOICE DE LA SENSUALITIE (First Show)**

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La Dame.....The Werner Twins
Les Hommes, Les Femmes.....Chris Anders
Elle.....FLUFF CHARLTON

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Who's Who . . .

CONTINUED FROM PAGE 12

DONN ARDEN, producer of the magnificent pageantry you will see upon the stage of the Moulin Rouge, is generally acknowledged to be the world's foremost creative showman.

For eight consecutive years, unprecedented in the annals of show business, Donn has been directing and choreographing the shows at the famous Lido in Paris. This continental showcase has been for



DONN ARDEN

many years the only location with the only facilities suitable for pageantry in the Zeigfeld fashion. In 1952 Arden won the Grand Prix de Paree, for his productions in both Paris and Rome.

Arden began his long career as a dancer at a weekly stipend of ten dollars, of which one very important dollar was paid to his agent. He soon became interested in direction and at the age of 15 began to set shows at various clubs around St. Louis, his home town. Arden will be the first to admit that these productions were slightly less than artistic, but he gave them credit for starting him in the business he loves.

Perhaps the secret of Donn Arden's fabulous record of success is his great attention to details. The music, wardrobe, props, scenery, selection of girls, dance steps, even the lighting receives Arden's closest inspection. This penchant for perfection results in beautifully modelled and finely paced productions which have won for him the deserved reputation of the King Midas of show business.

• • •

MARCEL LAMAZE—"The best is none too good for the customers." This has been the creed followed by Marcel Lamaze, famous maitre d'hotel for more than a quarter of a century.

Starting as a cigar-boy at George Rector's in New York, Marcel Lamaze has risen to the top of his profession. He has been at such swank spots as the club Seville and Clover Club in Hollywood; New York's Castles in The Air; Saratoga Springs Arrowhead Inn; and, of course, his own famous Cafe Lamaze.

The famous maitre d'hotel has the peculiar quality of knowing what patrons want and serves them accordingly. He considers it a special treat to be able to concoct new dishes as surprises for his patrons and he never forgets what a customer likes or dislikes. He can tell you, for instance, that Joan Crawford never eats dessert, while Loretta Young always eats two; Irving Berlin likes charcoal-broiled steaks, but they must be black on the outside; Marthat Raye clamors for bowls of seafood, and Groucho Marx is happiest when eating chopped liver and marinated herring.

Born in France and educated in America, Marcel Lamaze first learned to appreciate good food when still in his teens and working for George Rector.

• • •

MME. BERTHE was born into a talented Russian family. Her mother was a costumer, her father a musician. She began her career at a very young age, in Constantinople where she created costumes for the Ballet. Her work was highly praised by the Sultan and brought to the attention of the American Consul, who arranged for her to come to America. Her work here has taken her into every phase of showbusiness. She has costumed the leading nightclubs all over the U. S. Her Broadway credits include such memorable ones as Ziegfeld, Earl Carroll's, the Shuberts and The Theatre Guild. She has done work "on ice" for Sonja Henie, the Center Theatre and the Hotel New Yorker. Balletomanes will be pleased to learn that she returned to her first love, ballet, in doing the costumes for the Ballet Russe, de Monte Carlo. Her unusual talent lies in the fact that unlike others who design on paper, she designs while creating on the model form.

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• PROGRAM—Continued •

Scene 9B **LE DESIR CHARNAL (Second Show)**

L'Obsede ..... JOE PRYOR
La Rue Desirs ..... Les Nocturnes, Les Messieurs
Le Boudoir aux Desirs ..... Les Voluptueuses

Scene 10 **LES NOUVELLES DE LA RUE PIGALLE**
BORRAH MINNEVITCH HARMONICA RASCALS
with JOHNNY PULEO

Scene 11 **LE CIRQUE**

La Petit Fille ..... GINA GENARDI

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Secretary to Mr. Arden	Kaile Sandes
Music	Ivan Lane, Bob Snyder
Original Music and Lyrics	Pony Sherrell, Phil Moody
"Songs from the Moulin Rouge"	Herb Jeffries
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• PROGRAM—Continued •

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Assistant Chorus Captain	Gloria Lee
Art Director	Harvey Warren
Scenic Artist	Kenneth MacClelland
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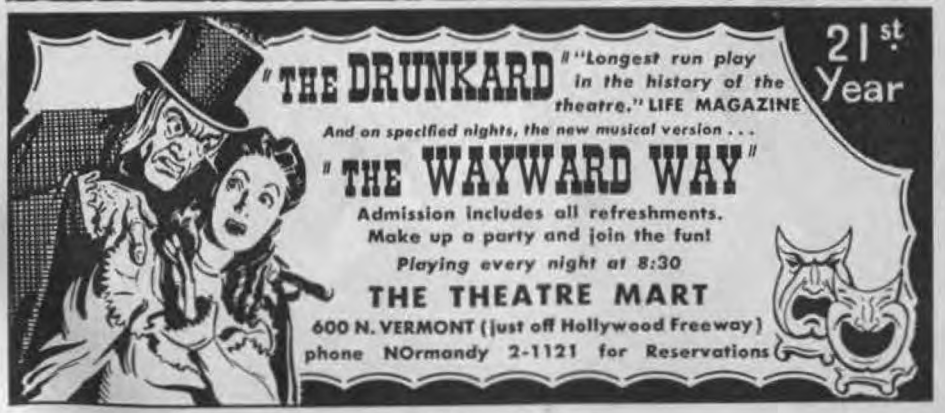

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• PROGRAM—Continued •

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THANK YOU!

The policy of Frank Sennes' Moulin Rouge is, and will always be, to provide the best possible productions at a price the general public can easily afford. Nothing has been spared to ensure the finest cuisine, service and atmosphere, with an incomparable production by the famous Donn Arden.

We hope that you will enjoy your visit to the Moulin Rouge, and that we may see you again. Any suggestions or comments concerning our service would be gratefully received by the management.

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fred stern reviews the records

From the DECCA record company has come three highly entertaining, light lp's. First of these is titled "Calypso Carnival" and it stars Lord Beginner, Lord Kitchener, The Lion and The Iron Duke... all uninhibited Trinidadians. It's delightful! Next I heard Al Jolson and Bing Crosby singing en tandem... included were "Alexander's Ragtime Band" and "The Spaniard that "Blighted my Life." Also on this lp are The Andrew Sisters, The Mills Brothers and Gordon Jenkins... Last but not least, on DECCA GOLD LABEL is an lp of Eric Coates conducting the Philharmonic Promenade Orchestra in his own compositions. Included were the London Suite and London Again. I found all three records worthy of mention and recommend them to you.

• • •

Two outstanding releases (on the classical side of the fence) have just been released by CAPITOL. First of these is a 12" lp featuring Vladimir Golschmann conducting the St. Louis Symphony Orchestra in "Falla's Dances from the Three Cornered Hat" and Prokofiev's "Chout Ballet Suite." Interpretation is generally good and the sound superb. The other release from CAPITOL features the Hollywood String Quartet playing works from Turina, Hugo Wolf and Paul Creston. As I have repeatedly said before, this Quartet does not have to take a back seat to any other... and I mean any other quartet. The big names aren't as apparent, but a closing of the eye and the opening of the ear will assure you of deep satisfaction in their playing. Highly recommended.

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hollywood highlights

by Douglas Crane

HELEN HAYES OPENS LUXURIOUS NEW THEATRE

Hollywood will have the newest and finest showhouse in America when the beautiful Huntington Hartford Theatre on Vine Street lights its marquee on September 20. Millionaire producer Hartford has spared no expense in making his theatre attractive, comfortable, and representative of the best traditions of show business.

As longtime Hollywoodites know, the Huntington Hartford once was the Wilkes Vine Street. When built in 1927 it was considered way ahead of its time. Now, completely reconstructed inside and out, it is once more a step ahead.

Helen Hayes opens the theatre in "What Every Woman Knows." She will stay on to bring us the surprise Broadway hit, "Mrs. McThing." And, at this moment, Huntington Hartford is in London and his theatre manager, Richard Skinner, is in the East lining up further topflight productions.

Stars who played on this stage during the Vine Street days include Douglas Fairbanks, Jr., Franklyn Pangborn, Edward Everett Horton, Lucile La Verne, Tom Douglas, Marie Dressler, Bobby Clark, Mrs. Patrick Campbell, Evelyn Venable, Mrs. Tyrone Power, Sr., and Marjorie Rambeau. Now, starting with Helen Hayes, the parade of famous names resumes at this historic showplace.

JOSE GRECO OPENS AUGUST 16

Following the six-week engagement of the brilliant New York City Ballet, Jose Greco and his company of Spanish Dancers will play a full week at the Greek Theatre, opening August 16. Whenever we think of Jose Greco we marvel at the durability of Danish hands. As some of you might recall, Jose holds something of a curtain call record. He and his troupe got 180 curtain calls at their premiere in the Danish capital! You have to give the Danes a hand for their strenuous applause.

IDEAL GIRL HASN'T CHANGED MUCH

The success of Frank Sennes' Moulin Rouge in its first half year has been so dazzling that there are many who forget that this theatre-restaurant was once the showplace of the late Earl Carroll. Besides their ability as showmen, Messrs. Carroll and Sennes have another thing in common—a knack for picking beautiful chorus girls. We recalled that Earl Carroll had a set idea on just the size of "package" that comprised the "Ideal Earl Carroll Showgirl." We looked up his specifications and here they are:

Height	5' 5½"
Weight	120 lbs.
Neck	12"
Bust	34½"
Waist	24"
Hips	35½"
Thigh	19½"
Ankle	9"
Wrist	6"

We asked Mr. Sennes what his standards of feminine measurement were. He reeled off the identical figures—except on one item (or should we say two?). Anyway, the difference came in the bust! Busts are evidently a half inch larger this year—or, at least, they should be, according to Frank. Many years ago one of the girls whom Frank Sennes picked for his chorus line when he operated another Hollywood spot was—Betty Grable!

AROUND THE BISTROS

Have you tried those man-size free cocktail snacks at The Westerner Room in the Hollywood Plaza Hotel? . . . Ever sprinkled rose water on your dessert? This is one of the exotic touches you'll enjoy at the House of Shish Kebab on Sunset. And, those Turkish and other Near Eastern pastries are wonderful—with or without the rose water.

TURNABOUT STARS

Elsa Lanchester and Metropolitan Opera tenor John Carter share the spotlight at the perennially popular Turnabout Theatre. Miss Lanchester is back from her tour to resume her song sketches, with some old favorites and some new ones.


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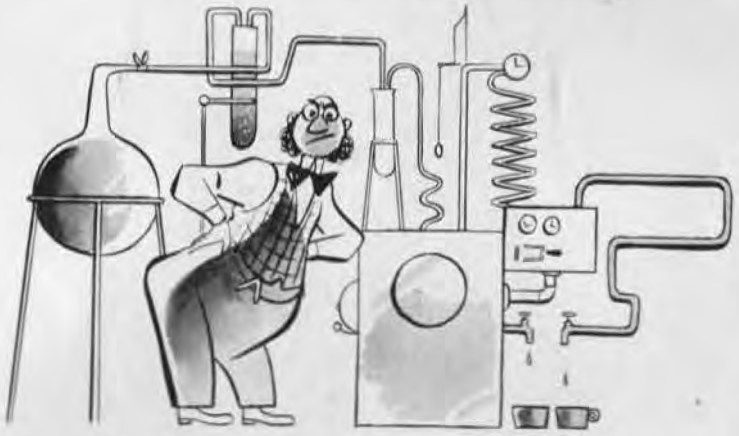

ALONZO T. BOATWHISTLE, B.F., FRGH, ETC., built the above machine in a vain effort to extract gold from Adohr Golden Guernsey. Like many another before him, Alonzo thought that anything so fine, so rich and so amazingly *good* as Adohr Golden Guernsey just *ought* to contain gold!

But all Alonzo found was that Adohr Golden Guernsey Milk contained vitamins A, B, C, D & G —and we could have told him that in the first place! However, Alonzo sold the machine to Rube Goldberg, and now spends all his time drinking Adohr Golden Guernsey. (P.S., he is *very* healthy.)

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OFFICIAL PUBLICATION OF THE

Earl Carroll

THEATRE-RESTAURANT

JAMES H. CARROLL, Managing Dir.

Sunset at Vine

HOllywood 7101

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» *PROGRAMME* «

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- The first theatre with auxiliary stages in the auditorium walls.

- The first restaurant where all seats are reserved and you may buy your table two weeks in advance.

- The design of this unusual theatre was created by Architect Gordon B. Kaufmann: construction was engineered by Ford J. Twaits.

- The florescent illumination on the ceiling was especially blown by the Electrical Products Corp. and is the first installation of this kind in the world.

- Entire interior of the theatre was designed by Frank Don Riha. Martin I. Deutsch was the sculptor of the gold statue at the entrance. Willy Pogany was the sculptor of the two statues on the staircase near the bar. Wall Statue was created by Bert Mako.

- The first two productions broke all existing records, playing to over 357,000 people.

- All of the striking innovations in the interior decorations were coordinated and brought to a successful conclusion by W. & J. Sloane.

- Your home town newspaper will be told about your visit here by our society editor who will approach your table and ask permission to release this news.



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Dodie David	Helene Leslie	Virginia White
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Marjorie Deanne	Marlyn Maxwell	Lois Whitney
Marna Dell	Marion Parks	Judith Woodbury
Dorothy Gill	Mary Peterbeck	Vada Wyatt
Dale Girard	Loretta King	Jetsy Parker

Scene 4—Song, **"THIS IS ONLY THE BEGINNING"** Sung by William Brady
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• PROGRAM—Continued •

Scene 5—MOONLIGHT SONATA.....Lolita and Ardo

Scene 6—TREE OF JEWELS

White Jewels:

Harriett Howell	Ruth Richard
Myrna Dell	Judith Woodbury

Pink Jewels:

Gloria Dea	Dorothy Gill
Lois Whitney	Gwen Stith

Blue Jewels:

Loretta King	Audrey Korn
Lorraine Clark	Helen Leslie

Black Jewels:

Vada Wyatt	Carolyn Crumley
Linda Grey	Dodie David

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• PROGRAM—Continued •

Scene 7—BOB BROMLEY
A—Soprano B—Pianist
C—Skater

Scene 8—GATES OF SPLENDOR
Song, "ALL THE THINGS YOU ARE".....sung by William Brady

Scene 9—THE CRYSTAL LAKE
Parasol dance by the Girls

Scene 10—"UNDER THE WILLOW TREES".....Robert Williams and Jean Tighe

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GINGER ALE

• PROGRAM—Continued •

Scene 11—ROBERT WILLIAMS AND RED DUST

Scene 12—THE TRIPOD PARADE.....By the Girls
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Song, "MY HEART IS A DRUM".....William Brady
Music by Isham Jones, Lyrics by Mitchell Parrish

Scene 13—HUBERT CASTLE.....Tight on the Tight Rope

Scene 14—JEAN TIGHE.....Announcement

Scene 15—WALTER "DARE" WAHL



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• PROGRAM—Continued •

Scene 16—CALIFORNIA 1840

Carmelita.....Jean Tighe
Pedro .....William Brady

Scene 17—THE MISSION

Senor .....Robert Williams
Senorita .....Carolyn Crumley

Scene 18—THE ORANGE GROVE 1940



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Earl Carroll Presents the Principals of the

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HUBERT CASTLE



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EVELYN HIRSCH
"Singing Strings"



JEAN TIGHE



Virginia MIGHT HAVE BEEN A *Glamour Girl*

Virginia Wright might have been a glamour girl . . . if she hadn't been too busy sitting back and looking over the gals who make a career of glamour. Virginia might have been behind the footlights . . . but she'd rather be in front of them . . . and her public, God bless 'em, would rather have her there too.

Virginia, of course, is a drama editor. What else could she be? She developed



a consuming interest in things theatric at an age when most little girls are fretting about their first party dress. She fed that interest with some practical application in college, then feasted it lavishly in most of the theatres of Europe before the dictators took over.

Then she put it to work, and it's been working like a charm ever since.

★ ★ ★

The petite brunet, who is not only a



drama editor, but just for good measure is the daughter of a drama editor, pushes her pen for the Daily News and Evening News and she pushes it at a naughty angle that makes her alternately the joy and despair of Hollywood bigwigs.

★ ★ ★

Virginia knows her Hollywood . . . and Hollywood knows its Virginia. For the most part they hit it off pretty well, but Hollywood has learned to keep its weather eye peeled—ever with a touch of misgiving—at



the barbed lines of type comprising Virginia's daily column, "Cinematters," which has yet to miscall a shot on the ultimate success or failure of the "mice" and the occasional "mountains" for which Hollywood labors.

★ ★ ★

If you enjoy good theatre . . . if you would be expertly informed on forthcoming dramatic, motion picture, and musical productions, follow Virginia Wright's "Cinematters" every day and read the Drama Section of the Daily News and Evening News . . . Los Angeles' fastest growing newspapers . . . only 70c a month, delivered to your home . . . "the bestest for the leastest."



30 Stores in Southern California



• PROGRAM—Continued •

Scene 19—THE GOLDEN FIESTA

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Lyrics by Dorcas Cochran, Music by Charles Rossoff

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• PROGRAM—Continued •

Scene 20—THE PYRAMID OF BEAUTY

Ann Bersford	Francis Gladwin	Audrey Korn
Gloria Lynn	Maxine Gregory	Lois Whitney
Phyliss Powers	Lois Platten	Helene Leslie
Billie Lane	Maurine Howell	Dorothy Gill
Marjorie Deane	Marna Dell	Loretta King
Florence Hansen	Grace Ritchie	Vada Wyatt
Lorraine Clarke	Judith Woodbury	Carolyn Crumley
Mary Peterbeck	Nelcha Colt	Gloria Dea
Gwen Stith	Dodie David	

Scene 21—PREMIERE CONGA DANCERS.....Lolita and Ardo





To Ski or not Ski . . . depends entirely on what you wear . . . for even those who are slightly un-expert know that a smart appearance is essential to ski fun. The charming suit worn by pretty Marjorie Deanne of Earl Carroll's is of ski gabardine with bright trim. It comes in a variety of colors at Lanz on Wilshire near Fairfax, where ski-smartness is a tradition.



The Playgoer

Tres Chic . . .

and that goes double . . . once for the swanky suit from Antoinette Hagen's and again for Frances Gladwin from Earl Carroll's who wears it . . . The coat is a pastel plaid wool of delicious shades of soft yellows, pinks, blues and green. The dress is a sheer crepe and is available in blue or green if you don't tarry.

Epicurus . . .

the late and noted tidbit taster would have liked the new Beverly Hills shop of Bellows & Co. For 90 years they've been famous for the very finest array of rare and choice food and drink. Cheeses, Liquors, wines, condiments, coffees, spices.



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There's something about fine glassware that fascinates us . . . and these magnificent originals by Dorothy Thorpe have us all agog. They're from her shop in the new May Co. on Wilshire where many designs will capture your favor. All of Mrs. Thorpe's designs are executed here.



Photographic Illustrations for PLAYGOER SHOPWINDOWS by FRED WILLIAM CARTER Santa Monica 22967

Desert Breezes

won't scatter your tresses while you are cavorting around the resorts in this smart 2-piece slack suit because it's nicely hooded with a zipper for safety. It's made of novelty crepe in several summer pastels with tricky zig-zag trim. Worn by Lorraine Clarke of Earl Carroll's and available at the Broadway Hollywood.

Scene 22—ORANGE FINALE.....Entire Company

Scene 23— **CURTAIN OF ORANGES**

During Intermission Dance to the Music of The Inner Circle Orchestra, Directed by Manny Strand, Eduardo Aguilar's Rhumba Band featuring the Lovely Ladies and Singing Strings.

ANNOUNCEMENT

YOU ARE INVITED TO REMAIN FOR THE SECOND ACT WITHOUT EXTRA CHARGE

ACT II

IMPORTANT: The second act begins at midnight. The entire production, music, costumes and settings are different than the first act. Don't fail to see Mr. Carroll's staging of his most sensaional number FINALE OF SHOOTING STARS.

Scene 24—THE MIRACLE PLYMOUTH.....Ray Parker and The Talking Automobile which was the sensation in the Chrysler Exhibition at the World's Fair in New York.

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MATINEES 9:45 A.M.-2:00 P.M.
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• PROGRAM—Continued •

Scene 25—EARTHLY ANGELS

"Song, "Angel".....sung by Ken Stevens and William Brady

Patricia Reilley	Mary Peterbeck
Nelcha Colt	Virginia White
Sandra Jolly	Barbara Slater
Margaret Bryson	Katherine York

Scene 26—WHITE FANS IN THE MOONLIGHT

Specialty by Sterner Sisters

Scene 27—TOWER OF FEATHERS

Fans and Fireflies

PAUL J. HOWARD

Announces that construction has begun on his new

CALIFORNIA FLOWERLAND

to be Opened in the Spring of 1940

forty acres at National Boulevard and Barrington Ave. (15 minutes from our present location, 10 minutes from Beverly Hills, 7 minutes from Westwood Village), consolidating our La Brea Ave. and Chatsworth establishments into one of the finest, most complete horticultural centers in this country.

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Color will be the feature of 'California Flowerland" which is designed to grow, display and keep you supplied with the better things in the world of Horticulture.

Our list of wonderful new roses, selected novelties and popular varieties will be mailed in January to be followed by announcements of seasonal specialties.

You will want your name to be on our mailing list; a postcard will put it there. In the meantime we are continuing business as usual at "Flowerland," La Brea Avenue at Third Street. Call us for all your garden needs.

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LOS ANGELES

Open 8 AM to 6 PM
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On the Screen

"She Was An Earl Carroll Beauty!"

That phrase is applied to numerour girls who have made their marks on the screen, on the stage, and in radio, and it's a significant description.

There are dozens of top-names in all three entertainment fields who were given their first public recognition, and were started on their careers as one of the "60 Most Beautiful Girls in the World."

Once stamped with the Earl Carroll tag, the world recognizes immediately that here is beauty. And those whose ability has been comparative have gone far in their chosen fields of endeavor.

In the Earl Carroll Theatre-Restaurant today, there are a dozen girls whose names will blaze in lights as star dancers, actresses and singers before many years pass; already, many of them are making strides toward those careers.

Grace Richey made her mark as a model before joining the Earl Carroll revue, and has appeared in a score of pictures, including "The Great Ziegfeld," "Zaza," "First Love," "Broadway Melody," "These Glamour Girls," "Dancing Co-ed," and "Destry Rides Again."

Marjorie Deanne, another of the beauties who appears regularly at Carroll's, was in "Girl School," "Sorority House," "Goldwyn Follies," and "Freshman Year."

Carlyn Crumley, one of the few titian-haired girls in the troupe, was seen in "Three Smart Girls Grow Up," "Mad About Music," and "Stella Dallas."

Maxine Gregory has played in "Waikiki Wedding," "Hurricane," and "Roberta," while Sandra Jolley danced in "The Great Victor Herbert" and "Road to Singapore."

Virginia White, one of the newer girls to join the Carroll show, has stunted and doubled for several top-name stars, and has appeared in such pictures as "Cleopatra," and "Red Heads on Parade."

Loretta King's picture credits include "A Day at the Races" and "Maximilian and Carlotta."

Helene Leslie appeared in "The Great Victor Herbert" and "Gone With the Wind." Billie Lane has played a variety of roles in "Abe Lincoln in Illinois," "Dancing Co-ed," "Housekeeper's Daughter," and "Gone With the Wind."

Three recent box office hits are included in Nellie Colt's screen experiences: "Ninotchka," "Broadway Melody of 1940," and "Unexpected Father."

Pat Reilly, Laverne Chase, Gwen Stith and Dodie David, more Earl Carroll girls, have each played in from three to six recent screen hits.

And so on down the line. There is hardly a girl in the Earl Carroll show who has not faced the movie cameras; and there are a number whose work already is drawing favorable attention from picture producers.

Another significant fact is that Earl Carroll himself recently signed with Paramount to produce a picture titled "A Night at Earl Carroll's." In this film, which will be completed within a few months, he will utilize the theatre as a set and his "60 Most Beautiful Girls" as a part of the show.

With Earl Carroll's penchant for presenting beauty in its proper setting, it is not too far-fetched to believe that one of these girls he has discovered may emerge from this picture a full-blown star. Already "discovered" as a beauty, she may be "re-discovered" as an actress.

In the meantime, when you go to the movies, watch the screen carefully. Watch especially the bit players, the beautiful girls who appear close to the camera in large scenes. If one of them looks familiar to you, and you think you've seen her before, you probably have—on the stage of the Earl Carroll Theatre-Restaurant, in Hollywood!

L. B. HAIR OIL



HELPS TO COMBAT
LOOSE DANDRUFF • ITCHING SCALP • FALLING HAIR

At all LEADING DRUG STORES

• PROGRAM—Continued •

Scene 28—BOB BROMLEY ..... A—Can Can Dancer
B—Tap Dancer
C—F. D. R.

Scene 29—ANNOUNCEMENT

Scene 30—THE JUVELYS

Scene 31—RUFF DAVIS

Scene 32—CALLING ALL STARS

Scene 33—INTRODUCING THE PRINCIPALS:

KEN STEVENS	HUBERT CASTLE
WILLIAM BRADY	BOB BROMLEY
STERNER SISTERS	CHRISTINA
PARKER and PORTHOLE	BOB WILLIAMS
JEAN TIGHE	WALTER DARE WAHL
THE JUVELYS	RUFE DAVIS

SINGING STRINGS

Scene 34—FEU D'ARTIFICE

Scene 35—THE FINALE OF SHOOTING STARS

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• PROGRAM—Continued •

PRODUCTION PERSONNEL

H. D. Hover	Executive Assistant to Earl Carroll
Harry Long	General Stage Director
Jack Kelly	Stage Manager
Hal Morgan	Assistant Stage Manager
Irving W. Parker, Gene Gach	Press Representatives
W. Hayter	Auditor
A. Marsh	Food and Beverage Controller
J. E. Dearman	Assistant
Dr. C. D. Dickey	House Physician
F. J. Menneiley	Reservation Treasurer
Catherine Waters	Assistant
Frank E. Murphy	Master Carpenter
Wm. Phillips	Master of Properties
Ben Shaffer	Master Electrician
John Clark, Walter Metcalf	Assistants
J. Deck	Sound Technician
Helen Beardall	Wardrobe Mistress
Madeline Scott, D. Dolly	Assistants
Gene Lester	Cameraman
Ramona Lisa	Society Editor

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THEATRE GUIDE

LAWRY'S, THE PRIME RIB . . . Renowned for Prime Ribs of Beef, which are wheeled to the tables in silvery carts and carved to the individual preference. Only finest government-graded (prime and choice) Prime ribs served. An outstanding eating place patterned after Simpson's-in-the-Strand, London. Located on La Cienega Boulevard just north of Wilshire in Beverly Hills.



MARCUS DALY . . . In this beautifully appointed restaurant . . . you will get exceptionally fine food, drink and music for dancing. Truly one of the outstanding spots in town. Located in Beverly Hills just north of Wilshire on Camden Drive. Slightly higher than the average but worth it.

EARL CARROLL Theatre-Restaurant . . . if you have never attended this now famous place . . . you've missed the best bet in town. The show is the kind you've paid more for time and again . . . and now you get lavish show, fine food and drinks . . . swell music for dancing on the big stage. All for $2.50 up on week days and a dollar more on Saturdays. Show only $1 if you're so inclined.



BROWN DERBY . . . Eat in the famous hat across the street from the Ambassador on Wilshire, or in the Beverly Derby across from the Beverly-Wilshire in Beverly Hills, or on Vine Street just south of Hollywood Blvd. If you wear your dark glasses . . . the autograph hounds will probably mistake you for Garbo and/or Gable. Food, Drink and Service are supreme . . . for the folding kind of money.



CONTINUED ON PAGE 44

PASADENA COMMUNITY PLAYHOUSE

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PYramid 1-1836

Jan. 23-Feb. 3
Brian Doherty's comedy
"FATHER MALACHY'S MIRACLE"

Feb. 6-17
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60 Most Beautiful Girls
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The best show in town.
Splendid food.
Every night • including Sunday
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Two dance orchestras.

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A sumptuous dinner, then see
"LAS CANACUAS"
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Musical Michoacan
Wed. thru Sat.—8:30 p.m.
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Tickets at agencies or Phone
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Exclusive First Showing of the startling French film drama
"I ACCUSE!"
("that they may live")
"Surpasses by far 'All's Quiet On the Western Front'."
—L. A. Daily News.
"I loved it!"—Walter Winchell
Continuous performances daily
from 12:30 p.m.

On the Air!

When Earl Carroll first visualized the institution which now is the Earl Carroll Theatre-Restaurant, he saw it not simply as a theatre, but as a place in which patrons might dine and dance and see a stage revue. He dreamed of it becoming a theatre—and a restaurant—and a mammoth broadcasting studio in which great radio programs would originate, coast-to coast, as well.

That idea was impressed upon the master architects who designed the building. It was driven home to the decorators. The result was the teardrop shaped auditorium, the patent leather ceiling, the "masculine side" of the interior, finished in wood, the "feminine side," hung with satin.

All of these innovations burst upon the public with the theatre's opening on December 26, 1938, as refinements in construction and decoration. To the casual eye, they were a fitting setting for the glamorous stage revue Mr. Carroll presented on his tremendous revolving stage.

But, to the men who planned and designed the theatre, those innovations represented even more than that. They represented an acoustically perfect building in which musical concerts might be presented, and one from which successful broadcasts might be made.

This fall, that foresight bore fruit. The first Hollywood knew about it was the announcement that the Screen Guild Theatre for Gulf Oil, one of the most elaborate and star-studded shows on the air, would this year originate from the stage of the Earl Carroll Theatre-Restaurant in Hollywood, California.

The announcement came after weeks of careful testing by radio engineers under the direction of Charles Vanda, Regional Program Director for the Columbia Broadcasting System. As a result of these tests, the auditorium was declared acoustically perfect for broadcast purposes, and the decision to utilize the theatre for the Gulf Screen Guild Theatre, thus automatically giving it the largest broadcast studio in Hollywood, was the result.

Held from 4:30 p.m. to 5 o'clock each each Sunday afternoon, almost every big-name star, producer, director and writer appears on, or works on, this program during the course of the year. According to Jean Hersholt, president of the Motion Picture Relief Fund, 709 of Hollywood's most talented individuals will have a hand in this year's series.

Clark Gable, Ginger Rogers, Cary Grant, Mickey Rooney, Judy Garland, Ann Sothern, Bette Davis, Claudette Colbert, Charles Boyer, Doug. Fairbanks, Jr., Shirley Temple and Frank Morgan, are among the stars who have appeared this year. Succeeding programs will bring every well-known name in pictures before the microphone.

Talented Roger Pryor, handles the master of ceremonies reins.

It is not only in the roster of names, but the idea behind the show which makes Screen Guild the outstanding program on the airlanes. Every person who appears on the show, or works on it, donates his or her pay to charity. Each week these tremendous sums are turned over to the Motion Picture Relief Fund, which puts them to charitable uses. It is the hope of every member that funds from this program eventually will build a hospital and home for the needy in the profession.

Because of the good work and high ideals this program and the performers on it represent, the Earl Carroll Theatre has been made available to the Gulf Screen Guild Theatre at cost, the difference between actual expense and ordinary rental accruing to the Screen Guild Fund.

The Gulf Screen Guild Theatre program for the 1939-40 season began on September 24, and will be heard each Sunday thereafter.



CONTINUED FROM PAGE 42

TAM O'SHANTER INN . . . famous since 1922 for the excellence of its hamburger dishes served in a variety of savory ways. A favorite of celebrities and tourists. Attractive dining rooms in old-world English tavern style with lots of interesting atmosphere; featuring Bobby Burns Room with interesting old bar. On Los Feliz Blvd,, half-mile east of Griffith Park.



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LUCEY'S . . . find the rear door to this connoisseur's corner at 5444 Melrose Avenue and inside, you'll find a very charming bit of medieval atmosphere with trappings, trimmings and the like . . . among which you'll enjoy the best Italian dinner served in front of a crackling fire, with excellent wines, etc.

THE TROPICS . . . Excellent food with flavor, tropical drinks with authority and Southern hospitality by Sugie. Two places to go to . . . one with "rain on the roof" in real south sea fashion in Beverly Hills at 421 North Rodeo and the other on Vine Street just north of Sunset. Sure bet for a swell evening. Entertainment. Tariff painless, starting at $1 for dinner.





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• PROGRAM—Continued •

CREDITS

Costumes made by Earl Carroll Costume Department
under supervision of Wm. House and Son

Scenery constructed by California Scenic Studios

Costume and Scenery Fabrics by the Maharam Fabric Corp., Dazian Lou Samuelson

Gloves by Panama Glove Co.

Special Decorative Effects by Menard & Tabery, Inc. and R. T. Curtis

Embroidery by Eastern Embroidery Co.

Parasols by Henderson

Radium effects by Jack Gardner

Special Diamond Dust Fabric, Spanish Lace Cloth and Vitrail Cloth created by Jean LeSeyeux for Earl Carroll, executed and distributed exclusively by the Maraham Fabric Corp.

Shoes by Vanity Slipper Shop

Hose by Willys

Feathers by Colby's

Burton Skiles Hairdresser to Earl Carroll Girls

Photographs by Gene Lester, Sunset Strip

Orchestrations by: Archie Bleyer and Manny Strand

Broadcasts from the theatre are made nightly through KNX and the coast-to-coast facilities of the Columbia Broadcasting System

Program Cover—A reproduction of Zeon lighting effect designed by Frank don Riha, posed by Beryl Wallace and executed by Electrical Products Corp. from an original idea by Mr. Carroll

LAST ACT—C. C. Brown's World Famous Hot Fudge Sundaes.

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FOR YOUR ENJOYMENT



Already an institution, with the third show, "The World of Pleasure" playing to capacity crowds after a record breaking run of "Broadway to Hollywood" (which attracted more than one hundred fifty thousand people to the theatre) the Earl Carroll Theatre-Restaurant has established a national reputation. This reputation spreads itself not only because of the elaborateness of the stage revue, and the presence of cinema celebreties, but for the remarkably excellent food, and the courteously efficient manner in which every dinner is served.

Like successful stage shows, an excellent cuisine and superior table service are the result of careful planning and efficient attention to detail by experts.

Maurice, internationally famous Service Manager, together with his able staff, give each visitor personal service. Formerly of the Trocadero and Vendome in Hollywood, both rendezvous of Hollywood's most glamorous and famous personalities, Maurice is known the world over for his efficient and gracious manner, and the attention to details synonymous with good dining.

Jules Kuentz, Master Chef under whose personal supervision every dinner which leaves the kitchen is prepared, has directed some of the finest kitchens in this country; most recently the Belmont and Commodore Hotels in New York City. Jules' career has included service with Cafe de la Paix, Cafe Voisin and the Cafe de Paris, in Paris, France.

Service Supervisors working under Maurice's direction, include: Paul, formerly El Mirador, Palm Springs, and Trocadero; Bruno, formerly Ritz-Carlton of New York and Atlantic City; Marcel, formerly the Central Park Casino, New York; Harry, formerly the Blackstone, Chicago; Edouard, formerly the Cocoanut Grove, Los Angeles; Emile, formerly Agua Caliente, Mexico; Gene, formerly the Biltmore, Los Angeles; Franks, formerly the El Morocco, New York.



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A Message from Earl Carroll

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Here at Earl Carroll's Theatre-Restaurant—center of the entertainment world—we have a fabulous collection of personal autographs of the most brilliant personalities of movie, stage and radio on our Wall of Fame. Visitors frequently told us that they, too, would like to have these authentic signatures.

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The set consists of eight glasses with the personal autographs of more than one hundred and twenty-five of your favorite actors and actresses embossed on them in color. I'm sure these unusual souvenirs will lend extra zest to your parties.

Here's to more fun for all of us—at home and at Earl Carroll's in Hollywood.

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Earl Carroll

[OVER]

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Bette Davis	Reginald Gardner	Raymond Massey	Harold Lloyd
Jimmy Stewart	Ralph Bellamy	Janet Blair	Cesar Romero
Fred MacMurray	Freddy Martin	Ann Sheridan	Patricia Morison

GREEN

George Raft	Lou Costello	Sonja Heine	Cecil B. DeMille
Fred Astaire	Horace Heidt	Dorothy Lamour	Dick Haymes
Louella O. Parsons	Constance Bennett	Dick Powell	Jimmy Cagney
Bud Abbott	Eleanor Powell	Jack Oakie	Guy Kibbee

ORANGE

Ray Milland	W. C. Fields	Claire Trevor	Jack Benny
Basil Rathbone	Correll & Gosden	Herbert Marshall	Mary Livingston
Jean Hersholt	Amos 'n Andy	Cary Grant	Joan Blondell
Frank Morgan	Humphrey Bogart	Connie Boswell	Charles Boyer
	Paulette Goddard		

WHITE

Andrews Sisters	Jerry Colonna	Marlene Dietrich	Beryl Wallace
Barbara Stanwyck	Bob Crosby	Ozzie Nelson	Earl Carroll
Joan Crawford	Warren William	Red Skelton	Carmen Miranda
Madeline Carroll	Kenny Baker	Randolph Scott	Alexis Smith

MAROON

Gene Tierney	Claude Rains	Bob Hope	Lew Ayres
Nelson Eddy	Meredith Willson	Alan Hale	Claudette Colbert
Errol Flynn	Lana Turner	Boris Karloff	Walter Pidgeon
Fanny Brice	Jane Withers	Eddie Cantor	Tony Martin

YELLOW

Lionel Barrymore	Rod Cameron	George Jessel	Ted Lewis
Groucho Marx	Douglas Fairbanks, Jr.	George McManus	Louis Hayward
Ingrid Bergman	Ray Bolger	Greer Garson	Jack Haley
Anne Baxter	Jeffrey Lynn	Glenn Ford	Gene Autrey
		John Howard	

BLACK

Joan Bennett	Dennis O'Keefe	Binnie Barnes	Jimmy Durante
Harry James	Arthur Lake	Paul Whiteman	Susan Hayward
Martha Tilton	Gary Cooper	Bing Crosby	John Barrymore
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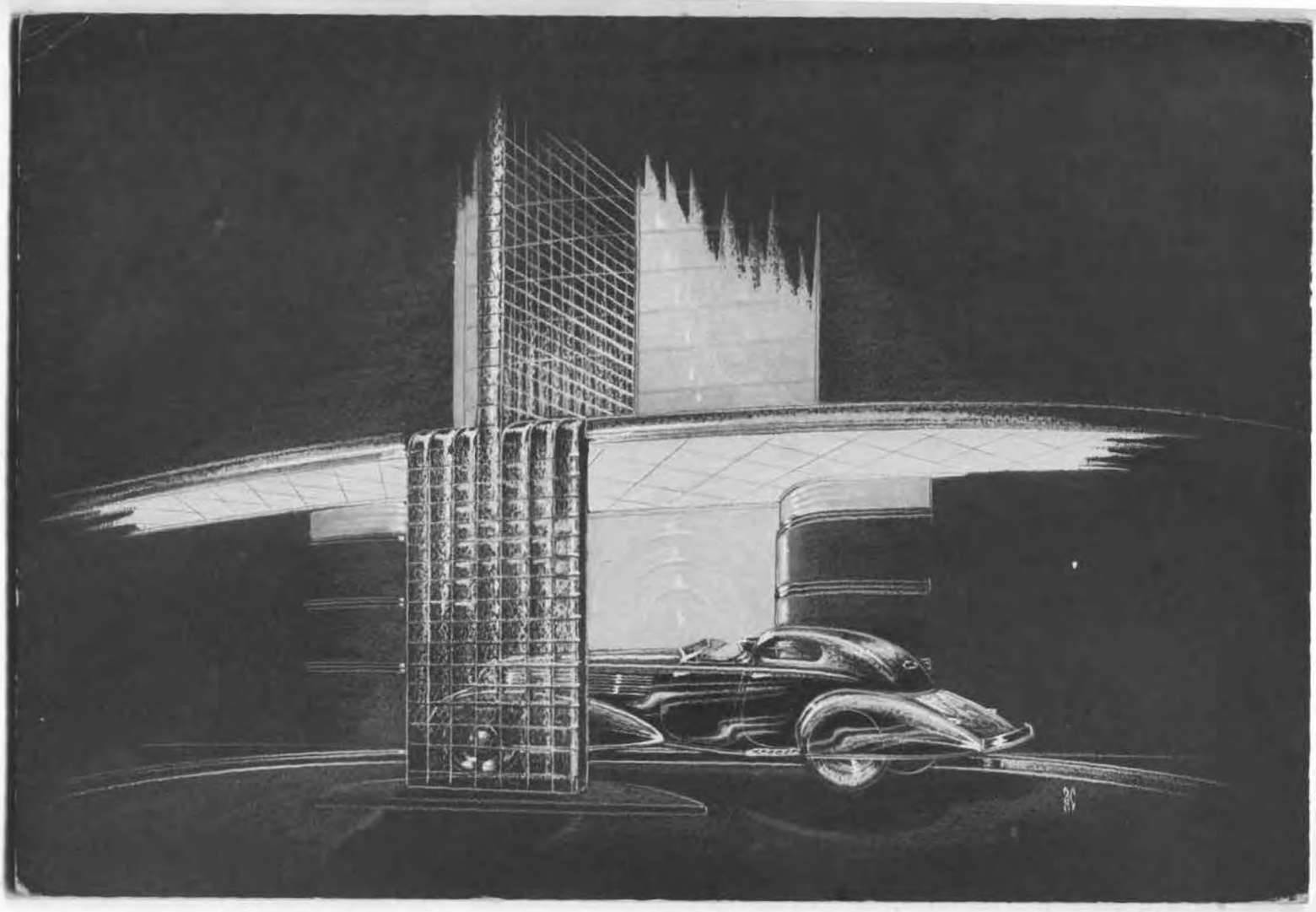

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HAIR I

THE AMERICAN TRIBAL-LOVE ROCK MUSICAL



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WHO'S WHO

GEROME RAGNI
(Co-author)

I Believe in one God, the Father Almighty, Maker of Heaven and earth and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only-begotten Son of God. Born of the Father before all ages, God of God, Light of Light, true God of true God. Begotten not made, of one substance with the Father, by whom all things were made, Who for us men and for our salvation came down from Heaven. And He became flesh by the Holy Spirit of the Virgin Mary and was made Man.

JAMES RADO
(Co-author)

He was also crucified for us, Suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the scriptures. He ascended into Heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead, and of His kingdom there will be no end. And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified and who spoke through the prophets. And one holy, Catholic and Apostolic Church. I confess one Baptism for the forgiveness of sins, and I wait the resurrection of the dead and the life of the world to come. Amen.

GALT MacDERMOT
(Composer)

Born in Montreal, and educated at Capetown (South Africa) University, Mr. MacDermot has been a church organist, dance band musician, and composer of "African Waltz" – a smash hit in London, and winner of a Grammy Award in the U.S.A. *Hair* is his first musical, and he, James Rado and Gerome Ragni have won a Grammy for RCA's "Hair" on-Broadway cast album too. (As has A&R producer Andy Wiswell.)

HAIR AROUND THE WORLD

Hair is living and growing not only in Los Angeles but in 19 other cities as well.

Here's a fill-in on the rest of the Hairnet – it may already be out of date by the time you read this!

NEW YORK CITY – Biltmore Theatre
SAN FRANCISCO – Orpheum Theatre
CHICAGO – Shubert Theatre
LAS VEGAS – International Hotel
TORONTO – Royal Alexandra Theatre
BOSTON – Wilbur Theatre
MIAMI – Cocoanut Grove Playhouse
DETROIT – Vest Pocket Theatre

MUNICH
LONDON
PARIS
HAMBURG
BERLIN
HELSINKI
BELGRADE
SYDNEY
COPENHAGEN
STOCKHOLM
AMSTERDAM

Soon to open in nine other American cities.

BERTRAND CASTELLI
(Executive Producer)

Mr. Castelli's theatrical experience began in Europe, where he created *Les Ballets Africains*, and produced and directed for the Champs Elysées Theatre and the Marquis de Cuevas Ballet Company. Mr. Castelli also was responsible for the first post-war production of the famed abstract Alban Berg opera, *Wozzeck*. As a playwright, he is the author of *The Umbrella*, a three-act play seen in both New York and London, plus numerous other works for both stage and screen, one of which became a vehicle for the late Marilyn Monroe.

TOM O'HORGAN
(Director)

Mr. O'Horgan is the winner of the 1967 Obie Award for Best Off-Broadway Director of the Year, as well as the 1968 Brandeis Award for Creative Arts. He has directed *Tom Paine* at Stage 73, and has most frequently been acclaimed for his direction of outstanding productions at Cafe La Mama. Called by CUE Magazine the "high priest of off-off-Broadway," he has just finished directing his first motion picture, *Futz*.

JULIE ARENAL
(Dance Director)

Julie Arenal has choreographed several productions for the Theatre Company of Boston including *Marat/Sade* for the Loeb Theatre at Harvard, and for Atlanta's Municipal Theatre. She directed and choreographed the Stockholm production of *Hair* for which she received a $1,000 prize from the Swedish Government; she also restaged the London and Los Angeles editions of *Hair*. While in Belgrade, Yugoslavia, she worked at Atelje 212 and also set up *Hair*. She worked Ionesco's *Hunger and Thirst* and Arthur Kopit's *Indians*, which recently played on Broadway to great critical acclaim. Julie has danced primarily with Anna Sokolow, Sophie Mas-



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low, John Butler, Jack Cole and Jose Limon. She teaches at the Herbert Berghof Studio and is married to actor Barry Primus.

DANNY HURD
(Musical Director)

Danny Hurd has worked as choral director, assistant conductor, orchestrator and rehearsal pianist with the Broadway shows, *No Where to Go But Up, How to Succeed in Business Without Really Trying, Little Me, Henry, Sweet Henry,* and *Golden Boy*. He has also been musical director for industrial shows and has written dance arrangements for many TV shows. Danny has just returned from a shortened "vacation" in Acapulco, where he was musical conductor for Alfredo Calles' production of *Hair*.

Danny Hurd likes four-letter words like Life, Love, and "Hair."



NANCY POTTS
(Costume Designer)

Nancy Potts, at 27, has to her credit over 35 Broadway and off-Broadway productions and has twice received the Tony Award Nomination. Her costumes for last season's *Pantagleize* earned both the Manharam Distinguished Design Award and the Saturday Review of Literature Best Costume Award. Miss Potts' designs for *Hair* recently received the Theatre Yearbook Award for best musical costuming of the 1967/68 season. She is the principal designer for New York's APA Repertory Theatre and has been most recently represented on Broadway with that company's production of *The Misanthrope*.

ROBIN WAGNER
(Scenic Designer)

Mr. Wagner's designs include the Lincoln Center productions of *Galileo* and *The Condemned of Altona*, plus *The Trial of Lee Harvey Oswald, In White America, A View From the Bridge*, and many others.

JULES FISHER
(Lighting)

Black Comedy, You Know I Can't Hear You When the Water's Running, homes, theatres, *The Man in the Glass Booth, Half a Sixpence, You're a Good Man, Charlie Brown, The Subject Was Roses, Spoon River, The Trojan Women, Sergeant Musgrave's Dance*, gardens, *Scuba Duba, Moon for the Misbegotten, High Spirits*, shoes, ships and sealing wax. Mr. Fisher is a teacher at New York University, a theatre consultant, a magician and a Scorpio.

GUY COSTA
(Sound)

Mr. Costa has been chief engineer for Roulette Records Recording Studio. He is an owner of DCP Recording Studios and GAC Electronics, Inc.

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Barry Finch, one of "The Fool," begins work on the world's largest painting which covers the walls of Aquarius Theater. "The Fool" are young European artists and musicians commissioned by the producers of Hair *to create the fantastic painting. Their first album, "The Fool," was released by Mercury.*



As they say, "Before and After"! And this is just a small portion of the magnificent design created by the Aquarian Age genius of "The Fool" whose members were mingling in the crowd when this was taken.

MICHAEL BUTLER, AND "HAIR"

Consider the possibility of a twenty-first century Renaissance man. Construct him out of one part Prince Valiant, one part Daddy Warbucks, and a measure of Clark Kent. Fill to the top with Bruce Wayne, add a sprinkling of Mark Rudd and Cohn-Bendit, garnish with Lake Michigan Goldwasser and serve it at the Diggers free kitchen . . . and you have Michael Butler.

This futuristic Robin Hood and his merry band have turned Broadway into Sherwood Forest, robbing the Merricks to give to the people, and giving that tired old invalid, the theatre, a magical miracle drug . . . reality, excitement, meaning and the SRO musical phenomenon: *Hair.*

A rather well known theatrical producer was overheard to say, " 'Hair' is the sort of thing I must save the American Theatre from." For Michael Butler, who also has a bit of the Lochinvar in him, has ridden out of the West, his lance full tilt at all the formulae, all the meretriciousness, the cancerous commercialism, the expense account mentality of today's theatre. With one clean blow *(Hair!)* Butler has decapitated the old dragon. In the words of the Village Voice, he has "Blown up Broadway" and all the rules are changed.

What manner of apprenticeship for his new status as the producer of the hottest ticket in New York . . . ? Butler's past is a chess board and he has played every piece on the board. A developer at Sugarbush ski resort, negotiator with Eastern kings, land developer in the Caribbean, special advisor on Indian and Middle Eastern Affairs to President Kennedy, championship polo player, paper industry executive, and political candidate, Michael Butler considers all of this a logical and fitting background for his present role. The theatre in his eyes is the only true mirror of our life and times, and it is on the stage . . . the stage as it has been since primitive man first acted out his living and religious experiences . . . that we can truly see life . . . not only as it is . . . but as it can be.

Butler's living is as unconventional as his success. A free agent, he divides his time between Chicago, New York, Palm Beach and Acapulco. Thrice married and divorced, his time in Palm Beach is largely devoted to his four year old son by day . . . and parties and balls by night. His wardrobe ranges from "Peter Fonda leather" through Cardin, and settles comfortably into Saville Row. Eclectic would be the mildest description of his clothes closet. Mr. Butler is a beautifully turned out man . . . and if there is a simple way of describing him, it would be to say that he is appropriately habited. Butler lives a somewhat baronial life in Chicago. Son of industrialist-sportsman Paul Butler, Michael inhabits some thousands of pheasant and deer-filled acres at Oak Brook, Illinois, a residential complex of a few hundred families, master-minded by the Butler interests.

While in New York, Butler maintains residence in a penthouse which sits on a pinnacle of other penthouses below. An inner tower, an apotheostic refuge from the noisy city, it is as inaccessible as Olympus and it provides him with transfusions, tranquility and absolute privacy. Butler's New York office is another study in contrast . . . on the absolute fringe of the theatre district its floors are covered with dirty cotton carpeting. The dust of a thousand dead dreams has settled on discarded props. It is a stage for an 8th-rate impresario who has, after a generation of trying, at last failed to make the rent. It is Pinter revisited. And its discovery by Butler, in its present condition, is a testament to his unerring sense of the appropriate. A Phoenix rising out of its own ashes . . . The American Theatre re-born. And that re-born theater is now flourishing in Los Angeles, under the sign of Aquarius.

Some of the people of HAIR



Red Shepard (Berger) and Jerry Combs (Hud), telling it like it is.



Funky, frizzed and frenzied, Barbara Robison (Sheila) leads the tribe in a plea for peace and freedom.



"I Got Life."



Tarred and feathered, Ted Neeley ("Claude") unfolds his fantasy that he's from "Manchester, England."



One of Hair's *most beautiful and dramatic scenes — "3-5-0-0."*



"What a Piece of Work Is Man," with words from Shakespeare, one of Hair's *most beautiful musical moments. Joel Christie and Tyrone Scott duet.*



Linda Faust, one of our tribal talents.



"Twisted, beaded, braided, flower powered and confettied, mangled, tangled, spangled and spaghettied!" wail "Claude" and "Berger" (Willie Weatherly and Red Shepard) in the exuberant title song.

"Hair" — An International Phenomenon

HAIR goes beyond being a play, which it is not, or theatre, which it most definitely is, into the area of being an event — an international phenomenon with companies in major cities all over the world. The Los Angeles production, here at the Aquarius Theater, is now in its second record-breaking year. *HAIR* has 22 productions around the world.

Within the next twelve months it will be playing in nine additional major American cities.

HAIR has sold more original sound track record albums of one release than any other album in show business history. More than a hundred groups have recorded songs from the show which are broadcast regularly round the world.

How does one explain a phenomenon? What is the secret of *HAIR's* success?

Perhaps it lies in the fact that *HAIR* is not so much an answer, or even a statement, as it is an emotional expression of a human condition. *HAIR* is to the theatre what the Beatles were to music — a revolution. The new direction being taken by the theatre strongly reflects what might be called a sensory reorganization among the younger generation. The media explosion has, in effect, rearranged the kids' minds and put them way ahead of their parents in their openness to the best of the new art. The way most adult Americans respond to theatre stems in part from the way people used to be taught to interpret literature — especially poetry — in high school. The assumption was that any work of art could be reduced to a declarative sentence. Teachers used to tingle with pleasure when a student showed he could change a lush image of daffodils into something like "It says the poet's girl friend has yellow hair." The result was a strong preference for writers who just *told* you she had yellow hair, and cut out all the nonsense in between. People grew up with their artistic receptors atrophied beyond repair.

Ballet and symphonic forms suffered too. Whole generations of children were driven away from such music by being told that every measure "meant" something, as if the composer were keeping a secret. Thanks largely to innovators in popular music, all that is over now. Children, and more slowly, adults, are discovering that music is for listening. It really is no accident that the American Tribal Love-Rock Musical, *HAIR*, has achieved such explosive world-wide fame.

In London, where 1,200 people pack the Shaftesbury Theatre eight times a week, Canon Douglas Rhymes, Vicar of Camberwell, went and observed, "I think it has taught me a lot." The urge to be seen in *HAIR* is just as great as the urge to see it. For its 28 roles, there were 3,005 applicants in London, 2,800 in Munich and 2,400 in Paris.

After one of the very early previews of *HAIR* in New York there was a press conference and a few of the participants complained that they couldn't follow the show's story line. A cast-member responded quickly, "Man, we're not asking you to follow anything. Just to dig what's going on. That's what it's all about — opening up your mind."

HAIR is meant to be dug. And "digging" requires, for most of us, a radical alteration of our habits of perception. To groove means to yield yourself to the flow of activity around you. To be "with it" as a phonograph needle is "with" the record groove. Groovin' requires a lot of personal freedom, and a lot of self-assurance. It is the antithesis of up-tight perception, in which one accepts only what he can comfortably categorize. Groovin' consists of opening your senses to what is happening, without anticipation or imposition of logical structures. Chevrolet was on the same track when it tried to convince people that the fun was in the going, not in the getting there.

HAIR is a celebration, not a story. It celebrates the human body, the brotherhood of man, love and peace. *HAIR* has helped restore relevancy to the entire theatre scene. For too long, theatre failed to affect, to touch, or involve audiences. It's all different now. In music, film and drama, we are entering the age of feeling. Film director Stanley Kubrick says "The truth of a thing is in the feel of it, not the think of it."

Perhaps that's the answer — and the meaning of *HAIR's* success. Works like *HAIR* manage somehow to draw us all into a brave new world of sensory enrichment. If you dig *HAIR*, you'll dig life — and vice versa.


JOSEF MUENCH

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THE "HAIR" SCENE



Maria Crummere

The immediate symbol that alerts one – hanging high over the stage – is the TAROT NO. I TRUMPS MAJOR of the Magician – symbol of Mercury, ruler of the youth of the world (from 14 to 21) the third cycle of Uranus – who commands both curiosity and intellectual surprise.

The Magus – the right arm held high holding the light or torch of intelligence, invoking the Cosmos to co-operate with the gift of knowledge. The left arm pointing to earth, showing the Magus, once inspired, will bring this information down to practical levels to make it useful to man, once it has been transformed through the alchemy of reason. On a table in front of the magus are the four implements: the Cups, the Pentacles, the Swords, the Wands. The Magus must select the right ones to accomplish his noble purposes.

The Aquarian age that the actors are heralding in the song "AQUARIUS" – the Greek word for Ouranous – the world – bears out the cry and plea that the youth of the world are making today to the Cosmic Parents (their own, as well) – to the establishment, the powers that be, the leaders.

The persistent rhythmic beat of the Rock would stir the most phlegmatic – stimulating every gland (the Chakras) to the urgency and need to respond to the courage of such daring and honesty.

One can take a year off from the therapist after a night with "HAIR." There is truth and revelation in the dialogue of this brilliant program – to plumb into the recesses of every man's psyche and give him PEACE.

The total enthusiasm of the actors – dedicated, serious, vital, above all, wholly sincere – gives brilliance to an exciting night in the theatre. Those who think it is just a fun night will be rewarded with an extra dividend: to know it informs on the sly while telling it "like it is."

– by Maria Crummere
Company Astrologer



TRENDS FOR THE TWELVE SIGNS FOR 1970

ARIES: Mars, your ruler, enters your own sign on January 25 to stay until March 6th – giving you a great start. Accept all new partnerships then. They bring you new opportunities – to make 1970 a very successful year.

TAURUS: Your beautiful ruler, Venus, has clever Mercury by its side at the start of the year to offer two new responsibilities, one to do with beauty, the other to complete an idea you have already envisioned – if you would make 1970 a satisfactory year.

GEMINI: Secretly plan in January and half of February – then, present your talents after the 17th of February – pressing forward until April – to insure success for 1970 and to get the best from the year.

CANCER: You are luckier than most, for your luck comes the first four months of the year. Then a waiting time. In September to December, the results end your year on a very high level.

LEO: The first four months burden you with decision-making. Avoid only those you cannot put off. May 1st to August 15th pressure every effort – to make 1970 a winner.

VIRGO: You will have as many as three programs demanding your attention all year. You love to work and will not mind. The fall, from September on, really pays off with splendid results.

LIBRA: Your new partners, though clever, may slow down until May – when another joins your program to round out its success – then by September the outline is clearly successful.

SCORPIO: You start the year very fast and hopefully the first four months. A waiting period after the 1st of May. September renews all promises – when everything you touch succeeds handsomely.

SAGITTARIUS: Neptune entering your sign on January 3rd starts a dream. Be patient, plan secretly. In May it may fade. Do not resume it until November. It is so powerful – waiting means winning.

CAPRICORN: The new proposals offered are heavy with responsibility. Plan carefully. Do not expect results the first half of the year. Plans need time to mature to materialize successfully late in the fall.

AQUARIUS: At the start of the year your judgement is challenged. June through August is your best period to complete everything. By September, the powers that be will overrule your program.

PISCES: At the start of the year a new mood is set up around you that confuses you. You will be back in stride from May until November – the last and final period of your long success.



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HAIR
Everywhere



The tribe cruises through the "tropics" on a riverboat at Lion Country Safari in Irvine.



At Lion Country Safari, a friendly chimp adopts tribe member Tadg Galleran.



Hair *participated in the annual Fourth of July Parade in Pacific Palisades with a float designed and constructed entirely by tribe members. The float featured a peace symbol saluting the World Youth Assembly of the United Nations.*

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AQUARIUS THEATER

6230 Sunset Blvd. *461-2961*

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The essential topper on any new-season shopping list is a good coat, as every woman knows.

The latest midi raincoat here is obviously a lot more versatile than its name implies. Marshall Klugman makes it a smart go-everywhere item of natural canvas, handsomely wrapped, sashed, deep-pocketed and warmly lined in brown wool double knit.

From Modelia's coat collection by Frank Masandrea, a greatcoat subtly plaided in gray, black and brown solves the style problem a la Sherlock Holmes. Belted in leather, flared with three inverted pleats, it features a detachable cape.

The clever illusion of "skirting" the issue of the big pantsuit fling of 1970 is B. H. Wragge's prerogative gaucho turnout — a red wool broadcloth jacket and pin-dotted white blouse worn over black gabardine cropped pants.

From the cocktail hour on, sober, sensible gray flannel is suddenly *ulterieur* in Arthur Doucette's designing hands. He heightens and brightens it with crystal and chalk beading embroidered in wide and narrow borders on a midi skirt and sleeveless vest. Then he pulls it all together with the full-blown sleeves of a beautiful white crepe blouse.



Wragge's gaucho crops the pants crop.



Gray flannel goes glamorous with jeweling.

— Kay Hammond

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The Dawning of the Age of the Aquarius Theater



Bridging the generation gap, the world famous Earl Carroll Theatre is now Aquarius Theater. Instead of revues highlighting "the most beautiful girls in the world," the theatre now reverberates to the excitement of Hair.

With *Hair,* Los Angeles witnessed not only the premiere of a play that has been called "the first new direction in American theatre in a decade" but also the birth of one of our town's finest legitimate theatres.

The Aquarius Theater began its life as a glittering landmark, "The Earl Carroll Theatre." In 1938 Earl Carroll made his decision to open his theatre and supper club at 6230 Sunset Boulevard. In just 75 days he converted an empty acre of ground into the dazzling night club and theatre that was to bear his name and house his world-famous revues for a decade until his death. In those short weeks he created a building so advanced that, thirty-one years later, no one has yet matched its glory or technical virtuosity.

The facade of the original theatre held two of Hollywood's most renowned landmarks: the twenty-foot high "painting in neon" of Beryl Wallace, one of Earl Carroll's "Most beautiful girls in the world"; and Sunset Boulevard's "Wall of Fame," presenting in cement personal inscriptions to Earl Carroll from more than 150 of Hollywood's most glamorous stars.

The 60′ wide double revolving turntable on the 80′ main stage, the three swings which lower from the auditorium ceiling, the elevator, revolving staircase and the rain machine are part of a stage machinery complex not duplicated in any theatre in America. Combined with the more recently added motion picture projection equipment and stage lighting system, Aquarius Theater today is superior to any in the country.

The design and renovation of the Aquarius Theater, under the direction of talented young scenic designer Michael Baugh, was in the breathtaking tradition of Earl Carroll's 75 day initial building program. In just 60 days, with crews working around the clock, the entire interior of the theatre was redesigned and reconstructed to ready it for the arrival of *Hair* and to prepare it for its future as Los Angeles' newest, yet most historically fascinating legitimate theatre. (See page 22 for the story of the breathtaking painting done on the Aquarius Theater by "The Fool.")

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Executive Producer
BERTRAND CASTELLI

Directed by
TOM O'HORGAN

Dance Director JULIE ARENAL

Costumes by
NANCY POTTS

Scenery by
ROBIN WAGNER

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This offer is good for any Monday thru Thursday evening performance and for the Saturday early evening (6:30 p.m.) show.

"'HAIR' GETS BETTER EVERY TIME I SEE IT!"
says Martin Bernheimer of the Los Angeles Times.

See "HAIR" Again and save money!

AQUARIUS THEATER 6230 Sunset Blvd. Hollywood, Calif. 90028

CAST

Claude	TED NEELEY	General Grant	RANDY KEYS
Berger	WILLIE WEATHERLY RED SHEPARD	Elaine	ELAINE HILL
		Gar	GAR MacRAE
Hud	JERRY COMBS	David	DAVID HUNT
Sheila	BARBARA ROBISON	Randy	RANDY KEYS
Jeanie	KAY COLE	Joel	JOEL CHRISTIE
Woof	JOBRIATH	Linda	LINDA FAUST
Crissy	JESSICA KLUGER	Tadg	TADG GALLERAN
Mother	JEANIE HUD MARZ HOTEL	Cecelia	CECELIA NORFLEET
		Delores	DELORES HALL
Father	CRISSY DAVID HUNT GAR MacRAE	Ben	BENNETT RAFFER
		Richard	RICHARD BASKIN
		Marz	MARZ HOTEL
Principal	HUD TADG GALLERAN DELORES HALL	Joe	JOE MORTON
		Melody	MELODY SANTANGELO
Tourists	GEORGE SPELVIN JOEL CHRISTIE	Stan	STAN SHAW
		Al	ALBERT GREENBERG
The Supremes	ELAINE HILL DELORES HALL CECELIA NORFLEET	Mary	MARY MENDUM
		Zenobia	ZENOBIA CONKERITE
Abraham Lincoln	DELORES HALL	Maude	MAUDE GOLD
Silver Indian	MICHAEL BUTLER	Rhoda	RHODA SEVEN

UNDERSTUDIES

Standbys never substitute for listed players unless a specific notification of the appearance is made at the time of the performance.

Claude — Joel Christie; For Hud — Stan Shaw; For Woof — Randy Keys; For Sheila — Linda Faust.

The taking of pictures or the operation of any recording device in this theatre is strictly forbidden. Equipment must be checked at cloakroom.

SMOKING IS PROHIBITED BY LAW in the Theatre, including the upper Lobby. It is permitted only in the Lower Lobby or outside the Theater.

MUSICAL NUMBERS

Act I

Aquarius	Joel & Tribe
My Donna	Berger & Tribe
Hashish	Tribe
Sodomy	Woof & Tribe
Colored Spade	Hud & Tribe
Manchester England	Claude & Tribe
Aint Got No	Woof, Hud, Delores & Tribe
Dead End	Joe, Elaine, Delores, Cecelia
Air	Jeanie
Initials	Tribe
I Got Life	Claude & Tribe
Going Down	Berger & Tribe
Hair	Claude, Berger & Tribe
My Conviction	Tourist Lady
Easy To Be Hard	Sheila
Don't Put It Down	Berger, Woof, Joel
Frank Mills	Crissy
Hare Krishna	Tribe
Where Do I Go?	Claude & Tribe

Act II

Electric Blues	Joel, Randy, David, Gar
Black Boys	Linda, Melody, Mary
White Boys	Elaine, Delores, Cecelia
Walking in Space	Elaine & Tribe
Abie Baby	Lincoln, Hud, David, Joe
3-5-0-0	Tribe
What a Piece of Work Is Man	Joe, Joel
Good Morning Starshine	Sheila & Tribe
The Bed	Tribe
Flesh Failures (Let the Sunshine In)	Claude & Tribe

MUSICIANS

Orchestra Conducted by Reinie Press

Guitars — Ron Benson, Al Vescovo
Fender Bass — Reinie Press
Electro Piano — Byron Olson
Trumpets — Ed Sheftel, Melvin Moore
Baritone Sax, Flute and Clarinet — Lee Callet
Bongos, Conga, Percussion — Maurice Miller
Drums — Joe Correro, Jr.



STAFF FOR WESTWARD HAIR

Tribal Leader	Jerry Arrow
Assistant Company Manager	Dennis Purcell
Press Representative	Peggy Phillips
Press Associate	Isabelle Courts
Regional Artistic Director	Ted Neeley
Production Stage Manager	Russell Carlson
Stage Manager	Robert Langdon
Music Coordinator and Contractor	Reinie Press
Dance Captain	Jerry Combs
Vocal Captain	Jobriath
Production Technicians	Mike Montell, Lowell Sherman
Wardrobe Supervisor	Dorothy Priest
Coordinator of Community Involvement	Shirley Kennedy
Tribal Secretary	Pat Porter
Property Coordinator	Joseph Falcetti
Assistant to Miss Potts	Robert Pusilo
Production Assistant to Miss Potts	Warren Morrill
Merchandising Consultant	Delta Consultants
Supervisor/Copyist	Irving Raymond
Souvenir Book	Jinx Kragen/Minnie Beard
Tribal Doctor	Edward Gourson, M.D.
Company Jeweler	Max Nass

Hair Stylist for Messrs. Butler, Ragni and Rado — John Stevens
New York Wig Stylist — Steve Atha
Los Angeles Wig Stylist — William Escalera
Wigs by Wig City of New York

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Production Manager	Bill Orton
Production Manager	George McPherson
Security	Teru Kawaoka
Souvenir Book	Sy Hubscher
Tribal Secretary	Shirley Kennedy
World Office	Carey King

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Head Usher . . . . . David Siegel

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AQUARIUS THEATER DESIGNED BY MICHAEL BAUGH

The Aquarius Theater is available for meetings, conventions, and other functions. Inquiries should be addressed to Alexander Holt, House Manager, Aquarius Theatre, 6230 Sunset Blvd., Hollywood 90028. (461-2881)

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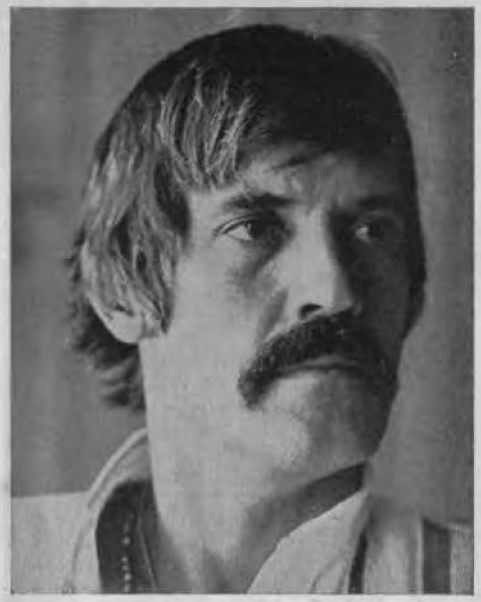
Galt MacDermot, composer of the score for Hair.



Tom O'Horgan, director of Hair *on Broadway and in Los Angeles, San Francisco and Chicago.*

Michael Butler, the producer of Hair *on Broadway, and producer in Los Angeles, in association with Kragen, Smothers & Fritz.*





Julie Arenal, Dance Director.



Bertrand Castelli, executive producer of Hair *in Los Angeles.*

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HAïR I

The American Tribal Love Rock Musical



AQUARIUS THEATER

A PUBLICATION OF the Playgoer GROUP

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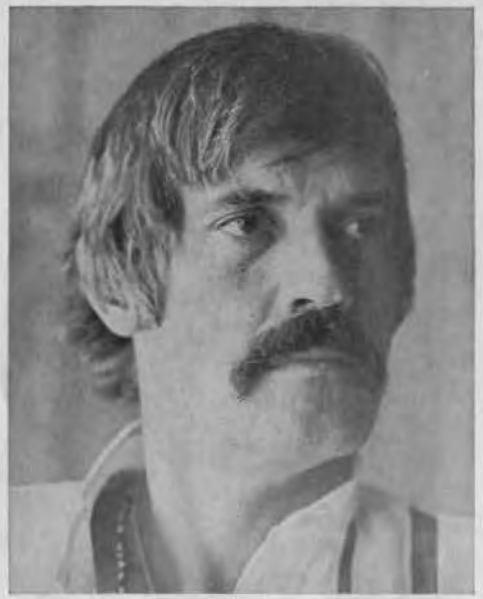
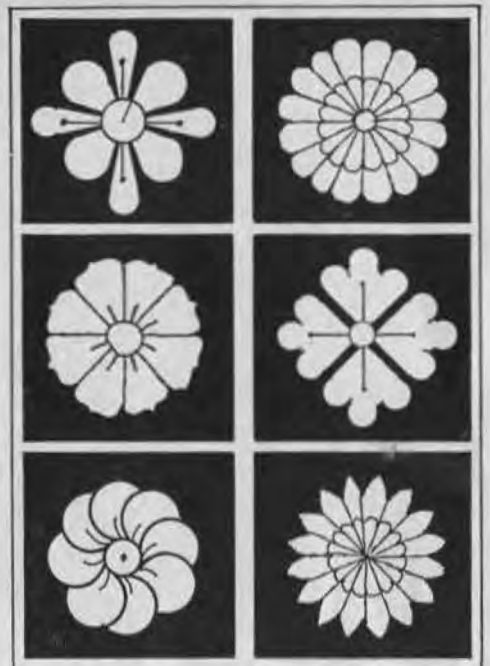




Ken Kragen, Ken Fritz, and Tom Smothers, who are producing Hair *in Los Angeles, in association with Michael Butler.*



Bertrand Castelli, executive producer of Hair *in Los Angeles.*



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WHO'S WHO

GEROME RAGNI
(Co-author)

I Believe in one God, the Father Almighty, Maker of Heaven and earth and of all things visible and invisible. And I believe in one Lord, Jesus Christ, the only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten not made, of one substance with the Father, by whom all things were made, Who for us men and for our salvation came down from Heaven. And He became flesh by the Holy Spirit of the Virgin Mary and was made Man.

JAMES RADO
(Co-author)

He was also crucified for us, Suffered under Pontius Pilate, and was buried. And on the third day He rose again, according to the scriptures. He ascended into Heaven and sits at the right hand of the Father. He will come again in glory to judge the living and the dead, and of His kingdom there will be no end. And I believe in the Holy Spirit, the Lord and giver of life, who proceeds from the Father and the Son. Who together with the Father and the Son is adored and glorified, and who spoke through the prophets. And one holy, Catholic and Apostolic Church. I confess one Baptism for the forgiveness of sins, and I wait the resurrection of the dead and the life of the world to come. Amen.



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HAIR AROUND THE WORLD

Hair is living and growing not only in Los Angeles but in 10 other cities as well.

Here's a fill-in on the rest of the Hairnet – it may already be out of date by the time you read this!

NEW YORK CITY – Biltmore Theatre
SAN FRANCISCO – Geary Theatre
CHICAGO – set to open October 22 at the Schubert Theatre
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JOBRIATH SALISBURY
(Woof)

Job lives in Studio City and his enthusiasms, after acting, are for the piano, the guitar, painting and skiing. Without extensive previous theatrical experience, he brings candor and enthusiasm to the role of Woof. His musical group, Pigeon, has recorded an album of his compositions, "First Flight from the Forest." (Decca.)

GALT MacDERMOT
(Composer)

Born in Montreal, and educated at Capetown (South Africa) University, Mr. MacDermot has been a church organist, dance band musician, and composer of "African Waltz" – a smash hit in London, and winner of a Grammy Award in the U.S.A. *Hair* is his first musical, and he, James Rado and Gerome Ragni have won a Grammy for RCA's "Hair" on-Broadway cast album too. (As has A&R producer Andy Wiswell.)

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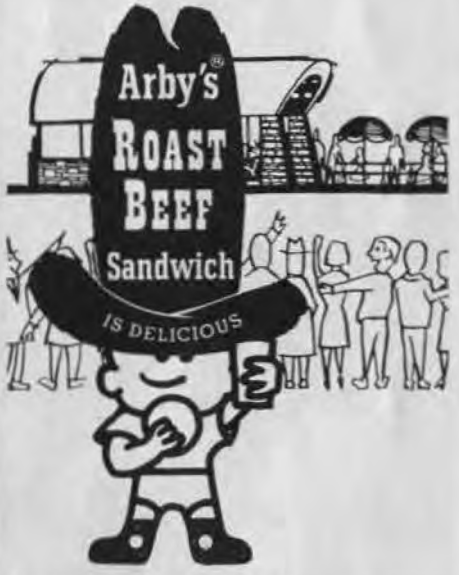

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BERTRAND CASTELLI
(Executive Producer)

Mr. Castelli's theatrical experience began in Europe, where he created *Les Ballets Africains,* and produced and directed for the Champs Elysées Theatre and the Marquis de Cuevas Ballet Company. Mr. Castelli also was responsible for the first post-war production of the famed abstract Alben Berg opera, *Wozzeck.* As a playwright, he is the author of *The Umbrella,* a three-act play seen in both New York and London, plus numerous other works for both stage and screen, one of which became a vehicle for the late Marilyn Monroe.

TOM O'HORGAN
(Director)

Mr. O'Horgan is the winner of the 1967 Obie Award for Best Off-Broadway Director of the Year, as well as the 1968 Brandeis Award for Creative Arts. He has directed *Tom Paine* at Stage 73, and has most frequently been acclaimed for his direction of outstanding productions at Cafe La Mama. Called by CUE Magazine the "high priest of off-off-Broadway," he has just finished directing his first motion picture, *Futz.*

JULIE ARENAL
(Dance Director)

Julie Arenal was assistant to Anna Sokolow in the training program of the Lincoln Center Repertory Theatre. She has choreographed several productions for Loeb Theatre of Harvard; The Theatre Company of Boston, including *Marat/Sade;* and Atlanta's Municipal Theatre. She has danced primarily with Anna Sokolow, Sophie Maslow, John Butler, Jack Cole and Jose Limon. She teaches at the Herbert Berghof Studio and is married to actor Barry Primus. Miss Arenal recently co-directed and choreographed a different version of *Hair* in Stockholm and also recreated the London version of the play.

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DANNY HURD
(Musical Director)

Danny Hurd has worked as choral director, assistant conductor, orchestrator and rehearsal pianist with the Broadway shows, *No Where to Go But Up, How to Succeed in Business Without Really Trying, Little Me, Henry, Sweet Henry,* and *Golden Boy*. He has also been musical director for industrial shows and has written dance arrangements for many TV shows. Danny has just returned from a shortened "vacation" in Acapulco, where he was musical conductor for Alfredo Calles' production of *Hair*.

Danny Hurd likes four-letter words, like Life, Love, and "Hair."

NANCY POTTS
(Costume Designer)

Nancy Potts, at 27, has to her credit over 35 Broadway and off-Broadway productions and has twice received the Tony Award Nomination. Her costumes for last season's *Pantagleize* earned both the Maharam Distinguished Design Award and the Saturday Review of Literature Best Costume Award. Miss Potts' designs for *Hair* recently received the Theatre Yearbook Award for best musical costuming of the 1967/68 season. She is the principal designer for New York's APA Repertory Theatre and has been most recently represented on Broadway with that company's production of *The Misanthrope*.

ROBIN WAGNER
(Scenic Designer)

Mr. Wagner's designs include the Lincoln Center productions of *Galileo* and *The Condemned of Altona*, plus *The Trial of Lee Harvey Oswald, In White America, A View From the Bridge*, and many others.

JULES FISHER
(Lighting)

Black Comedy, You Know I Can't Hear You When the Water's Running, homes, theatres, *The Man in the Glass Booth, Half a Sixpence, You're a Good Man, Charlie Brown, The Subject Was Roses, Spoon River, The Trojan Women, Sergeant Musgrave's Dance,* gardens, *Scuba Duba, Moon for the Misbegotten, High Spirits,* shoes, ships and sealing wax. Mr. Fisher is a teacher at New York University, a theatre consultant, a magician and a Scorpio.


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GUY COSTA
(Sound)

Mr. Costa has been chief engineer for Roulette Records Recording Studio. He is an owner of DCP Recording Studios and GAC Electronics, Inc.

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Barry Finch, one of "The Fool," begins work on the world's largest painting which covers the walls of Aquarius Theater. "The Fool" are young European artists and musicians commissioned by the producers of Hair *to create the fantastic painting. Their first album, "The Fool," was released by Mercury.*



Some more of the young people of Hair *– in this case, the ushers and usherettes, good-naturedly mimicking the cast picture in the front of the Souvenir Book.*

MICHAEL BUTLER, AND "HAIR"

Consider the possibility of a twenty-first century Renaissance man. Construct him out of one part Prince Valiant, one part Daddy Warbucks, and a measure of Clark Kent. Fill to the top with Bruce Wayne, add a sprinkling of Mark Rudd and Cohn-Bendit, garnish with Lake Michigan Goldwasser and serve it at the Diggers free kitchen . . . and you have Michael Butler.

This futuristic Robin Hood and his merry band have turned Broadway into Sherwood Forest, robbing the Merricks to give to the people, and giving that tired old invalid, the theatre, a magical miracle drug . . . reality, excitement, meaning and the SRO musical phenomenon: *Hair*.

A rather well known theatrical producer was overheard to say, " 'Hair' is the sort of thing I must save the American Theatre from." For Michael Butler, who also has a bit of the Lochinvar in him, has ridden out of the West, his lance full tilt at all the formulae, all the meretriciousness, the cancerous commercialism, the expense account mentality of today's theatre. With one clean blow *(Hair!)* Butler has decapitated the old dragon. In the words of the Village Voice, he has "Blown up Broadway" and all the rules are changed.

What manner of apprenticeship for his new status as the producer of the hottest ticket in New York . . .? Butler's past is a chess board and he has played every piece on the board. A developer at Sugarbush ski resort, negotiator with Eastern kings, land developer in the Caribbean, special advisor on Indian and Middle Eastern Affairs to President Kennedy, championship polo player, paper industry executive, and political candidate, Michael Butler considers all of this a logical and fitting background for his present role. The theatre in his eyes is the only true mirror of our life and times, and it is on the stage . . . the stage as it has been since primitive man first acted out his living and religious experiences . . . that we can truly see life . . . not only as it is . . . but as it can be.

Butler's living is as unconventional as his success. A free agent, he divides his time between Chicago, New York, Palm Beach and Acapulco. Thrice married and divorced, his time in Palm Beach is largely devoted to his four year old son by day . . . and parties and balls by night. His wardrobe ranges from "Peter Fonda leather" through Cardin, and settles comfortably into Saville Row. Eclectic would be the mildest description of his clothes closet. Mr. Butler is a beautifully turned out man . . . and if there is a simple way of describing him, it would be to say that he is appropriately habited. A millionaire's millionaire, Butler lives a somewhat baronial life in Chicago. Son of industrialist-sportsman Paul Butler, Michael inhabits some thousands of pheasant and deer-filled acres at Oak Brook, Illinois, a residential complex of a few hundred families, master-minded by the Butler interests.

While in New York, Butler maintains residence in a penthouse which sits on a pinnacle of other penthouses below. An inner tower, an apotheostic refuge from the noisy city, it is as inaccessible as Olympus and it provides him with transfusions, tranquility and absolute privacy. Butler's New York office is another study in contrast . . . on the absolute fringe of the theatre district, its floors are covered with dirty cotton carpeting. The dust of a thousand dead dreams has settled on discarded props. It is a stage for an 8th-rate impresario who has, after a generation of trying, at last failed to make the rent. It is Pinter revisited. And its discovery by Butler, in its present condition, is a testament to his unerring sense of the appropriate. A Phoenix rising out of its own ashes . . . The American Theatre re-born. And that re-born theater is now flourishing in Los Angeles, under the sign of Aquarius.

Some of the people of HAIR



Jerry Combs, Tyrone Scott and Ben Vereen singing "Thanks to You, Massa Lincoln" in Hair.

Willie Weatherly of the cast of Hair.



Hair *in rehearsal.*





Rhonda Oglesby, who plays" Scarlett."



Co-author Jim Rado with Alan Braunstein.

Ben Vereen in a rare quiet moment.





Director Tom O'Horgan, co-author Gerry Ragni ("Berger") and co-producer Ken Kragen.



Jim Rado with dance director Julie Arenal.

KEN KRAGEN, TOM SMOTHERS and KEN FRITZ

Ken Kragen, Tom Smothers and Ken Fritz, all of whom are just past the benchmark of 30, have been together for a long time. Kragen had been the manager of The Limelighters and Glenn Yarbrough after he graduated from Harvard Business College. Six years ago, he became Tom and Dick Smothers' manager. A few years later, Ken Fritz, a graduate of American University, joined the team. Soon thereafter Kragen/Fritz was formed, a personal management company, which soon acquired in addition to the Smothers Brothers, such unique exciting young talents as Mason Williams, John Hartford, Jennifer, and the First Edition.

Kragen/Fritz even cast its gauntlet into the political arena when it became the manager of that formidable candidate, Patrick Layton Paulsen, "the simple savior of America's destiny."

"HAIR" is not the first venture in which the trio has entered – individually, or collectively. Tom Smothers, Ken Kragen and Ken Fritz have worked on the Smothers Brothers Comedy Hour; Executive Producer Ken Fritz with the cooperation of Tom Smothers is launching Music Scene (ABC-TV, Monday 7:30-8:15 p.m.); while Ken Kragen continues to operate the personal management firm, Ken Kragen and Friends.

Why would these three multi-talented young men enter into the project of bringing "HAIR" to Los Angeles with such enthusiasm?

As Tom Smothers puts it, "We feel that "HAIR" will be to the legitimate theatre what The Smothers Brothers Comedy Hour is to prime time TV. "HAIR" reflects the attitudes and speaks in the language of the young people of today."

"The beauty of 'HAIR,' " Ken Kragen interrupts, "is that young people feel it tells it like it is, and yet older people who have not lost the capacity to be moved and have kept a willingness to communicate and understand, find 'HAIR' a rewarding experience in total theatre."

Ken Fritz sums it up this way: "One of the things that has made our experience with Westward Hair so exciting is that the very building we're in epitomizes the Generation Gap. Earl Carroll, one of the great showmen, built it in 1938, just 30 years ago but centuries away in terms of the world he lived in then and the world we live in now. We have renovated the Earl Carroll Theatre with an eye to retaining its historical features. Then we've opened with what we think is the most important new play in the American Theatre in recent years."

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THE "HAIR" SCENE

The immediate symbol that alerts one – hanging high over the stage – is the TAROT NO I TRUMPS MAJOR of the Magician – symbol of Mercury, ruler of the youth of the world (from 14 to 21) the third cycle of Uranus – who commands both curiosity and intellectual surprise.

The Magus – the right arm held high holding the light or torch of intelligence, invoking the Cosmos to co-operate with the gift of knowledge. The left arm pointing to earth, showing the Magus, once inspired, will bring this information down to practical levels to make it useful to man, once it has been transformed through the alchemy of reason. On a table in front of the magus are the four implements: the Cups, the Pentacles, the Swords, the Wands. The Magus must select the right ones to accomplish his noble purposes.

The Aquarian age that the actors are heralding in the song "AQUARIUS" – the Greek word for Ouranous – the world – bears out the cry and plea that the youth of the world are making today to the Cosmic Parents (their own, as well) – to the establishment, the powers that be, the leaders.

The persistent rhythmic beat of the Rock would stir the most phlegmatic – stimulating every gland (the Chakras)



Maria Crummere

to the urgency and need to respond to the courage of such daring and honesty.

One can take a year off from the therapist after a night with "HAIR." There is truth and revelation in the dialogue of this brilliant program – to plumb into the recesses of every man's psyche and give him PEACE.

The total enthusiasm of the actors – dedicated, serious, vital, above all, wholly sincere – gives brilliance to an exciting night in the theatre. Those who think it is just a fun night will be rewarded with an extra dividend: to know it informs on the sly while telling it "like it is."

– by Maria Crummere
Company Astrologer

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TAURUS: Even though responsibilities are greater, so is financial success – depending on how well you get on with the glamorous co-workers that you will have to co-operate with.

GEMINI: You have already had a preview of new activities, all from different sources – if you are willing to give up the past and try the new job, two in fact – one glamorous, the other exacting.

CANCER: There is no use complaining – the past is over. Try to get on with the new boss; there will be many trials before you settle.

LEO: You are really in clover, making progressive changes in leaps and bounds. You may not know which of the lovers to choose – take the one who arrives last.

VIRGO: From the 21st of May to the 24th of June, you have one more chance to write or make history. Hurry – for after that, life will be the result of all achieved in the past seven years.

LIBRA: You are the ONE! You can accept the new role, though you will have to travel and circulate; or hold back and just live the life of ease and luxury.

SCORPIO: The glamour and prosperity you have enjoyed for the past few years wanes after this year. Hurry and accomplish all possible.

SAGITTARIUS: Like your fire partner Leo, you too will attract lovers. Refuse to be forced into decisions – hold off until fall to select the one.

CAPRICORN: Your patience has come in handy – the rewards are yours after May 1st, then plan for future security for many years to come.

AQUARIUS: The changes that were forced on you for the last few years are over. Make choices and do as you will – and WIN. A whole new cycle starts early summer and lasts for many years.

PISCES: Your exciting and prosperous years reach a peak of importance this fall. Be ready to start a new cycle next year.





AQUARIUS THEATER

6230 Sunset Blvd. *461-2961*

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In orbit for every woman who has ever owned a knit (and haven't we all?) Kimberly's handsome two-piece suit shows off an easy skirt and Norfolk jacket crisply edged in welt seaming — all in fawn wool knit belted in brown leather, with buttons to match.

The rosy outlook of a George Nardiello suites stems from shell pink wool buttoned in jewels that also tip the ends of a thong belt on its newly elongated collarless jacket. Note the decorative welt seams here — like diamonds squaring off the armholes.



Kimberly suits everyone.

Match your mate and make it together in twin vests of Lutetia Emba natural gunmetal mink — if you're looking for a really luxurious way to go. Great with pants (girls will find other ways to wear theirs, no doubt), they're both belted in leather and designed by Laurence Kaye.

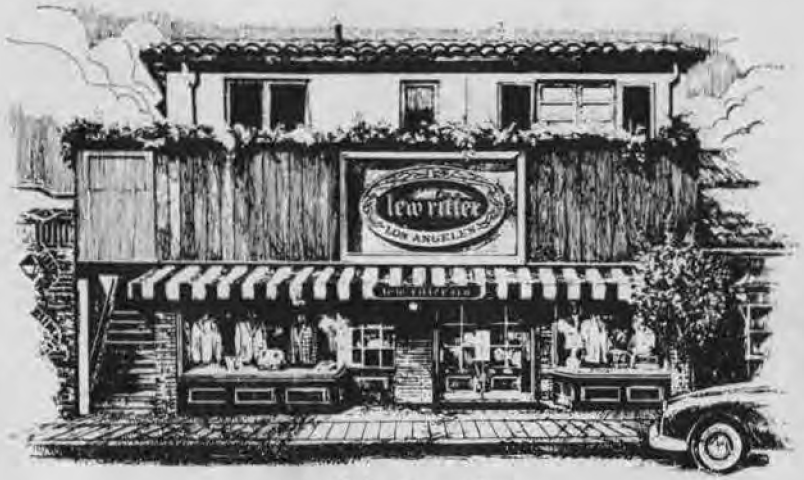
Obviously, it's time to suit up for another fashion flight!



Irish tweed and Swiss challis.



Suited in shell pink.



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The Dawning of the Age of the Aquarius Theater



Bridging the generation gap, the world famous Earl Carroll Theatre is now Aquarius Theater. Instead of revues highlighting "the most beautiful girls in the world," the theatre now reverberates to the excitement of Hair.

With *Hair,* Los Angeles witnesses not only the premiere of a play that has been called "the first new direction in American theatre in a decade" but also the birth of one of our town's finest legitimate theatres.

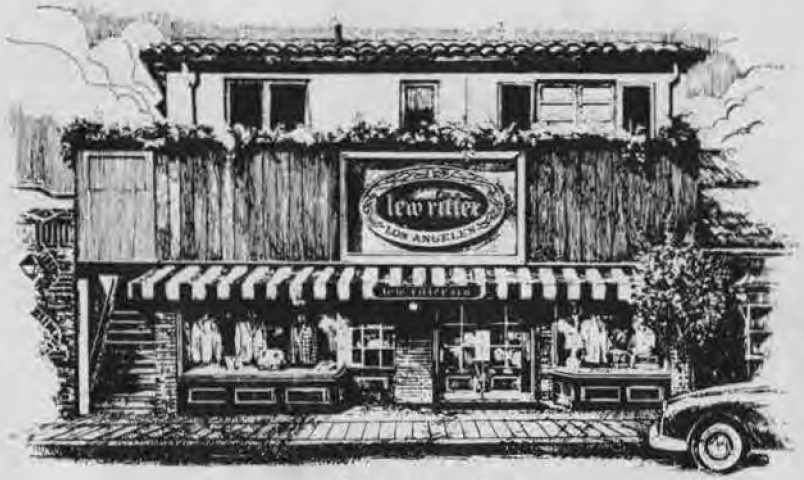
The Aquarius Theater began its life as a glittering landmark, "The Earl Carroll Theatre." In 1938 Earl Carroll made his decision to open his theatre and supper club at 6230 Sunset Boulevard. In just 75 days he converted an empty acre of ground into the dazzling night club and theatre that was to bear his name and house his world-famous revues for a decade until his death. In those short weeks he created a building so advanced that, thirty-one years later, no one has yet matched its glory or technical virtuosity.

The facade of the original theatre held two of Hollywood's most renowned landmarks: the twenty-foot high "painting in neon" of Beryl Wallace, one of Earl Carroll's "Most beautiful girls in the world"; and Sunset Boulevard's "Wall of Fame," presenting in cement personal inscriptions to Earl Carroll from more than 150 of Hollywood's most glamorous stars. These landmarks still attract hundreds of visitors daily.

The "Wall of Fame" plaques have now been carefully repositioned along the west wall of the theater, to make possible the 12,000 sq. ft. painting, done on the front and side of the building by "The Fool."

The 60′ wide double revolving turntable on the 80′ main stage, the three swings which lower from the auditorium ceiling, the elevator, revolving staircase and the rain machine are part of a stage machinery complex not duplicated in any theatre in America. Combined with the more recently added motion picture projection equipment and stage lighting system, Aquarius Theater today is superior to any in the country.

The design and renovation of the Aquarius Theater, under the direction of talented young scenic designer Michael Baugh, was in the breathtaking tradition of Earl Carroll's 75 day initial building program. In just 60 days, with crews working around the clock, the entire interior of the theatre was redesigned and reconstructed to ready it for the arrival of *Hair* and to prepare it for its future as Los Angeles' newest, yet most historically fascinating legitimate theatre. (See page 29 for the story of the breathtaking painting done on the Aquarius Theater by "The Fool.")



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GENE KRISCHER
TEDDY NEELEY
JOBRIATH SALISBURY
TOM SMOTHERS
WILLIE WEATHERLY
LYNN BAKER
CORINNE BROSKETT
JOEL CHRISTIE
ROBERT CORFF
DELORES HALL
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BARBARA LAUREN
RHONDA OGLESBY
TYRONE SCOTT
TOM URE
TAMMI WINTERS
TEDA BRACCI
GENIE BROWN
KAY COLE
RANDY FREDERICKS
ELAINE HILL
LEE KING
LEE MONTGOMERY
JOEY RICHARDS
RED SHEPARD
BEN VEREEN

MUSICIANS

JOE BAERGA, JR.
MELVIN MOORE
REINIE PRESS
RON BENSON
CUBBY O'BRIEN
ED SHEFTEL
LEE CALLET
BYRON OLSON
AL VESCOVO

Original cast album by RCA



CAST

(in order of appearance)

Claude	ROBERT CORFF, TEDDY NEELEY
Delores	DELORES HALL
Berger	WILLIE WEATHERLY, RANDY FREDERICKS
Woof	JOBRIATH SALISBURY
Hud	BEN VEREEN, JERRY COMBS
Sheila	GLORIA JONES
Jeanie	TEDA BRACCI
Crissy	KAY COLE
Mother	TEDA BRACCI, JERRY COMBS, JOEY RICHARDS
Father	ALAN BRAUNSTEIN, CAROL MILLER, TYRONE SCOTT
Principal	GREG ARLIN, RANDY FREDERICKS, GENIE BROWN
Tourist Couple	GREG ARLIN, GENE KRISCHER
The Supremes	ELAINE HILL, DELORES HALL, GENIE BROWN
Young Recruit	GENE KRISCHER
Frankie	FRANKIE KARL
Tom	TOM URE
Lee	LEE MONTGOMERY
Teddy	TEDDY NEELEY
Bob	BOB CORFF
Carol	CAROL MILLER
Tammi	TAMMI WINTERS
Dobie	DOBIE GRAY
Red	RED SHEPHERD
General Grant	JOEY RICHARDS
Abraham Lincoln	GLORIA JONES
Booth	DELORES HALL
Coolidge	LYNN BAKER
Gable	GENIE BROWN
Scarlett	RHONDA OGLESBY
Butterfly McQueen	CORINNE BROSKETT
Roosevelt	CAROL MILLER
Custer	TEDA BRACCI
Indians	JERRY COMBS, WILLIE WEATHERLY, ELAINE HILL, ALAN BRAUNSTEIN
Sergeant	JERRY COMBS
Silver Indian	MICHAEL BUTLER$_1$

UNDERSTUDIES

Standbys never substitute for listed players unless a specific notification of the appearance is made at the time of the performance.

For Woof — Alan Braunstein; for Hud — Jerry Combs; Tourist Lady — Tom Ure; Young Recruit — Willie Weatherly.

MUSICAL NUMBERS

Act I

Aquarius	Delores and Tribe
My Donna	Berger & Tribe
Hashish	Tribe
Sodomy	Woof & Tribe
Colored Spade	Hud & Tribe
Manchester England	Claude & Tribe
Ain't Got No	Woof, Hud, Delores & Tribe
Dead End	Tyrone, Elaine, Gloria, Delores
Air	Jeanie
Initials	Tribe
I Got Life	Claude & Tribe
Going Down	Berger & Tribe
Hair	Claude, Berger & Tribe
My Conviction	Tourist Lady
Easy to be Hard	Sheila
Don't Put It Down	Berger, Woof, Willie
Frank Mills	Crissy
Hare Krishna	Tribe
Where Do I Go?	Claude & Tribe

Act II

Electric Blues	Carol, Willie, Joey, Alan, Greg
Black Boys	Rhonda, Corinne, Carol
White Boys	Elaine, Delores, Genie
Walking in Space	Tribe
Abie Baby	Gloria, Randy, Jerry, Hud
3-5-0-0	Tribe
What a Piece of Work Is Man	Hud, Willie
Good Morning Starshine	Sheila and Tribe
The Bed	Tribe
Flesh Failures (Let the Sunshine In)	Claude and Tribe

MUSICIANS

Orchestra Conducted by Cubby O'Brien

Guitars — Ron Benson, Al Vescovo
Fender Bass — Reinie Press
Electric Piano — Byron Olson
Trumpets — Ed Sheftel, Melvin Moore
Baritone Sax, Flute and Clarinet — Lee Callet
Bongos, Conga, Percussion — Joe Baerga, Jr.



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Assistant Stage Manager	Bob Farley
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Vocal Captain	Jobriath Salisbury
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The Aquarius Theater is available for meetings, conventions, and other functions. Inquiries should be addressed to Alexander Holt, House Manager, Aquarius Theater, 6230 Sunset Blvd., Hollywood 90028. (461-2881)





STAFF FOR AQUARIUS THEATER

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House Manager . . . . . Alexander Holt, V
Assistant to Mr. Holt . . . . . Merolyn Ravetz
Treasurer . . . . . Robert Parr
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John Bright Maggie Magennis Tom Smythe Norman Wayne Rod Clement

AQUARIUS THEATER DESIGNED BY MICHAEL BAUGH

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Phone:
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JULES FISHER MARVIN WORTH MICHAEL BUTLER

Present

SANDY BARON

as

LENNY

A Play by

JULIAN BARRY

Music by

TOM O'HORGAN

Based on the life and words of Lenny Bruce

with

ERICA YOHN ROBERT WEIL JAMES WIGFALL MARY MENDUM

ANNE DUNNIGAN JEANNETTE ERTELT CHARLES ISEN

GABOR MOREA FRANK SPEISER

and

JOE SILVER

Scenery Designed By
ROBIN WAGNER

Lighting Designed By
JULES FISHER

Costumes Designed By
RANDY BARCELO

Directed by

TOM O'HORGAN

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CAST

Lenny Bruce ..... SANDY BARON
The Judges/Sherman Hart/General/Vampire Priest/
Plainclothesman/Mr. Wollenstein/Photographer ..... JOE SILVER
Lenny's Mother Sadie Kitchenberg alias Sally Marr . ERICA YOHN
Clubowner/Lenny's Father/Ike/
Blah,blah Judge/D.A./Photographer ..... ROBERT WEIL
Chinese Waiter/Bishop/Cop/Witch Doctor ..... JAMES WIGFALL
Rusty ..... MARY MENDUM
Stripper/Singer/Mrs. Hart/Secretary/
Girl without I.D. Card ..... ANNE DUNNIGAN
Stripper/Aunt Mema/Lucille/Catholic Lady/
Matron/Southern Lady/Nurse ..... JEANNETTE ERTELT
Arty/Igor/Radio Announcer/Photographer/Hitler ... CHARLES ISEN
Juan/Primitive Drummer/Cop ..... GABOR MOREA
Ernie/Interviewer/Lenny's Lawyer/
Eichman ..... FRANK SPEISER

ORCHESTRA

Orchestra Leader & Trumpet ..... ALVIN GOTLIEB
Trombone ..... MIKE HUMPHREY
Bass ..... WILLIAM GEYER
Flute – Saxphone – Bass Clarinet ..... DELBERT HILL
Drums ..... ALLEN ZUCKER

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ACT II

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Who's Who in the Cast

SANDY BARON *(Lenny)* is an actor, comedian, writer and lyricist who first met Lenny Bruce in 1962. Lenny was appearing at the Village Vanguard in New York City. Sandy was co-starring and improvising nightly with Buck Henry, George Segal and Godfrey Cambridge in the "Obie" award-winning *The Premise.* They were introduced, and, like very comedian of this generation, Sandy was awed, inspired, influenced and encouraged by Lenny. Sandy then joined *Second City,* playing Chicago, New York, and London, further sharpening this comedic skills alongside Alan Arkin, Alan Alda and Paul Sand. It was on-stage at a New York performance of *Second City* in 1964 that Leland Hayward and David Frost first saw Sandy and invited him to write and perform for *That Was The Week That Was,* his first telelvision exposure. He has since become one of television's most popular personalities, as co-star of the NBC series *Hey Landlord* and *The Dean Martin Summer Show* and RKO General's *The Della Reese Show,* as a member of that select circle always welcome on the Johnny Carson, Mike Douglas, Merv Griffin, David Frost and Dick Cavett Shows, and as a frequent game show guest. Sandy develops his fresh, insightful and relevant monologues on the college and concert circuit (playing 50 to 100 campuses a year), as well as in such night clubs as "The Upstairs at the Downstairs" in New York, "Mister Kelly's" in Chicago, "The Latin Casino" in Cherry Hill, N.J., "Harrah's" in Reno, "The Flamingo" in Las Vegas, "King's Castle" in Lake Tahoe and "The Now Grove" in Los Angeles. The theatre, however, has always been Sandy's first love. He was seen to critical acclaim by New York theatre-goers in *Tchin-Tchin* (with Anthony Quinn and Margaret Leighton) and in *One Flew Over the Cuckoo's Nest* (with Kirk Douglas and Ed Ames) in 1963, in Bertolt Brecht's *Arturo Ui* (with Christopher Plummer) and in the revival of George S. Kaufman and Moss Hart's *Once in a Lifetime* in 1964, in Arthur Kopit's *The Day the Whores Came Out to Play Tennis* in 1965, in *Generation* (with Henry Fonda) in 1966 and in John Guare's *Muzeeka* in 1968. Sandy's film include Peter Bogdanovich's *Targets, Sweet November, If It's Tuesday, This Must Be Belgium,* and *The Out-of-Towners.* Comedy album connoisseurs will remember Sandy's satirical assessments of some of America's social sore-spots–black-white relationships on Roulette's *The Race Race* and teacher-student misunderstandings on Capitol's *I Never Let School Interfere With My Education*– and are enjoying his current A & M stero production *"God Save the Queens"*, a gay-straight analysis. As a lyricist, Sandy wrote *Natural Man* with composer Bobby Hebb which won a Grammy award for singer Lou Rawls. Next season should see a Baron-Hebb score on Broadway in the musical comedy *Eskimo,* for which Sandy is also co-authoring the book. Sandy lives in Sherman Oaks, California, with his wife the poetess Mary Jo Webster-Baron, and is proud to be a part of the continuing legend that is Lenny Bruce.

JOE SILVER *(The Judges, Sherman Hart, et al)* who recently won a Tony nomination for his role in *Lenny,* last co-starred on Broadway in *You Know I Can't Hear You When The Water's Running.* A native of Green Bay, Wisconsin, Mr. Silver was a student at the U. of Wisconsin, before making his Broadway debut in *Tobacco Road.* After several Broadway and stock engagements, he spent three years as a Japanese code expert in the Army, returning to N.Y. to featured and co-starring roles in such productions as *The Heroine, Gypsy* with Ethel Merman, and *The Zulu and the Zayda* with Menasha Skulnick. Since 1948, he has chalked up over 800 TV performances on all major networks, and is one of the best known voices in radio and TV commercials. Mr. Silver is currently featured in a new comedy album, *The Second Coming.* His wife, Chevi Colton, stars in *Jacques Brel Is Alive and Well . . .* They have two children.

ERICA YOHN *(Lenny's Mother Sadie Kitchenberg alias Sally Marr)* was a member of the San Francisco Actors Workshop when she first met Lenny Bruce. When she returned to New York, she became a member of the Lincoln Center Repertory Company, and later appeared on Broadway in *Cabaret,* was stand-by for Irene Pappas in *That Summer, That Fall.* While touring in *Cabaret,* she saw Lenny's "middle America," at close range. She has appeared off Broadway and was last seen in *The Effect of Gamma Rays on Man-in-the-Moon Marigolds,* and on television she did the title role in Brecht's *The Jewish Wife.* Miss Yohn is married to actor Tom Rosqui.

ROBERT WEIL *(Clubowner, Lenny's Father, Ike, et al)* is a descendent of the Rothschilds on his mother's side, and his father was a N.Y.C. Magistrate. After almost becoming a paleontologist, Robert took pre-law at NYU, studied dance with Charles Weidman, threatre with J. Edward Bromberg, radio with Norman Corwin and play-writing with Barrie Stavis. His Broadway debut was in *New Faces of 1942,* his first film was *Guilty Bystander.* Currently he can be seen in the films *The French Connection, The Gang that Couldn't Shoot Straight,* and *Hot Rock.* He has played widely in stock and repertory, and his favorite roles are Bottom in *Midsummer Night's Dream* and the Pope in *Becket.* His latest play is *Arturo Ui.* Mr. Weil has acted in practically every TV series,



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IKE and TINA TURNER — SEPTEMBER 29 – OCTOBER 1 — Fri. and Sat.: 7:00 P.M. and 10:30 P.M., Sun.: 5:00 P.M. and 8:30 P.M.

SANDLER & YOUNG and MYRON COHEN — OCTOBER 5-8 — Thurs.: 8:30 P.M., Fri.: 9:00 P.M., Sat.: 7:00 P.M. and 10:30 P.M., Sun.: 3:00 P.M. and 7:30 P.M.

TOTIE FIELDS and FLORENCE HENDERSON — OCTOBER 12-15 — Thurs.: 8:30 P.M., Fri.: 9:00 P.M., Sat.: 7:00 P.M. and 10:30 P.M., Sun.: 3:00 P.M. and 7:30 P.M.

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MISS PEGGY LEE — OCTOBER 26-29 — Thurs.: 8:30 P.M., Fri.: 9:00 P.M., Sat.: 7:00 P.M. and 10:30 P.M., Sun.: 3:00 P.M. and 7:30 P.M.

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dubbed foreign films and played in night clubs. Among other credits are the Lincoln Center Repertory Company, *Once Upon A Mattress* and *Blood, Sweat and Stanley Poole,* plus the Stratford (Canada) Shakespeare Company. He collects–has 250 reels–silent movies, show records and baroque music. He has authored over eighty educational records for children and forty documentary medical films.

JAMES WIGFALL *(Chinese Waiter, Bishop, Cop, Witch doctor)* did his first show under Tom O'Horgan's direction in a bar in the Village, subsequently worked for him at the Judson Church and many off-off-Broadway houses. Film maker Bob Downey cast him in *The Sweet Smell of Sex,* which let to *All Men Are Apes.* James made his San Francisco debut in *Hair,* starred as Queenie in Sal Mineo's San Francisco production of *Fortune and Men's Eyes* and toured in *The Blacks, Scuba Duba* and *The Dutchman.* Recently he appeared in an all-male production of Genet's *The Maids,* produced at the Cafe La Mama, in which he alternately played all three roles.

MARY MENDUM *(Rusty)* appeared in the New York production of *Lenny* for over a year. Prior to that she performed in the roles of Sheila and Jeannie in six companies of *Hair* including New York and Los Angeles. She has worked extensively in musical-comedy theatre in such roles as Linda Lo in *Flower Drum Song* and Marian in *The Music Man.* She is also a professional model and has worked in films. Mary is featured in the forthcoming movie, *Groove Tube.* She has studied drama with Gretchen Payne and Jack Waltzer.

ANNE DUNNIGAN *(Stripper/Singer/Mrs. Hart/Secretary/Girl without I.D. Card)* comes from Phoenix, Arizona. She attended Arizona State University and the University of Southern California before beginning her career as an actress. She has worked in television commercials (Wonder Bread, Alberto Culver) and appeared in *After The Fall* in Los Angeles.

JEANNETTE ERTELT *(Stripper, Aunt Mema, Lucille, et al)* was born and raised on an actual homestead in Valley City, N.D.; she grew up as many young people of today would like to, living close to the land. She received a fine arts degree in directing at the Goodman Memorial Theatre in Chicago, and was a member of the acting company for three years there. Playing stock led to New York, where her first Off-Broadway play, *Futz,* her first movie, and now her first Broadway play, all were directed by Tom O'Horgan. Last year she played with Mr. O'Horgan's New Troupe in Paris, Rome, Berlin, Vienna, and Zurich. On TV she has been seen on *Love is a Many Splendored Thing,* and an NET Playhouse Special *Heinskringla or the Stoned Angels.* Although she has appeared in over 100 plays, her first job, while studying in Seattle, was a riveter. She is also a puzzle-maker, constructing puzzles for Dell Publishing Co.

CHARLES ISEN *(Arty/Igor/Hitler/Radio Announcer/Photographer)* upon dropping Law School, made his way to New York City and the "Big Time" – two years of off-off-Broadway plays. After a stint in the National Company of *Fiddler on the Roof,* he continued his studies in New York with Uta Hagen, Stella Adler, and Warren Robertson. Making his way west to Hollywood, his skyrocketing television career was cut short by this job.

GABOR MOREA *(Juan/Primitive Drummer/Cop)* appears in *Lenny* after having worked on the original production over a year and a half ago in New York City. In the mean time he has appeared with Dan Dailey and Peggy Cass in *Plaza Suite, Where has Tommy Flowers gone,* directed by Jacques Levy and *The Opening* starring Alan Arkin and Renee Taylor. In N.Y.C. he has also been seen in *Steambath* directed by Tony Perkins and the revival of the musical *The Golden Apple.* Numerous industrials, commercials and revues have also featured Gabor's versitality.

FRANK SPEISER *(Ernie/Interviewer)* is a graduate of Bridgeport University who received an M.F.A. from Yale Drama School, and appeared for several seasons at the Yale Repertory Company. He has performed extensively at New Haven's Long Wharf Repertory Company in such productions as *Hamlet* with Stacey Keach, *A Streetcar Named Desire, The Fantasticks,* and *The Iceman Cometh.* A long-time Lenny Bruce fan, Frank was booked in colleges and universities around the country (including Yale, Ohio State, and U.C.L.A.) doing a widely-acclaimed one-man show based on Bruce's material. It is direct from this tour that Frank comes to the Broadway production.

TOM O'HORGAN *(Director/Composer).* Composer, musician, singer, actor, director–is there really any difference? Or should there be? At the famed Cafe La Mama, Tom was able to blend all aspects of the theatre without letting any part become secondary to the others. In directing *Tom Paine* and *Futz,* Tom was also able to approach the direction he would like to see the theatre headed towards–the Greek and Reinaissance concept of actor/musician/dancer. Broadway experienced some of this when Tom directed *Hair, Inner City,* and *Jessus Christ Superstar.* The highly controversial film version of *Futz,* which Tom directed and composed the score for, brought some of these ideas to the screen. He recently put his composer's hat on to do the score for M.G.M.'s *Alex in Wonderland.* With *Lenny,* Tom has integrated the actors and musicians in a Broadway show, and, as with *Hair,* he has once again tried to achieve one of his primary goals–to bring youth into the theatre, not just as actors, but even more importantly, as audience.

JULIAN BARRY *(Author)* is a New Yorker whose first ambition was to be a jazz musician. He attended Syracuse University for one year before he was thrown out, and two years at Emerson College in Boston, where his extracurricular activities included getting high and swinging. He got into pictures by writing TV shows: *The Wackiest Ship in the Army,*



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Mission: Imposible, etc., and wrote *The $100 Misunderstanding* for Paramount which is not yet before the cameras, and probably never will be. In fact, not one of his following films has been produced for various wierd reasons: *Woodrow Wilson Dime, Last Exit to Brooklyn* and *Take That!* Before he entered the writing end of the business he was an actor-stage manager in *King Lear* with Orson Welles and in *Shinbone Alley* with Eartha Kitt, and his last assignment was in *The Owl and the Pussycat* on Broadway. He was also, assistant stage manager and actor in *The Disenchanted, Andersonville Trial, Write Me A Murder, Chinese Prime Minister, Compulsion,* and *Cook for Mr. General.* The Barrys live in a 200 year old colonial farmhouse in Wilton, Conn. He was one of the original Eugene O'Neill Foundation Playwrights at the first Summer workshop, and was also one of the original contributors to *Oh! Calcutta!* His one act plays, *The Inflatable Doll and Other Plays of Total Despair*, are soon to be published and he is writing the book and lyrics for a musical *Escadrille* to be directed by Jack Cole for next season. He is also deep in a novel, *Compared to What?*

JULES FISHER *(Producer and Lighting Designer).* A national theatre design consultant, Mr. Fisher is equally at home in New York, Paris and London. His working week often finds him in all three cities. *Lenny* marks Mr. Fisher's debut as a Broadway producer. For the past eighteen years, even before his graduation from Carnegie Tech's drama department, Jules has created the lighting for dozens of the theatre's most impressive successes. He is currently represented on Broadway by *Hair, No, No, Nanette, Jesus Christ Superstar,* and *Butterflies Are Free.* Mr. Fisher's other theatrical roles are as a member of the Board of Directors of The American Conservatory Threatre, Lighting Designer for Elliot Feld's American Ballet Company and teaches Lighting at N.Y.U. His lighting consultant firm designs lighting for residential and commercial application throughout the country. In his spare time, he practices magic.

MARVIN WORTH *(Producer)* attended New Utrecht High School in his native Brooklyn before moving in on Manhattan to hang in with musicians and promote jam sessions, etc. World War II interrupted and he was off to win medals, wounds, traumas and disability, returning to manage and write with and for comics, ex-classmates and friends that included Buddy Hackett, Arne Sultan and Lenny Bruce. Marvin was Lenny's first manager. After he was successful as an "Arthur Godfrey Winner." Lenny went on to play the Strand and other Class A dates with a "family oriented act" of satire and mimicry. When Lenny moved to California, Marvin, with Arne Sultan, turned out monologues for Buddy Hackett, Alan King, Joey Bishop, Corbett Monica, etc., and then went into television. During the next ten years, except for some Broadway sketches and several original stories for films *(Boys Night Out, Three On A Couch*, etc.) they wrote for such shows as Martha Raye, Ral Bolger, Colgate Comedy, Jackie Gleason, Chevy, Polly Berger, Judy Garland, *Get Smart*, and for a long time for Steve Allen, also writing and producing their own pilot TV shows. Marvin did some Berle shows and some pictures, and then came full circle, back to Lenny Bruce. He took an option on Lenny's work, and while developing screenplays for this and *The Autobigraphy of Malcolm X*, he produced *Where's Poppa*, and ABC's *The Sheriff*. He persuaded Julian Barry and Tom O'Horgan to write and direct, and they convinced him, this Spring, to go first to Broadway then do the movie.

MICHAEL BUTLER *(Producer)* As well as producing *Lenny*, he has seen his now-classic musical, *Hair*, in 25 countries in 14 languages. A *Medici of the Counter Culture*, Mr. Butler is thought of by those around him as a bridge between new talent and those able to give that talent exposure. In addition to his continuing activity in theatre, Mr. Butler is an international promoter of polo. Butler's great harmony, an organic restaurant and boutique on East 60th Street, is evidence of the versatility of this "21st Century Renaissance Man" who has been cited by *Who's Who*, the U.N. (for making possible the U.N. World Youth Assembly), The New England Theatre Special Conference Award and the National Educational Theatre Conference Special Award. Mr. Butler's papers and clippings were recently requested by and presented to Boston University's contemporary Documents Library. Besides his newly founded project, Revelation Records (which will continue to utilize the energies brought together on stage in *Hair*), Mr. Butler is planning a musical adaption of Frankenstein.

ROBIN WAGNER *(Scenic Designer)* Designed and supervised 14 separate productions of *Hair*. His other broadway credits include *Promises, Promises, The Great White Hope, Lovers and Other Strangers, Jesus Christ Superstar, Inner City*, and many other shows. Mr. Wagner's designs in New York include The Lincoln Center Productions of *Galileo* and *The Condemned of Altona*, and *The Trial of Lee Harvey Oswald*. His off-Broadway credits include *In White America, A View From The Bridge, Cages, Between Two Thieves, The Prodigal*, and last season's *Machagonny*, he has been principal designer for many regional theatre companies and as a theatre consultant.

RANDY BARCELO *(Costume Designer).* His interest in costume design comes from his mother who supported the family by sewing sequins on the eyelids of well-to-do Cuban hookers. His last New York designing credit was off-Broadway's now-legendary *The Moondreamers*. He previously designed costumes for *Gloria and Esperanza, Jesus and Magdalena, Min and Bill, Touch And Go, Ted and Alice, Nip and Tuck, Pat and Dick* and *Bob and Ray*. His radio credits include *The Young Chiropractors, The Old Man*, and *The Sea*. He is an avid collector of sow's ears, which he magically turns into silk purses. *Lenny* marks his Broadway debut.

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Assistant to Mr. Fisher	Marc B. Weiss
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Production Electrician	Don Stern
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CREDITS

Scenery by Feller Scenic Studios; Special props by Ian Sprott; Special furniture by Nicholas Russiyan; Special Assistant to Mr. Wagner, Paula Kauffman; Lighting by Four Star Electric; Sound by Masque Sound; Costumes executed by Ray Simpson; Puppets executed by Jane Stein; Stiltboots by Frederick S. Nihda. Men's shirts courtesy of Gant Shirtmakers; Men's sweaters from Lord Jeff Knitting Co., Inc.; Men's rainwear by Harbor Master; Men's Formal accessories by After Six; Ladies' pantyhose by Burlington Hosiery; Men's and Ladies' sunglasses from Foster Grant; Wheel chair courtesy Cole, Dominick, and Rogg, Inc.; Speed Graphic Cameras and flash units by Graflex, Inc.; Tape Recorder courtesy Ampex Corp.; Inflatable beach toys and air mattress from Ideal Toy Co.; Benson and Hedges Cigarettes used; Blankets courtesy of Bates Fabrics, Inc.; Dutch Masters Cigars used. Sheets and pillowcases from Fieldcrest Mills, Inc. Christmas trees by Mr. Christmas. Hebrew National Products used.

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PURLIE



starring

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AQUARIUS THEATER

HOLLYWOOD, CALIFORNIA

PURLIE



CAST

(in order of appearance)

Purlie	ROBERT GUILLAUME
Church Soloist	HELEN GELZER
Lutiebelle	PATTI JO
Missy	NORMA DONALDSON
Gitlow	BARRY SMITH
Charlie	KENNETH GILMAN
Idella	JO MARIE PAYTON
Ol'Cap'n	ART WALLACE

SINGERS & DANCERS

J. Edward Adams, Robert Anderson, Prudence Darby, Roslyn Burrough Dixon, Helen Gelzer, Cardell Hall, Fay Hauser, Franz Jones, Ken Page, Stanley Perryman, Rod Sibert, Graciela Simpson, Al Thomas, Freda T. Vanterpool, Renee Warren, Dennis Williams. Dance Captain–Graciela Simpson.

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For the role of Purlie–J. Edward Adams; for Lutiebelle–Prudence Darby; for Missy–Helen Gelzer; for Gitlow–Ken Page.

PROLOGUE

Big Bethel, a country church in south Georgia, not too long ago.

ACT I

The action is some time before that of the prologue.

SCENE 1: A shack on the plantation
SCENE 2: Outside Ol' Cap'n Commissary
SCENE 3: Outside Ol' Cap'n Commissary

Intermission

ACT II

SCENE 1: The shack
SCENE 2: On the plantation, 4 a.m.
SCENE 3: The shack, just before dawn

EPILOGUE

The time and place as in the Prologue

AQUARIUS THEATER

JOAN GHERMAN
presents

PATTI JO ROBERT GUILLAUME

in

PURLIE

A Musical Comedy Based On The Play
PURLIE VICTORIOUS
by Ossie Davis

Lyrics by
PETER UDELL

Music by
GARY GELD

Book by
OSSIE DAVIS
PHILIP ROSE
PETER UDELL

with

NORMA DONALDSON
BARRY SMITH
KENNETH GILMAN
JO MARIE PAYTON

and

ART WALLACE
as OL' CAP'N

Creative Consultant
PHILIP ROSE

Musical Numbers Staged By
AL PERRYMAN

Scenery Design By
ROBERT DIGIACINTO &
JEFFREY SCHISSLER

Lighting Design By
JEFFREY SCHISSLER

Musical Director
JOYCE BROWN

Production Directed by
STOCKTON BRIGGLE

Presented by arrangement with Stuart Diamond and Associates.

MUSICAL NUMBERS

ACT I

WALK HIM UP THE STAIRS . . . . . *Entire Company*
NEW FANGLED PREACHER MAN . . . . . *Purlie*
SKINNIN' A CAT . . . . . *Gitlow and The Field Hands**
PURLIE . . . . . *Lutiebelle*
CHARLIE'S SONGS . . . . . *Charlie*
BIG FISH, LITTLE FISH . . . . . *Ol' Cap'n and Charlie*
I GOT LOVE . . . . . *Lutiebelle*
GREAT WHITE FATHER . . . . . *The Cotton Pickers*
SKINNIN' A CAT (Reprise) . . . . . *Gitlow and Charlie*

*The Field Hands are Rod Sibert, Al Thomas, Ken Page

ACT II

FIRST THING MONDAY MORNIN' . . . . . *The Cotton Pickers*
DOWN HOME . . . . . *Purlie and Missy*
HE CAN DO IT . . . . . *Missy and Lutiebelle*
EASY GOIN' MAN . . . . . *Gitlow*
THE WORLD IS COMIN' TO A START . . . . . *Charlie and Company*
WALK HIM UP THE STAIRS . . . . . *Entire Company*

WHO'S WHO IN THE CAST

PATTI JO *(Lutiebelle)* is the latest Broadway Cinderella—going from singing with a jazz group in her native Florida to a starring role in a Broadway musical in two and a half years. Patti Jo began her career while attending Florida A & M singing with bands. Fresh out of college, she joined a group, Columbus Smith and his Gospel Jazz Singers. Saving her money, she finally had enough for vocal arrangements to launch a single act. Barry Smith, who plays Gitlow in *Purlie*, took her to his manager and insisted they sign her. Being skilled managers, they immediately placed her in New York's Catskill Mts. for a summer—a training ground for many well-known singers today. The seasoning of her act made it possible to book it in the Pow Wow Room of the Thunderbird Motel in Miami where she remained for nine weeks. Among other numbers, she sang "Purlie" and "I Got Love." It was this act that was reviewed in Variety and the producer-director of *Purlie* in New York, Philip Rose found it piqued his interest in the sparkling young lady. After nine months on Broadway, Patti Jo toured with the National Company of *Purlie* for two years gathering fantastic reviews everywhere she appeared. Following her success in *Purlie*, she worked the major night clubs across the country. She appeared on the Mike Douglas and Merv Griffin shows and had a hit record, "Ain't No Love Lost." Adding to her long list of credits is an appearance on the new TV series *Caribe*.

ROBERT GUILLAUME *(Purlie)* played the title role in the national company of *Purlie* on tour and on its return to Broadway. He was seen off-Broadway in *Charlie Was Here and Now He's Gone*, for which he received excellent reviews. Prior to that, he had a long stint in *Jacques Brel Is Alive and Well* in New York, Los Angeles, San Francisco and Chicago. He took time out from *Jacques Brel* to appear at the Arena Stage in Washington where he was critically acclaimed for playing the lead role in *No Place to Be Somebody*. Mr. Guillaume, born in St. Louis, has been seen on Broadway in *Golden Boy, Kwamina, Tambourines to Glory, Finian's Rainbow, Fly Blackbird* and *Bambouche*. During the past several years he portrayed Sportin' Life in *Porgy and Bess*, a role that took him to Israel, Vienna, and Toulouse, France. Television viewers have seen him on the *Tonight Show, Julia, Marcus Welby, M.D.*, and *Like It Is*. He was featured on the TV special *S'Wonderful, S'Marvelous, S'Gershwin*, hosted by Jack Lemmon. He was featured in the movie *Superfly TNT*. He was recently seen as Marshall in the Joseph Papp production of *Apple Pie*. Mr. Guillaume is an alumnus of Karamu Theatre in Cleveland.

NORMA DONALDSON *(Missy)*, a native New Yorker, began to build her ever-growing career by studying acting with Gabriel Dell of the Dead End Kids and voice with John Bartis. Performing as a singer, Miss Donaldson toured the plush nightclubs of Europe as a headliner, traveled the States with the companies of Harry Belafonte, John Davidson and E.Y. Harburg Concerts. The versatility of Miss Donaldson has been displayed in such productions as *The Great White Hope;* playing Clara, the harlot, in Benay Venuta's *Quarter for the Ladies Room;* Aunt Marie in *The Duplex* at Lincoln Center; Evie in *No Place to Be Somebody;* and Clytemnestra in *The Flies* for Vinnette Carroll's Urban Arts Theatre. Standing by for Leslie Uggams in the Broadway production of *Hallelujah, Baby* led to the highly successful lead role in the road company. The statuesque actress has appeared in many television commercials on camera and voice-overs as well as motion pictures. The most recent films added to her credits are the roles of Gloria Tobert in *Across 110th Street* and Honey in *Willie Dynamite*, both of which were box-office successes. Participation in civic and political benefits, such as her recent appearance for *Howard Samuels Committee for Governor* at the Palace Theatre, are a part of this dynamic performer's career. Miss Donaldson's future projects spiral on to a possible television series and the starring role in a film being adapted from a best seller list book.

BARRY SMITH *(Gitlow)* is from the Bahamas Islands and was raised in South Florida. Mr. Smith has appeared extensively as a vocalist and credits to his acclaim include appearances on the Ed Sullivan Show, as well as many singing engagements from the Rainbow Grill in New York, to Caesars Palace in Las Vegas. Mr. Smith began dancing lessons at the age of three and had his first stage experience in a kindergarten play and church program. He began playing piano in his sophomore year of high school and has studied music ever since. Barry studied French and Spanish at Florida A & M University and performed as the lead singer with the Gospel Jazz Singers. He also was a solo performer for Mrs. Ethel Kennedy at the Kennedy Center with the Peter Duchin Orchestra. Barry has been featured in the Playboy VIP magazine. He also portrayed Simon in the production of *Jesus Christ Superstar*. Barry currently has a single on the market, "That's The Way The Ball Bounces," which he produced.

ART WALLACE *(Ol' Cap'n)* starred in this same role in the original company of *Purlie* on Broadway, as well as in the National Touring Company. His other Broadway shows include *The Music Man, A Joyful Noise, Talent '64*, and *Nowhere to Go But Up*. Mr. Wallace has over forty roles in stock and repertory productions to his credit, and has worked extensively Off Broadway in New York, in shows like *The Perfect Party, Now is the Time for All Good Men, Hotel Passionato, Flahooley*, and *The Tattooed Countess*. A frequent face on the TV screen, Mr. Wallace has been seen on *The Zero Hour, Kraft Music Hall, O'Halloran's Luck*, and innumerable commercials. He did vocals and played bass with Charlie Barnett and Sonny Dunham, and was featured in the films *Welcome to the Club* and *The Jacoson Years*.

KENNETH GILMAN *(Charlie)* comes to *Purlie* after having been one of the stars of the New York production *The Wager*, directed by Anthony Perkins. Previously he starred in a television pilot for Screen Gems called *Help, Inc.*, and has recently appeared on the daytime soap opera *Another World*. Off-Broadway audiences saw him in the musical *Lotta* at the Public Theatre, and in *Weigh-in, Weigh-out*, the longest-running show at the famed Upstairs at the Downstairs. The varied productions in which Mr. Gilman has played the lead role include *Pal Joey* with Margaret Whiting, *Is Anyone Listening*, a new thriller by Joseph Hayes starring Dana Andrews, *Barefoot in the Park* with Kurt Kasznar and Maureen O'Sullivan, Edward Albee's *The Zoo Story*, and *The Importance of Being Ernest*. In addition, his diaper, detergent, and hair-spray commercials have thrilled audiences coast to coast. Mr. Gilman shares an apartment with his wife Colette, their two cats, Daphne and Delilah, and "a Tahitian bridal veil which I water once a week," he says.

JO MARIE PAYTON *(Idella)* is a native of Miami. She attended the University of Miami, Dade Junior College North and the Ivan Tors Studio, where she trained in motion picture and television. She has made numerous TV appearances and was Drama Director for the Theatre of Afro Arts. She is a member of the Southern Black Cultural Alliance, and her list of shows ranges from *Raisin in the Sun* to *Day of Absence, Lost in the Stars, Simply Heavenly, Bessie Smith, Amen Corner, Raindrop of Thunder*, and *Who Got His Own*.

SINGERS AND DANCERS

J. EDWARD ADAMS graduated from Oberlin College, did graduate work at New York University, and embarked on a career in opera, appearing with the Oakland Symphony, Paterson Lyric and the Symphony of the New World. ROBERT ANDERSON was featured on Broadway in *Mother Goose*, played several roles in stock, including Danny in *Applause*, first with Eva Gabor, then with Arlene Dahl; Bernardo in *West Side Story*, and Anselmo in *Man of La Mancha* with Giorgio Tozzi. He also sang and danced in several shows directed and choreographed by Peter Gennaro at the famed Radio City Music Hall in New York City. PRUDENCE DARBY was born in 1954

and raised in Jamaica, New York. She attended LaGuardia College, where she majored in court reporting. Her first professional appearance was on The Chuck McCann Show, followed by Hullabaloo with Jerry Lewis, The Doctors, and the Sammy Davis special. In Las Vegas, she performed in *Promises, Promises* and in Hollywood was in the production of *$600, and a Mule* under the direction of Lester Wilson at the Huntington Hartford Theatre. She was also in the Broadway musical *Mack and Mabel* with Robert Preston and Bernadette Peters. She has studied and performed with Bernice Johnson in various New York showcases such as the Academy of Music, the Waldorf-Astoria, and Carnegie Hall. ROSLYN BURROUGH DIXON is a graduate of Morris Brown College and the University of Florida. She is a married Virgo and a Delta Sigma Theta girl. Roz came into show business after a six-year teaching career in Jacksonville, Florida. She has been seen in New York companies of *Bridge to Broadway* and *The Sound of Music.* Roz is the lead soprano in our company. HELEN GELZER comes from Boston, Mass. Her first visit to D.C. came when she joined the original cast of *Godspell* at Ford's Theatre. She then appeared at the American Theatre with Jim and Ted Rado's *Rainbow Radio Roadshow* and later at the National Theatre with the touring company of *Godspell.* FAY HAUSER is a graduate of the University of North Carolina in Drama and Psychology, helped form the Carolina Repertory Company, the state's first professional touring theatre, and wrote, directed, composed and choreographed street theatre productions for the Winston-Salem Arts Council. FRANZ JONES is a native of Washington, D.C., and has appeared as Val Cutting in *Bartholomew Fair* at the Folger Theatre, and as the Duke in *The Boys from Syracuse* at Washington Theatre Club. Mr. Jones was also seen in *Romeo and Juliet* with the Shakespeare Festival of Washington. Mr. Jones also trained at Stage Studio and Careers for Workshops in the Arts in Washington. He studied at Texas Christian University. KEN PAGE has appeared in the Saint Louis Municipal Opera's productions of *Bittersweet, Take Me Along,* with Gene Kelly, and *Man of La Mancha.* He has just returned from a national tour as Jim in *Huck Finn.* STANLEY WESLEY PERRYMAN was born in 1953, raised in Seattle, and attended the University of Washington for three years, until he was discovered by the director of the Inner City Repertory Dance Company from Los Angeles. He appeared as a lead dancer with them for two years, touring the country from 1973 to 1975, during which time he took leave of absence to do various other engagements, such as *Funny Lady* for several months. *ROD SIBERT* who is still a high school student, was seen in the national touring company of *The Me Nobody Knows* as Clorox. Rod's repertory credits range from *Antigone* to *Slow Dance on the Killing Ground, In White America, Medea, Day of Absence,* and over 11 productions of children's theatre. Rod was last seen in an episode of *Caribe* with Stacy Keach. He recently returned from a Caribbean tour of the islands where he performed both on the ship and in nightclubs. He has just received the Silver Knight Award, a special award given in Miami, Florida for an outstanding actor. Rod shows versatility in his work by going from serious acting to nightclub engagements to commercials and tv work. He is the youngest and shortest member of the company. GRACIELA SIMPSON, a native of Panama, has appeared in *Two Gentlemen of Verona* in New York with the New York Shakespeare Festival, *Inner City* at the Washington Theatre Club and *A Hand is on the Gate* with Ernie McClintock's Afro-American Studio Theatre Center. She has been a featured dancer with the Rod Rodgers Dance Company, the Glenn Brooks Dance Company, the Pepsi Bethel Company, and the George Faison Universal Dance Experience. AL THOMAS is an alumnus of Los Angeles City College. He made his Broadway debut in *Jesus Christ Superstar,* in which he later had the opportunity to perform the role of Judas. Other credits include *Show Boat, The Roar of the Greasepaint . . .,* and currently Reverend Ike's *The Joy of Living* telecast. Al is currently producing a Los Angeles group, Counterpoints, and can be seen in the upcoming film *No Place to Run* as Steve. FREDA T. VANTERPOOL has toured extensively in *Don't Bother Me, I Can't Cope,* worked with Pearl Bailey in *Hello Dolly!* on Broadway and on tour, and worked with the Negro Ensemble Company in *Sojourner Truth* and *The Great MacDaddy.* She has worked with the Jean Leon Destine, Fred Benjamin, and Morse Donaldson dance companies. She was in *Dream on Monkey Mountain* in New York, Los Angeles, Germany, and Bermuda; worked at the Newport Jazz Festival in 1973; and was featured at Vinnette Carroll's Urban Arts Corps in *Prodigal Son* and *The Ups and Downs of Theophilus Maitland.* Her television credits include *Soul,* The Ed Sullivan Show, and the 1968 Tony Award telecast. RENEE WARREN studied and performed with Alvin Ailey, Fred Benjamin, Vernice Johnson and Chuck Davis in various New York showcases like Town Hall, the Waldorf Astoria, and Carnegie Hall and has done African dance on *Wonderama* on New York TV. DENNIS WILLIAMS is a native of Cleveland and has trained at the American Dance Center and the Harkness School of Ballet.

STOCKTON BRIGGLE *(Director)* has been working on this Los Angeles production of *Purlie* since January. He has directed and guided the show from Miami to Philadelphia to Washington, D.C., where *Purlie* has just completed a sold-out engagement. In a few short years, Mr. Briggle has compiled an enviable directorial record. He has represented the United States at the International Arts Festival in Hamilton, Bermuda, with a highly acclaimed production of *The Lion In Winter.* Mr. Briggle was the first American Director ever to be invited to participate in this internationally famous festival. For his work as a director, Mr. Briggle was awarded the Distinguished Knights Cross by the Governor General of Bermuda. Mr. Briggle has directed over thirty plays and musicals in the last four years. Major critics across the country have praised his creative, innovative approach to everything from Shakespeare to Neil Simon comedies. Last summer, Mr. Briggle was asked to direct the Shakespeare Festival of Dallas premiere production of *Othello.* The production drew over 30,000 people and was praised as the finest *Othello* in three decades. Stars directed by Mr. Briggle include Arlene Francis in the American premiere of *Who Killed Santa Claus?,* Ann Miller in the St. Louis Municipal Opera production of *Anything Goes;* John Raitt and Constance Towers in *I Do! I Do!;* Judy Carne in *Cabaret;* Fannie Flagg in *Private Lives;* and Molly Picon in *A Majority of One.* Some other stars directed by Stockton Briggle include Theodore Bikel, Bill Bixby, Peggy Cass, Jack Gilford, Selma Diamond, Hans Conreid, Desi Arnaz Jr., Christopher George and Linda Day George. Mr. Briggle directed his first film, *The End or the Beginning,* when he was 20 years old. In 1972 he directed two TV specials for the BBC. Other film credits include a documentary on The Texas Rangers and another filmed in Mexico on the Aztec civilization for Mexican television.

AL PERRYMAN *(Musical Staging)* boasts stage credits including *Golden Boy* at the London Palladium, *Satyricon* at the Stratford Festival in Ontario and *Hallelujah, Baby.* On Broadway, Mr. Perryman was in *Two Gentlemen of Verona Purlie,* and for the past two years has danced with his partner Loretta Abbott, as featured in the Broadway musical *Raisin.* Perry Como's show. Harry Belafonte's Special, Ed Sullivan, the Tony Awards show, and *Soul* are a few of Mr. Perryman's television experiences. After working as Master of Ceremonies at Radio City Music Hall, in *Peter Gennaro Presents,* as Guest Artist with the Harkness Ballet Company and Guest Instructor at the American University in Washington, D.C., Mr. Perryman choreographed the Holiday Island Review in Bermuda, *Black Is We Are* and recently staged a TV commercial for *Raisin.*

JEFFREY SCHISSLER *(Lighting and Co-Scenic Designer)* was originally connected with this *Purlie* as assistant designer for the original production at the Coconut Grove Playhouse, Miami. He then designed the lighting for the production at the Playhouse in the Park, Philadelphia, and the National Theatre, Washington, D.C., and now serves as co-scenic designer. Jeff's most recent credit was as an assistant to Ken Billington on the highly acclaimed Broadway show *Rodgers. and Hart.* He has designed lighting for *Tonight at 8:30* and *See How They Run* for Meadow Brook Theatre, Michigan. While with Coconut Grove Playhouse, he was assistant designer for *J.C. Superstar, Hughie/Duet,* and *The Sponsor.* Past credits include Resident Lighting Designer for the 1974 Season at the Playhouse in the Park, Philadelphia; lighting designer for the Philadelphia Premiere of *Moonchildren,* and scenic artist for the American Premier of *Joseph and the Amazing Technicolor Dreamcoat.*

JOYCE BROWN *(Musical Director)* who served as Musical Director for the original Broadway production of *Purlie,* served in the same capacity for Richard Adler's recent revival of *The Pajama Game,* which played the Kennedy Center prior to New York. Immediately before that assignment she served as Musical Director for the premiere production of *Raisin* at Arena Stage. Of West Indian heritage, she performed for several years as concert pianist and concert singer and as organist for numerous churches. Desiring to branch out into musical theatre work, she began conducting for such leading nightclub performers as Joyce Bryant, Diahann Carroll, Leslie Uggams and Anita Ellis. She has done musical arrangements for shows at the Dunes and Thunderbird in Las Vegas and at the Latin Quarter in New York. She was Musical Director for the National company of *Bye, Bye, Birdie* and for *Golden Boy* starring Sammy Davis Jr. in New York, and served as Assistant Musical Director for *Hallelujah, Baby.*

STAFF FOR "PURLIE"

Producer . . . . . Joan Gherman
General Manager . . . . . Robert S. Fishko
Company manager . . . . Laurel Ann Wilson
Production Stage Manager Beverley Randolf
Stage Manager . . . . . Ted Harris
Assistant to Mr. Schissler . . . . J.D. Ferrara
General Press Representative Shirley Carroll
Associate Press Representative Nancy Hereford



Earl Carroll Theatre — Restaurant

"Through these portals pass the most beautiful girls in the world"

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Hollywood, Calif.
Permit No. 11290

October 15, 1938

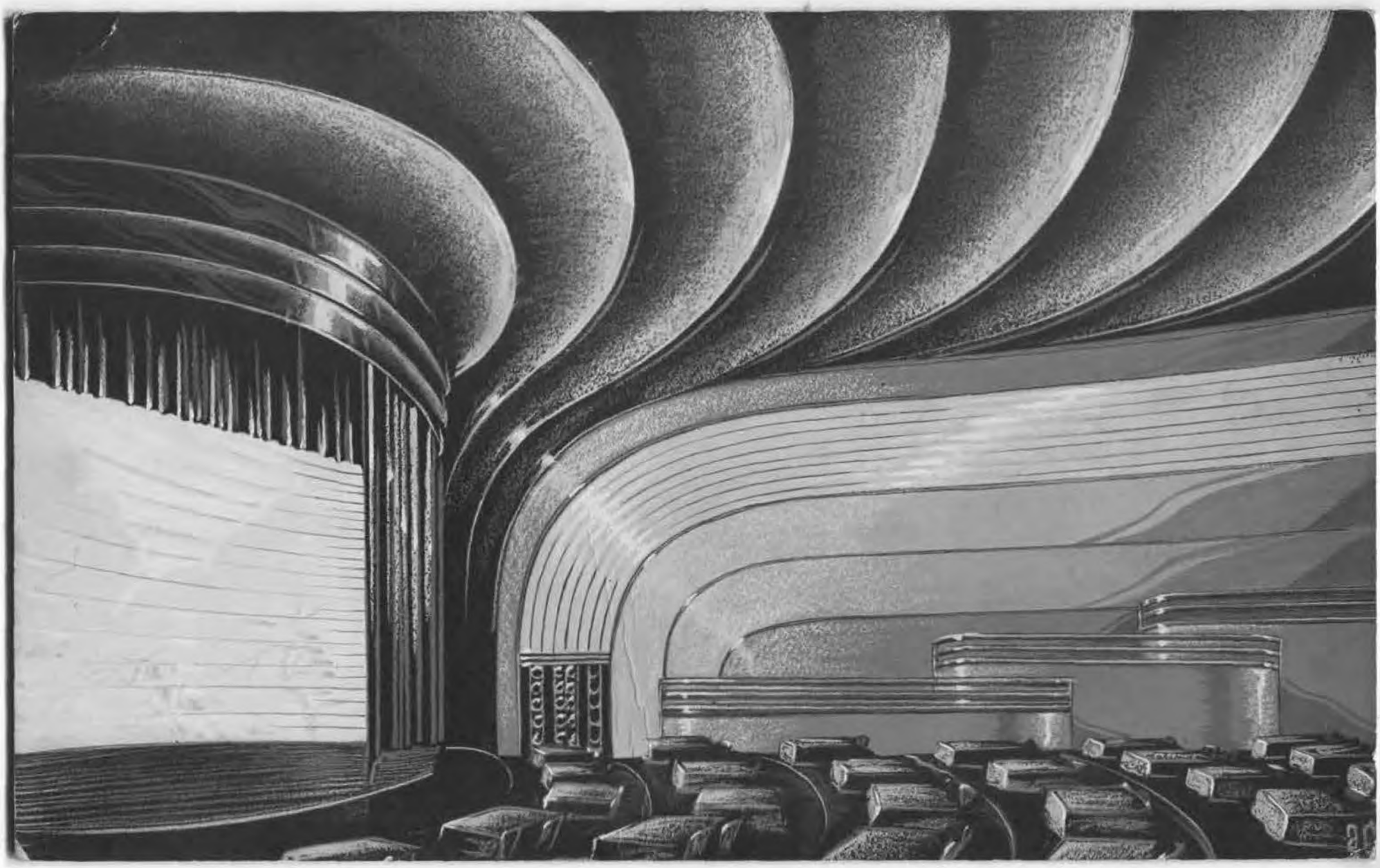
There will be no Box-Office in the new Earl Carroll Theatre in Hollywood. Instead, a "Reservation Desk." There will be no ordinary theatre seats. Instead, perfectly appointed tables and luxurious chairs. There will be no balcony. Instead, a main floor which will seat a thousand.

The crystal doors of the outer lobby will open at seven o'clock. You may dine, drink and dance until the spectacular stage-show begins at nine-fifteen. This more convenient hour permits you to have dinner at home if you wish and still have plenty of leisure to witness the revue.

An astounding structure, the first of its kind ever built! Not to be confused with an ordinary night-club, cabaret or restaurant with a floor-show. Instead, it is to be a theatre of great glamour, presenting America's leading dance orchestras; featuring sixty of the world's most beautiful girls; all embellished by a full evening's entertainment of lavish stage-settings magnificently produced on the first double-revolving stage ever constructed.

Gala Premiere performance Xmas Nite
Reserved for members of The Inner Circle only

News Commentator
Radio Station KELA
Central Broadcasting Corp.,
Centralia, Wash.



Earl Carroll Theatre—Restaurant

Sunset at Vine Phone HOllywood 7574

HOLLYWOOD

"Through these portals pass the most beautiful girls in the world"

Sec. 562, P. L. & R.
U. S. POSTAGE
Paid
Hollywood, Calif.
Permit No. 11290

November 18, 1938.

There is a rumor in the air that the new Theatre is going to be so expensive that only the chosen few can afford to enjoy it. This flattering compliment indicates clearly that even before the Theatre has opened it is considered the ultimate in evening's gaiety.

But this rumor is not true. Of course the Picture Stars will be there, but so, also, will be the millions of tourists and residents of Southern California who expect the best food and entertainment at a fair and reasonable cost. And now for the first announcement of the price.

TWO DOLLARS AND A HALF

Which will include a complete full-course dinner; a two-hour stage show (a lavish production of twenty scenes, with a company of eighty) and, that isn't all, dancing from 7 P. M. until 2 A. M. to the entrancing music of two internationally-famous orchestras.

A full evening's entertainment for Two Dollars and a Half, ***with no cover charge at any time***, amid the most glamorous surroundings in Hollywood.

Yes, we confidently believe it will be crowded at all times.

WORLD'S PREMIERE XMAS NIGHT

RESERVATIONS NOW BEING TAKEN FOR XMAS WEEK

News Commentator
Radio Station KELA
Central Broadcasting Corp.,
Centralia, Washington.

SCULPTOR TIRED EXPLAINING ABOUT MISSING 'ROBINSONS'
Los Angeles Times (1923-Current File); Dec 16, 1937;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 9

PASSPORT FAKERS USED HIS APARTMENT



Martin I. Deutsch, shown here in sculptor's studio in Hollywood. It was at his vacant apartment in New York that papers were delivered to the fictitious Donald Robinsons for trip to Russia. The forgers were recently subject of an international inquiry.

Times photo

SCULPTOR TIRED EXPLAINING ABOUT MISSING 'ROBINSONS'

Martin I. Deutsch, New York sculptor and portrait painter visiting in Hollywood, yesterday was growing weary of denying repeated reports that he knew a couple known as Mr. and Mrs. Donald Robinson.

The Robinsons, involved in a possible espionage plot Tuesday, when the State Department announced its operatives had found that they were traveling on fraudulent passports, disappeared mysteriously in Moscow several days ago.

ASKED TO EXPLAIN

Since Tuesday night, when it was first reported that the fake passports—bearing names taken from graves of children who would have been the approximate age of the Robinsons had they lived—had been mailed in care of Deutsch, to his New York apartment, the sculptor has been harassed for an explanation.

FINDS NOTICE IN BOX

Quoting the late Will Rogers, Deutsch said yesterday that all he knows of the couple is what he has read in the newspapers. He was in Florida on April 6, 1936, when the passports were assertedly mailed, he said.

On his return to New York a month later, Deutsch said he found a notice from a telegraph company in his mail box. The notice bore a name similar to that of Robinson, but since the mail box was in the lobby of the apartment-house and easily accessible to the public, Deutsch threw it away and thought no more of it.

"I have never known any couple named Robinson," said Deutsch.

Msgr. Tardini to Be Promoted

VATICAN CITY, Dec. 15. (AP) A semi-official Vatican news source today said it now seems certain that Msgr. Comenico Tardini, Undersecretary of State for Ordinary Affairs, will succeed Giuseppe Cardinal Pizzardo as Undersecretary of State for Extraordinary Affairs. Pizzardo was made a cardinal last Monday, along with others.

Ex-Governor Dies

LITTLE ROCK (Ark.) Dec. 15. (AP)—Former Gov. George Washington Donaghey, 81 years of age, died here today.

Murder Ring Mystery Solved

PARIS, Dec. 15. (AP)—A mystery bundle of women's clothing found in the villa of Eugene Weidmann, confessed executioner for a murder-for-profit ring, was solved partly today.

Jean Destruel and his wife of Bordeaux notified police they recognized some articles from descriptions in newspapers as clothing of Mrs. Destruel, stolen from their car last April.

Other articles, however, still were unidentified and two women who had answered newspaper help wanted advertisements inserted by Weidmann were reported missing.

Police investigators expressed fear they may have met the same fate as Jean De Koven, Brooklyn (N. Y.) dancer, and Mme. Janine Keller, sixth of Weidmann's known victims, both of whose bodies have been dug out of hiding places.

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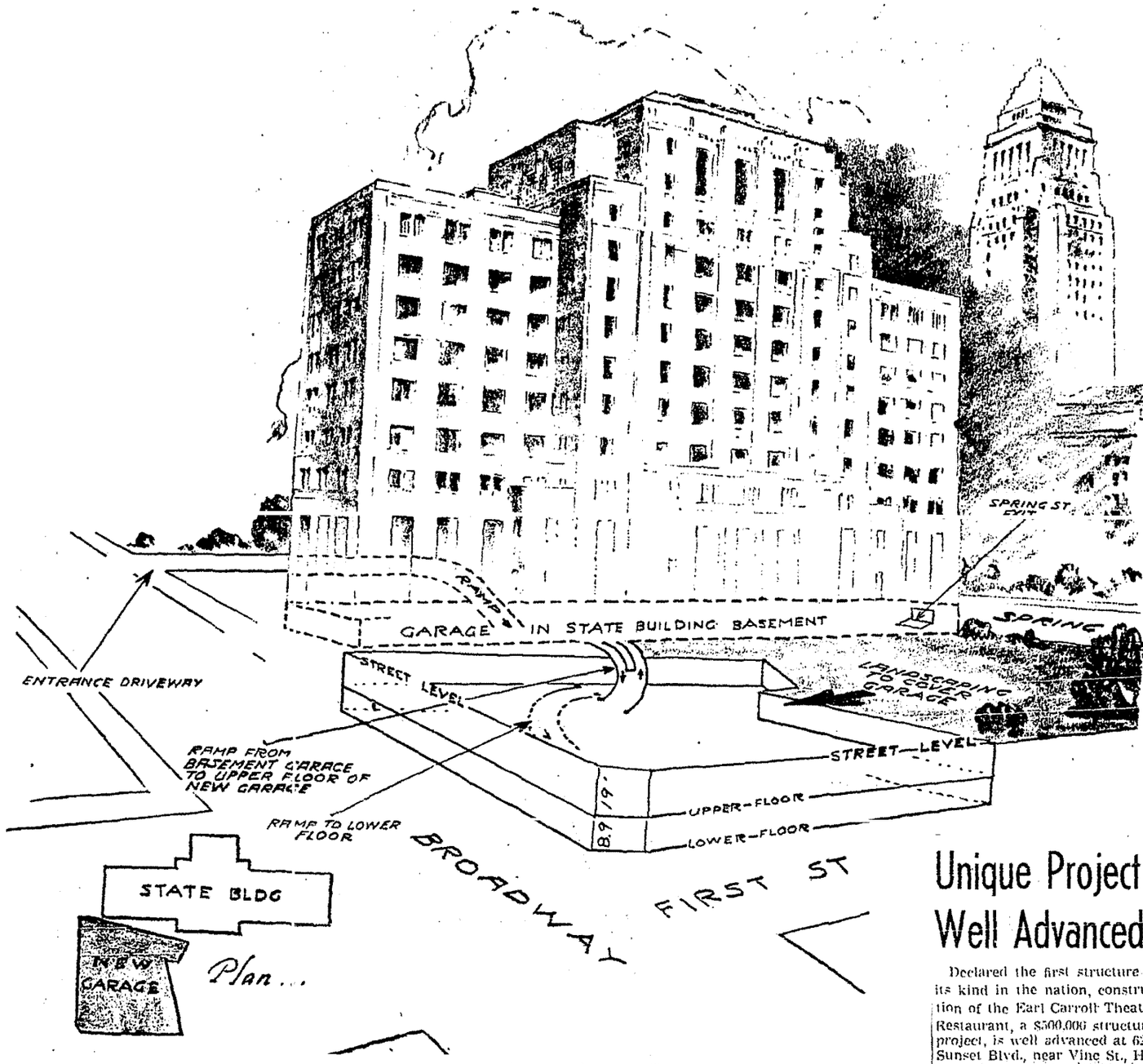
WORK STARTS TOMORROW ON SUTERRANEAN PROJET
Cohan, Charles C
Los Angeles Times (1923-Current File); Oct 16, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. E1

STATE BUILDING'S NEW UNDERGROUND GARAGE



The above drawing by Charles H. Owens diagrams the extensive new unit that is to enlarge the present large garage under the State Building here. The addition will be beneath the site of the former Times Building.

WORK STARTS TOMORROW ON SUBTERRANEAN PROJECT

BY CHARLES C. COHAN

One of these days, not so far off, the handsome State Building here will be surrounded by landscaping that materially will enhance the charm of the Civic Center. Underneath a considerable part of the building's First St. park will be one of the largest and most unique garages in this part of the country.

Work on it is scheduled to be started tomorrow, according to J. S. Metzger & Son, who have the general contract for the garage project.

TWO-STORY UNIT

In effect it will be a two-story structure beneath the site, at the northeast corner of Broadway and First St., of the former Times Building that was razed following completion of the new Times Building at the southwest corner of First and Spring Sts.

The contract price is $120,000, but with heating and other equipment it is calculated the project will entail expenditure of about $135,000.

The new subterranean garage, to be an adjunct to the present one beneath the entire area of the State Building, will have a frontage of 99 feet on First St., 155 feet along the Broadway side, 150 feet at the rear and a jogged east-side frontage totaling 136 feet. The top floor will be 19 feet high and the subbasement will have a height of 8 feet 9 inches. A mezzanine, to accommodate equipment, will extend across the southerly side of the top floor.

LARGE AREA

Each floor will have an area of 15,000 square feet and the entire unit will have a capacity of 70 cars. The garage now in use can accommodate 100 cars. The upper floor of the new garage will be 7 feet lower than the single floor of the one now beneath the building and access to it will be via the present unit, which is reached by a Broadway-side ramp just north of the building. A curving ramp will lead from the upper to the lower floor.

Plans Prepared for Store Building

Plans for the construction of a $35,000 store building in the Leimert Park business center and consummation of a long-term lease for one of the storerooms were announced by E. L. Kirk, vice-president and director of sales, of Walter H. Leimert Company.

The new building, which will contain three storerooms, is to rise at the northwest corner of West Forty-third Place and Leimert Blvd., from plans prepared by Architect S. O. Clements.

Improvements at Apartment Hotel Amount to $100,000

Completion at the Langham Apartment Hotel, 715 S. Normandie avenue of remodeling, refurnishing and decorating, totaling expenditure of $100,000, has been announced.

B. Lipson, managing director of the Langham and formerly operator of hotels and apartments in Detroit, stated the belief that such expenditures were justified in keeping pace with the modern trends, growth of the city and influx of tourists.

The improvements included new refrigeration, new lobby and refurnishing of all apartments.

Tenants have the privilege of selecting the furnishings according to their own taste, an innovation of apartment-hotel operation that has met with instant approval, it was disclosed.

Home Property Bought for $45,000

Nicholas Nayfack, motion-picture executive, has purchased the residence property at 1928 Mandeville Canyon, for a reported consideration of $45,000, H. R. Chilberg, Beverly Hills realty dealer, negotiated the purchase. The home, situated in a wooded tract of three acres, has twelve rooms and four baths and is of Early American design.

Unique Project Well Advanced

Declared the first structure of its kind in the nation, construction of the Earl Carroll Theater-Restaurant, a $500,000 structural project, is well advanced at 6230 Sunset Blvd., near Vine St., Hollywood.

Designed by Architect Gordon B. Kaufmann, whose design of the Los Angeles Times Building and the Santa Anita race track structures won international recognition, the building is unique in that its patrons will be able to dine, dance and watch a stage revue under one roof at a single price. Interiors have been created by Count Alexis de Sakhnoffsky, known as an originator of "streamlined design." Construction is by the Ford J. Twaits Co.

In the project's theater of 12,000 square feet area will be two revolving stages, one an 80-foot stage, the largest of its kind ever constructed.

The board of governors includes Darryl Zanuck, Bing Crosby, William Goetz, Harold Lloyd and Walter Wanger.

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Revue Opens Next Monday
Los Angeles Times (1923-Current File); Dec 23, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 15

Revue Opens Next Monday

The Earl Carroll revue "Broadway to Hollywood," a musical extravaganza in two acts with a cast of more than 100 and featuring the "Sixty Most Beautiful Girls in the World," now in its final stages of rehearsal, will have its world premiere next Monday night at the new Earl Carroll theater-restaurant at Sunset and Vine.

Produced under the personal supervision of Mr. Carroll, the revue features such principals as Vivian Faye, Harrison and Fischer, A. Robbins, Beryl Wallace, Arren and Broderick, Reginald Craig, Denise, Susan Miller, The Three Sophisticates, Paul Garrets and Louise Burnett. The musical direction is under the baton of Ray Noble.

Several of the revue members, especially the "Candlelight," "The Bolero," "The Can-Can," and "The Tyrolean," will be extravagantly produced. In the "Candlelight" scene, the girls will ascend 100 treads of stairs and will be 135 feet in the air.

Not one but two revolving stages, 90 feet in circumference, will be used for the show and for dancing. There will also be a "floating" stage where montage effects will be created.

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DANCER FEATURED IN REVUE
Los Angeles Times (1923-Current File); Dec 24, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A9

DANCER FEATURED IN REVUE



Vivian Faye is ballerina of Earl Carroll's attraction, "Broadway to Hollywood," which will have a gala opening Monday night at the producer's new theater here.

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New 'Letty' Play Opens at El Capitan
Los Angeles Times (1923-Current File); Dec 25, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. B2

New 'Letty' Play Opens at El Capitan

Charlotte Greenwood and the members of her company will bring the comedy, "Leaning on Letty," to the El Capitan Theater stage this afternoon under the direction of Martin Broones, producer.

In paying her first visit to Los Angeles and Hollywood in more than three years, Miss Greenwood, American comedienne, could think of no way better to spread laughter and enjoyment than to bring "Leaning on Letty" to the local rialto during the holiday season.

COMEDY LONG ON TOUR

The comedy, which ranks among the longest touring engagements for a play, has brought laughter to audiences in Chicago, Boston, Philadelphia and other key cities with equal success in a transcontinental tour well in excess of two years.

When Charlotte Greenwood last appeared at El Capitan, she established a record run of three months which has not been broken since.

HIGH POSITION WON

Her "So Long Letty" dance and new songs and some plain and fancy clowning in the after-show have definitely stamped her as an unsurpassed comedienne.

There will be two shows New Year's Eve, one at 8 p.m. and the other at 10:30 p.m. A special holiday matinee will be staged tomorrow.

Radio Signs Tim Holt

Tim Holt, actor son of the screen star, Jack Holt, has been signed to a long-term contract by Radio Pictures.

Earl Carroll Revue Opens Tomorrow

The Earl Carroll revue, "Broadway to Hollywood," a musical extravaganza in two acts with a cast of more than 100 and featuring the "60 most beautiful girls in the world," now in its final stages of rehearsal, will have its world premiere tomorrow evening at the new Earl Carroll theater-restaurant at Sunset Blvd. and Vine St.

Produced under Carroll's personal supervision, the revue features Vivian Faye, Harrison and Fischer, A. Robbins, Beryl Wallace, Arren and Broderick, Reginald Craig, Denise, Susan Miller, the Three Sophisticates, Paul Garrets and Louise Burnett.

RAY NOBLE MUSIC

The musical direction is under the baton of Ray Noble.

Several revue numbers, especially the "Candlelight," "the Bolero," "the Cancan" and "the Tyrolean," will be extravagantly produced. In the first the girls will ascend more than 100 treads of stairs to be 135 feet in the air.

Many new and novel effects are predicted in the theater. Two revolving stages, 90 feet in circumference, the largest in the world, will be used for the show and for dancing. There will also be a floating stage for montage effects.

MOVING PLATFORMS

Several disappearing platforms will be used at varied moments, Ray Noble's band, for example, appearing and disappearing at divers times.

The 15-foot statue which took seven months to make will be the sole source of lighting for the entire theater.

The playhouse is divided into six terraces. The Carroll emporium will be run on the same principle as a theater.

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Hollywood's New Theater Opening Due
Los Angeles Times (1923-Current File); Dec 26, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 14

Hollywood's New Theater Opening Due

Hollywood tonight will celebrate the opening of Earl Carroll's theater-restaurant and his new revue, "Broadway to Hollywood," featuring the "Sixty Most Beautiful Girls in the World."

Headed by several dignitaries of State and Mayor Bowron, the list of guests is an impressive one. Clark Gable, Tyrone Power, Robert Taylor, Constance Bennett and Carole Lombard are just a few of the representatives of the film colony while society of Southern California will have its share of personages.

The musical extravaganza, a revue in two acts with a cast of 100, will be lavishly produced under the personal supervision of Carroll. The principals include Vivian Faye, Harrison and Fischer, A. Robbins, Beryl Wallace, Arren and Broderick, Reginald Craig, Denise, Susan Miller, The Three Sophisticates, Paul Garretts and Louise Burnett.

Hall Completes Cycle in Twain Screen Story

Playing the role of the kindly old uncle in "Tom Sawyer, Detective," now at the Paramount Theater, completes a cycle for Porter Hall in Mark Twain's works, for his very first role before the footlights was in the part of Huckleberry Finn before an audience which included the author himself.

Hall's role as Finn was many, many years ago during his schooldays in Cincinnati, when the crude adaptation was especially arranged in honor of a visit to the city by Samuel Clemens, or Twain.

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Carroll Opens Restaurant: Celebrities of Films and Society Attend Dazzling First Night
Los Angeles Times (1923-Current File); Dec 27, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A2

Carroll Opens Restaurant

Celebrities of Films and Society Attend Dazzling First Night

Most dazzling of events in the night life of Hollywood was accomplished with the opening of Earl Carroll's Hollywood Theater Restaurant last evening.

Aglow with celebrities was the new palatial locale of entertainment in the form of dining dancing and glamorous revues Typical of any spectacular happening of this kind, proceedings began late and continued far into the morning hours, but eventually under stress of many difficulties backstage, the Earl Carroll show arrived and proved a brilliant hit with the first audience.

It was a mingling of social and professional leaders who attended the colorful premiere, and several thousand of sightseers gathered outside the theater-restaurant to behold the stars as they drove up to the entranceway where a chosen few of the spectators had procured the choice points of vantage for viewing the arrival of the film luminaries and others.

Traffic was slowed for several blocks in either direction of the entrance. Guests began arriving at the night club which is of the "super-super" variety, at about 8 o'clock. But the truly resplendent pageant did not begin until an hour or so later.

CELEBRITIES ARRIVE

This was signalized by the advent of Marlene Dietrich, Dolores Del Rio, the J. L. Warners, Richard Barthlemess, Sally Eilers and various others in a single group. Shortly afterward Edgar Bergen appeared on the scene, but without Charlie McCarthy. He didn't even carry a suit case. He escorted Kay St. Germaine.

Others in the large parties included Claudette Colbert, Constance Bennett, Errol Flynn, Lili Damita, William Gargan, Jackie Coogan and Betty Grable, Mary Livingstone, Phil Harris, Conrad Nagel, Mary Brian, Darryl Zanuck, David O. Selznick, Norman Krasna and numerous others of the professional set.

IN SOCIAL WORLD

The social world was almost equally well represented.

As the audience assembled and the orchestra played, many took advantage of the possibilities of the stage for dancing.

The stage itself proved ideal as a setting for the show which Carrol presented and which went an unusual gamut from satire to beautiful girl numbers, dancing, comedy and song.

Primarily it was the ensemble of girls that attracted the audience particularly as the costumes were of unusual variety. The first number was like a flower garden and the introductory part of this was themed on the idea of the show's title "Broadway to Hollywood."

QUAINT AND ORIGINAL

Very quaint and original was the tyrolean episode while pulchritude was lavishly displayed in the numbers entitled "The Face in the Crowd," "You're Lovely," "The Blue Danube" and others.

Paul Gerrits acted as master of ceremonies and provided some good laughs with his lines as well as the unexpected one when he said: "I'm going to tell you a story about two rats" and suddenly disappeared from sight when a platform descended.

The material in the Carroll show was voted exceptional by those present although it still required organizing in their opinion but there was plenty of evidence that the Hollywood Theater Restaurant will become quite a favorite rendezvous.

Ray Noble's orchestra provided the music and Edward Durant assisted. The entire program climaxed with the "Can-Can" done with zest by the chorus.

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COMINGS AND GOINGS LATEST STUDIO AND THEATER GOSSIP THE DRAMA WORLD: ...
von Blon, Katherine T
Los Angeles Times (1923-Current File); Jan 15, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. C2

'Little Theater' Talent Sparkles in Revue

Girls Garnered From Local Stages Seen in Carroll Follies; Keith Winter's New Play to Be Premiered

BY KATHERINE T. VON BLON

Earl Carroll owes a debt of gratitude to the nation's little theater for its gift of poise, pulchritude and personality to his gay entertainment theater on Sunset Blvd. Excellent sense of rhythm and stage presence was especially to be noted in those girls garnered from little theater stages.

Susan Paley, who hails from Ben Bard's theater, attracted much attention. Another charmer was Ruth Seely from Harold Turney's Junior College Theater. Sandra Drake, from the Edward Clark Academy Theater, reflected poise and excellent stage personality. Virginia George is an appealing beauty, last seen in ingenue roles at the Gateway Theater.

Pattie Sacks boasts experience in the Paris Little Theater under the direction of M. Jacques Duval, author of "Tovarich." Evelyn Atchison comes from the Max Reinhardt Workshop Theater. Loretta King was a talented member of the Marta Oatman Players. Susan Miller is another shining light from the Ben Bard players' roster. Dorothy Barrett is from the Evening Junior College Little Theater, under Regina Kahl. Gwynne Norys played in the Paul Gerson productions and also in the small theaters of the South. Evelyn Stewart is another southern belle, who received her stage training in the Kentucky Little Theater. Virginia Maples is from the Arcadia Little Theater. And these are only a few of the names of girls from little theaters all over these United States, who are decorating the Carroll Follies.

'Thought for Food' Next at Bliss-Hayden

The Bliss-Hayden Theater executes a coup in capturing Keith Winter's latest play, "Thought for Food," for its next offering. The theater is making an enviable record with its presentation of Broadway playwrights' plays in premiere performances. Keith Winter is perhaps best known for his "The Shining Hour." There's a tinge of satire in the clever word juggling of the title, and as Mr. Winter has a way with him in the concocting of interesting situations and in creating characters, this number should be especially stimulating.

New Play Opens at Spotlight Theater

A brand-new play from the pen of a gifted young English actor of Hollywood is "Thirty-Four Heather Street," by Richard Verney, which opened Thursday at the Spotlight Theater. Notably cast are Paul Fielding, Sharley Simpson, character actress from Pasadena Playhouse; Betty Phillips, Marian Cahill and Richard Verney. The play is set to run for several weeks.

Clark to Present Famous Authors Series

Edward Clark of the Clark Academy Theater plans a Famous Authors Series this season. Among well-known authors represented on the list are J. C. and Elliott Nugent, William Anthony McGuire, the late Willard Mack, Emerson Tracey, Janet Elsie Clark, Irving Wallace and Clark himself. "Sugar Baby" will open the 1939 season late this month, following "Smart Guys," now running.

Call Board Slates Mystery Drama

An exciting mystery play, "Orange Moon" by Mary Sherry, is announced for opening Feb. 1 at the Call Board Theater. George Sorel directs and announces Betty Campbell, Bob Riordan, Bernard Ribner, Daniel White and Joseph Copp Jr. as his leading players.

"No Place in Heaven," the Douglass Cooper dramatization of Emily Bronte's "Wuthering Heights," is a real triumph. It has been beautifully staged and directed by the author. The drama of character and situation has been keenly stressed, and the dialogue reflects all the exquisite reticence of the period, and yet is filled with full-blooded and passionate tragedy at times.

Piquant Russian Comedy to Open

The Soviet comedy "Squaring the Circle," by Valentin Katayev, will open tomorrow night at Henry Duffy's Las Palmas Theater, for a two-week engagement. The farce relates the story of two mismated couples, who are forced through shortage of houses to live in a single room. The fireworks start when each husband finds himself in love with the other's wife. Constance Connors directs and an excellent cast of thespians have been chosen, including Howard Magwood, Carl Perley, Mary Davenport, Elizabeth Herndon, James Rankin and John Dashiell.

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Earl Carroll Rehearsing New Troupe
Los Angeles Times (1923-Current File); Dec 10, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. C3

Earl Carroll Rehearsing New Troupe

There will be a whirlwind of activity backstage of the Earl Carroll Theater in Hollywood this coming week. Before, between and after acts of the current revue, "The World's Fairest," Earl Carroll, aided by Larry Ceballos, is rehearsing a new troupe of 60 beautiful girls for "The World of Pleasure," the new show that will open on Dec. 26.

In another part of the backstage quarters Harry Long rehearses "The Earl Carroll Vanities" that will take the spotlight in the Geary Theater in San Francisco on Dec. 24.

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EARL CARROLL STAGE REVUE TO BE UNFOLDED TOMORROW
Los Angeles Times (1923-Current File); Dec 25, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 17

EARL CARROLL STAGE REVUE TO BE UNFOLDED TOMORROW

Earl Carroll's newest revue, "World of Pleasure," will be premiered tomorrow night at his Hollywood theater.

Utilizing for the first time all the advantages of his mechanical devices, such as double revolving stages, rising platforms, supplementary wall stages, and new sound apparatus, "World of Pleasure" will set a new dizzy pace with beautiful girls, principal performers and comedy situations.

Costumes made of pure spun glass, a tower of baby grand pianos reaching 18 feet in the air, a living fountain of cellophane, fantastic new lighting effects made possible by special anti-aircraft spotlights and a mysterious "Finale in Fire" are some of the production surprises.

Principals include Jean Tighe, Ken Stevens and Bill Brady, singers; the Sterner Sisters, dancers; Parker and Porthole, World's Fair attraction; Walter Dare Wahl, comedian; the Juvelys, European balance artists; the Singing Strings; Hubert Castle, star of circus fame; Bob Bromley, marionette artist and ventriloquist; Christine, dancer; Bob Williams and Red Dust, talented comedy team, and Rufe Davis, animal and musical instrument imitator.

Such Is Fame

Citizens in Dorothy Lamour's home town of New Orleans express pride in their native daughter in a practical way. Since the star's ascendancy to fame, there have appeared in New Orleans a Lamour bakery, a Lamour theater, three Lamour dress shops and a Lamour day nursery.

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'The World of Pleasure' Unfolds as Earl Carroll's Newest Attraction
Schallert, Edwin
Los Angeles Times (1923-Current File); Dec 27, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A8

'The World of Pleasure' Unfolds as Earl Carroll's Newest Attraction

BY EDWIN SCHALLERT

With novelty more marked than in previous productions "The World of Pleasure," third Earl Carroll show, made its bow last night and revealed no limiting of the glitter and glamour that have made these revues at the theater-restaurant famous practically cross country.

The presentation still needs organizing and smoothing, more so than the second did when it had its premiere last summer, but the elements to make a spectacular divertissement of the type exist, and the whole affair is rich in color and pictorial beauty.

EYE-FILLING CLIMAX

A brilliant climax is achieved in the finale to the first part of the evening, with the orange grove number, so ideally suited to these environs at this time of the year, and the "Pyramid of Beauty" themed to the song, the "California Conga," resplendent and eye-filling as stage pictures.

Carroll shows should really be reviewed and re-reviewed considering their popularity, for the appraiser of a first evening, writing for a morning paper, can do no more than hazard a guess and what may eventuate in the second part of a program, which begins after the midnight hour.

Generally speaking, the comedy highlights have always sparkled more in these second acts of the revues, and much was being bruited about last evening concerning Walter "Dare Wahl," the comic tumbler, and his stooge, as well as Parker and Porthole, ventriloquist and his dummy.

"White Fans in the Moonlight" and "Tower of Feathers," and the finale with fireworks, were also being heralded, the fireworks taking the form of very sparkling sparklers, not to speak of very dizzying damozels.

AMUSING PRINCIPALS

Specialties in this Carroll show are mostly oddities. Among amusing performers he has Robert Williams and that remarkably passive dog, Red Dust, who, to all outward appearances, minds his master not at all, until the close of the routine.

"The Juvelys" are extraordinary in their balancing feats. It's a doings to keep you on edge all the time that it is going on, with the girl perilously balancing herself on huge rubber balls that the man in turn balances on his head.

MUSIC PLEASING

Bob Bromley is an extraordinary marionette manipulator, his soprano who sings "The Cry of the Valkyries" and his pianist being sensationally clever and diverting virtuosi.

Much of the music in this revue is original and of a very pleasing complexion, and the staging is distinguished by quality.

Dorcas Cochran and Charles Rossoff are credited with the melodic contributions, and the ensembles were arranged by Larry Ceballos, with the entire show directed and produced by Carroll. He also briefly takes part during the introductory phase.

Revue is slow, incidentally, in actually "taking off," in spite of the tower of baby grand pianos played by Ren Stevens, William Brady, Ray Parker and Bob Williams, and the Sterner sisters, and others, but the revue is admirably launched with "Desert in Springtime," and the Jewel ensembles, and the song, "This Is Only the Beginning," done by Brady.

"The Tripod Parade" with "three-legged" girls marching in military formations promises plenty of novelty when it is fully in shape. Rufe Davis provides imitations, some very good, some indifferent. Hubert Castle has a fairly original tight-wire act.

The general results are more than favorable for "The World of Pleasure." Speeding its tempo will benefit.

On the musical side the Inner Circle Orchestra (especially,) directed by Archie Bleyer, the Mexicali Rumba Band, headed by Eduardo Aguilar and the singing strings, captained by Catherine Ames, help materially.

Double Bill Proffered

An outstanding holiday program opens today at the Fox Wilshire Theater, with Sonja Henie's "Everything Happens at Night" and "20,000 Men a Year," featuring Randolph Scott, Margaret Lindsay and Preston Foster, making up the dual bill.

Proving that Miss Henie's value to the screen is not based solely on her skating talent, "Everything Happens at Night" gives her dramatic opportunities. Nor is romance neglected, with Robert Cummings and Ray Milland portraying a pair of newshounds intent on getting a story and winning Sonja.

Fun-Making at El Capitan Wins Audience Praise

Wholesome fun that has neither bitterness nor ridicule as a basis is always fresh. This theory is attested by the reaction of the audiences at El Capitan Theater where Charlotte Greenwood is playing in the comedy, "She Couldn't Say No."

As full of good will for everyone as it is of laughs, the fun-making proves that a play need not be risque to be enjoyed, and it sets the key for the jovial holiday spirit.

"She Couldn't Say No" will be presented at a special matinee New Year's Day and two showings New Year's Eve.

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New Theater in Debut
KATHERINE VON BLON
Los Angeles Times (1923-Current File); Dec 4, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A11

New Theater in Debut

BY KATHERINE VON BLON

The Reginald Goode Theater made its cinema city debut the other night with a smartly paced rendition of John Van Druten's "There's Always Juliet."

The idea beneath this whimsical play is subtly ironic. It seeks to present the English side of life and things as contrasted with the American way, and the author seems to judge the American style as a "bit of all right."

Beautiful and poised, Lenora Perrycoste finds herself quite swept away by the daring and impudent manner of a young American architect, Dwight Houston. She admits that she should be in high dudgeon over his intrusion, but her arrogance is assumed, and inside she finds herself enjoying it all no end. She tries desperately to cling to the aspect and gestures of her own tradition, but suddenly realizes that there are perhaps other things besides tranquility and poise. Her dignity is sacrificed and she's lost her British complacency, but she knows she's found something vastly better.

Goode's direction was smooth, deliberate and attuned to the mood of the play. Ruth Warnock as Lenora gave a delightful exhibition of fine underplaying. Roy Kerr as the daring American beau revealed charm and personality. Francis Ballard was outstanding as the Englishman. Martha Willard as the cockney maid trouped conscientiously.

Next Carroll Show to Open Christmas Eve

Earl Carroll's next show will be called "The World of Pleasure," and its motif will concern the three seasons in Southern California. With a casual bow to the Chamber of Commerce's dictum that we lack the fourth season, winter, the new extravaganza will present a dramatic portrayal of California night life in spring, summer and fall.

"The World of Pleasure" will open on Christmas Eve.

Band Will Top Program

Glen Gray and the Casa Loma Orchestra will take over the Paramount stage Thursday and "Tower of London" will be the screen fare.

The Casa Loma Orchestra under the direction of Glen Gray has the distinction of being one of the most popular of all swing bands. There are 16 music makers in the organization which boasts of several individual artists, including "Pee Wee" Hunt and Kenny Sargent.

In "The Tower of London" are Basil Rathbone, Boris Karloff, Barbara O'Neill, Ian Hunter, Vincent Price, Nan Grey and John Sutton. The story centers about two of the most fascinating characters in history, who hacked a bloody path to a throne.

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Display Ad 22 -- No Title
Los Angeles Times (1923-Current File); Jun 5, 1939;
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pg. A15



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FEATURED IN NEW REVUE
Los Angeles Times (1923-Current File); Jun 5, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A15



FEATURED IN NEW REVUE

Lela Moore is one of the principals in the second edition of Earl Carroll's presentation which gets under way tomorrow evening. Show is called "The World's Fgirest."

Jose Iturbi to Play Here

Appearing in his double capacity as pianist and conductor, Jose Iturbi, Spanish artist, will be featured in Hollywood Bowl Aug. 3 during the 18th season of Symphonies Under the Stars which opens July 11.

Iturbi is the third pianist engaged for the coming season. It will be his fourth visit to the amphitheater. He first appeared there in 1934 shortly after his debut in the United States.

Josef Hofmann, piano virtuoso, will play the opening concert July 11 with Pierre Monteux conducting; and Rudolph Ganz will play and conduct July 20.

Hamblen Will Headline Bill

Stuart Hamblen has been booked for a one-week engagement, starting Wednesday, at the Orpheum Theater together with a company of 35 in the "Rubeville Follies."

With Hamblen will be Ezra Buzzington and his original comedy band; Cedric, "The Fire Chief" of Lum and Abner fame; Sylvester Hawkins, Britt Wood, Barney Grant and others.

"Chasing Danger" with Preston Foster and "King of Chinatown" will screen.

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Carroll Revue Due
Los Angeles Times (1923-Current File); Jun 6, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A9

Carroll Revue Due

His first Hollywood revue having completed a six-months run, Earl Carroll will present the premiere of his second, "The World's Fairest," starring Willie and Eugene Howard, and featuring the "Sixty Most Beautiful Girls in the World," tonight.

The new revue will be in two acts and 30 scenes with a cast of 100. Among the featured acts will be Madame Nirska, whose bird number thrilled European audiences and who just returned from engagements in the Orient; Leila Moore and her pantomimic "Dance of the Lovers;" The Three Swifts, dancing comedians; Johnny Wood, the mimic; Wally Dare Wahl, acrobatic comic; the Four Hot-Shots, sepia tornadoes; Three Lovely Ladies and their songs; Beryl Wallace, Reginald Craig, and two bands—Archie Bleyer and the Mexicali Rumba Orchestra.

Muted Announcer

Director Edward H. Griffith is testing Lansing Reed, radio announcer, for the role of a pantomimist in Paramount's "Are Husbands Necessary?" in which Madeleine Carroll and Fred MacMurray share honors. Griffith has warned Reed that should his test prove successful, he will not speak a word in the picture.

Celebrities of Turf Aid Film

The call sheet of Edward Small's production, "King of the Turf," starring Adolphe Menjou, read enough like the schedule of a major horse-racing plant to be mistaken for one found any day at Hollywood Park.

For the picture that opens Thursday at Warner Bros. Hollywood and Downtown theaters, Small and Director Alfred E. Green had hired such famous turf names as Jockey Smoky Saunders and Trainer Paul MacPherson. As the title suggests, the production is one that shows the inner workings of the sport of kings.

Saunders is the jockey who rode Omaha to victory in the 1935 Kentucky Derby, Preakness and Belmont Stakes. MacPherson, veteran horse owner, trainer, and authority, is known wherever horse racing is accepted.

Featured in the production with Menjou are Dolores Costello, Roger Daniel, Walter Abel and Alan Dinehart.

The second feature on Thursday's new bill will be the aviation movie, "Women in the Wind," featuring Kay Francis.

Newsreels Show Missing Flyer

Close-up news photographs were taken of Thomas Smith, Los Angeles flyer who is believed lost in the Atlantic, before he hopped off from Maine in his $1800 "Baby Clipper." These and the Indianapolis crash films are currently being featured at the Tele-View News Reel Theater at Hollywood and Vine.

Short subjects augmenting the news bill are "Win, Place and Show," a query into racing and betting at a local park; "Radio Hams," and "Hoagy Carmichael," featuring the composer's "Star Dust" and other songs.

First Pairing of Loy, Taylor Seen on Screens

Presenting a new screen team, "Lucky Night," the romantic comedy co-starring Myrna Loy and Robert Taylor, opens today at the Carthay Circle and United Artists theaters. Adding mystery to the bill is the second feature, "Tell No Tales," with Melvyn Douglas and Louise Platt prominent.

"Lucky Night" is the story of an out-of-luck playboy and a runaway heiress who meet on a park bench while both are looking for jobs. They panhandle 50 cents and start out to conquer the town. After hitting a slot machine jackpot, they win an automobile, capture a bandit, and gamble their way to a fortune. Waking after the celebration they discover that one of the events of the evening was their marriage.

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PARADE OF FEMININE BEAUTY FEATURES NEW EARL CARROLL SHOW, 'WORLD'S FAIREST'
Schallert, Edwin
Los Angeles Times (1923-Current File); Jun 7, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 9

PARADE OF FEMININE BEAUTY FEATURES NEW EARL CARROLL SHOW, 'WORLD'S FAIREST'

BY EDWIN SCHALLERT

Appropriately styled "The World's Fairest" Earl Carroll's new revue classifies as a glamour show and moved with a smoothness last night that enabled its critics fairly to estimate its worth.

The initial entertainment, it may be recalled, of some six months ago had its difficulties in this respect. But the latest presentation arrived as a divertissment that may well become an institution—institution, at least, in its cultivation and display of feminine pulchritude.

MODERNISTIC FINALE

Numbers of singular beauty were offered under the supervision of Impresario Carroll during the two-act, 35-scene stage production, even to the modernistic accent evidenced in the finale to the first part. Setting for this stage event was the theater-cafe of the producer.

One views practically a revival of old Ziegfeldian days in the earlier ensembles, with their rococo glitter, yet they symbolize the gorgeous in unmistakable manner. Feminine beauty is lavishly revealed to the vision and even in Hollywood, which makes so much of that particular element, the Carroll selections seem unusually eye-filling.

"Parade of the Plumes" had resplendence. "Silver Trees" was both distinctive and radiant. The American Bolero was touched with a newer sparkle. The Tom-Tom finale, with the four Hot Shots dancing, evoked enthusiastic applause.

HOWARDS STAR

Carroll, of course, is putting forth Willie and Eugene Howard as the stars of this show. But the team did not hit its stride during the first part. Material was only mildly amusing and occasionally on the flat side.

Too much satire by Willie Howard, rather than straight comedy. The take-off on Chamberlain seemed inept. And the "French Lesson" was only fair.

"On a Soap Box" showed improvement while in the second part that old reliable "At the Metropolitan" came through with flying colors.

While he does a more or less familiar routine Prof. Lamberti, the musician extraordinaire scored a bang-up success. His playing of the xylophone, which can be very facile, always adds an agreeable highlight.

DANCING SCORES

The dancing is highly effective—Ygor and Tanyo doing a sensational number and Nirska evincing remarkable skill in the butterfly dance. These numbers will unquestionably prove outstanding during the engagement. The Three Swifts, jugglers, are also exceedingly good. Susan Miller and Reginald Craig contribute to the interest with their songs, while Beryl Wallace gratifies the eye in the numbers in which she takes part.

Though some of the show was beyond normal coverage time, it might be worth noting that later numbers included "Song of the Sarong," Tahitian in mood, with Willie and Eugene Howard figuring in the amusing side of the staging, "The Flaming Maraccas" and "A Vision in Radium."

Inner Circle Orchestra, with Archie Bleyer conducting, and the Mexicali Rhumba Band, directed by Edwardo Anguledo, furnished musical accompaniment.

The music and lyrics were written by Dorcas Cochran and Charles Rossoff, outside of special numbers by Nacio Herb Brown, Bleyer, Lew Brown, Matt Malneck and numerous others.

Spanish Feature

"Maria," Spanish picture starring Lupita Tovar, is playing at the California Theater.

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Artists Labor for Night Club
Los Angeles Times (1923-Current File); Mar 23, 1943;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 15

Artists Labor for Night Club

From all corners of the country came the artists called by Earl Carroll to make his Hollywood Theater as decorative as his well-known chorus girls.

A huge painting of Carroll by Strandanees hangs in the main entrance. At the top of the front foyer stairs is a bronze statue of the perfect American girl as Sculptor Martin I. Deutsch envisioned her. At the rear foyer stairs are two statues created by Willy Pogany.



HELEN WALKER—Divides acting honors with Alan Ladd in "Lucky Jordan," due at Paramount theaters Thursday.

'Pasha's Wives' Booked

Starring Viviane Romance, John Lodge and Marcel Dalio, "The Pasha's Wives," described in advance reports as an exotic story of the life and customs of the last Sultan of Turkey, has been booked to open its first Los Angeles engagement Friday at the Esquire Theater.

Produced with an eye for the colorful, "The Pasha's Wives" is said to differ radically from the usual drama and to present its theme in concise and emphatic cinematic terms.

Saturnine Fabre and Mila Parely are in the cast.

Literary Bunch

Dorothy Crider, Don Arthur, Britt Landsen and Edward Colebrook, who are seen in key roles of "She Lost It in Campeche" at the Musart Theater, have instituted a book drive backstage at the Pico and Figueroa playhouse, with the objective of sending a case of books and reading material to the armed forces.

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Three Theater Careers Ended by Tragic Death

Carroll, Venita Varden and Beryl Wallace Won Renown in 1920, 1930 and 1940 Eras

Deaths of Earl Carroll, Venita Varden and Beryl Wallace in yesterday's air line crash in Pennsylvania rang down the curtain on three careers that achieved theatrical renown in the 1920s, 1930s and 1940s, respectively.

Stage Producer Carroll, 54 who was en route to the Republican National Convention with Miss Wallace (his leading lady) created the Vanities and Sketch book revues which became synonymous with musical comedy pulchritude in the gay post-World War I years.

Miss Varden, the former Mrs. Jack Oakie, was a featured Follies beauty with the late Flo Ziegfeld in the early 1930s.

Took Up Television

And Miss Wallace herself, 30, as Carroll's protegee, reached stardom in his Hollywood theater restaurant after he chose her as one of "New York's 10 most beautiful girls" 14 years ago. During the war years she had a soldier-morale radio show and, more recently, was pioneering as a television artist.

They were among 12 persons boarding the ill-fated transport in Los Angeles.

At Carroll's theater, his business manager, Miss Virginia Lear, declared that the show will continue because "Mr. Carroll wanted it that way." The current revue has been playing for 18 months, she said.

Carroll Up From Ranks

Carroll himself was an up from-the-ranks stage genius Born of Irish parents in Pittsburgh, he left grammar school when he was 10 to become a program boy in a local theater. At 17 he was an assistant treasurer after a round-the-world voyage during which he worked his own passage.

Composer or coauthor of more than 400 songs, Carroll got his first musical prominence as lyricist and song writer of "So Long Letty."

Carroll was married Oct. 25, 1916, to Marcelle Hontabat, a native of France who appeared in some of his shows. Later they were divorced and she died about two years after the final decree had been granted.

After World War I duty as a flyer Carroll became an independent producer in 1919. Four years later he conceived his first Vanities, for which he prepared the book, music and lyrics. This revue was an annual event, running for 13 years until 1936, when Carroll moved his interests to Los Angeles.

Unlucky Interlude

In 1926 the producer had his one unpleasant, unlucky interlude when he paid a $2000 fine and served four months of a year's sentence in Atlanta Federal Penitentiary after a perjury conviction. He had, he said, "made a misguided gesture of gallantry" in attempting to shield the identity of a showgirl who performed in a much-publicized "Bathtub Theater Party."

Among Carroll's 60 stage productions were the sensational "White Cargo," and several others which drew censorial scrutiny in the early 1930s in Manhattan.

Several Carroll motion pictures include "Murder at the Vanities," the film in which Miss Wallace appeared in 1934. Thereafter he built his huge theater restaurant in 1938 where he has produced 12 major revues. Miss Wallace starred in most of them.

Born in Brooklyn, Miss Wallace had attained success in the stage, in radio and in television. She entered show business at 13 on the New York legitimate stage. In 1934 Carroll chose her for a role in his "Vanities" murder film.

During World War II she conducted a radio show called "Furlough Fun." One of the first musical comedy stars to try television, she was appearing recently in her own show, "The Sky's the Limit."

Miss Wallace, who lived at 6263 Leland Way, leaves her mother, Mrs. Fanny Wallace, two sisters and four brothers.

Third of the theatrical group killed in the crash, Venita Varden, met Jack Oakie when she was in the Ziegfeld Follies of the early 1930s. She was born in Locust Road, Va. They were married during a 15-minute train stop at Yuma in 1936. Two years later the couple separated, but their interlocutory divorce decree was set aside and they were reconciled.

Jack Oakie Weeps

They finally were divorced in 1945. Then last December it was hinted that the screen comedian and his ex-wife might reunite for the third time, when Miss Varden visited him at his 10-acre Northridge ranch for Christmas. Her home was in New York.

Oakie had planned taking the plane with his former wife but 20th Century-Fox studio asked him to stay in Los Angeles for retakes on his latest picture. He wept yesterday when informed of her death and went into seclusion.

The other passengers who boarded the ill-fated liner at Los Angeles Airport included:

Nathan Z. Pessin, 53, market executive, of 1911 N Edgemont Drive. Pessin was en route to New York for the United Jewish Welfare convention. A resident of Los Angeles for 25 years, he leaves his widow Anna and two sons, Dr. Harold Pessin and Archie Pessin.

Tom S. Gallagher, 26, a roomer at 971 S Magnolia Ave. Gallagher, a former serviceman, worked in a Los Angeles warehouse and was en route east to see his brothers, believed to live near Newark, N.Y.

Puppeteer on Board

Remo Bufano, actor and puppeteer, arrived here Sunday from New York to make a commercial television short subject for a New York advertising agency using Universal studio equipment. He is believed to be a relative of Benny Bufano, San Francisco sculptor, and was en route home.

Mr. and Mrs. George Harries of Boyertown, Pa. Harries, president of the Flight Safety Inc., Philadelphia, was in Los Angeles to confer with plane manufacturers.

William Cosmore, postal clerk, of 14 Ave. A, New York City.

Y. Lecorre, New York City, who arrived here Wednesday night by plane.

R. B. Stewart and L. Dieringer, both of 155 E 44th St., New York City, who had been guests of the California Club for two nights

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THEATER'S PHASE 1 IS COMPLETED
Mahoney, John C
Los Angeles Times (1923-Current File); Oct 23, 1982;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. H1



Earl Carroll chorines of yesteryear are reminders of what it was like when Carroll first opened his theater restaurant in 1938.

IRIS SCHNEIDER / Los Angeles Times

THEATER'S PHASE 1 IS COMPLETED

By JOHN C. MAHONEY

"I just love old buildings," says producer Martin Tahse, who completes Phase 1 of his revitalization of the former Earl Carroll Theater Restaurant with the opening Sunday of Gretchen Cryer in "I'm Getting My Act Together and Taking It on the Road" in the theater's new Cabaret at the Aquarius.

Four other bidders for the property had a wrecking ball at one hand, high-rise blueprints at the other. Tahse has visions of a multiple theater complex whose risks can be cushioned by revenues from two restaurants and 1½ acres of parking, a complex he envisions as an important part of an emerging new central theater district in Hollywood.

Plans for a similar dream went down with entrepreneur Carroll when he died in an airplane crash in 1948, 10 years after he opened the theater which housed his lavish revues.

Carroll planned to build the *world's largest theater* with 7,000 seats, three revolving stages and subterranean parking facilities, a cabaret theater, a motion picture theater, executive offices, a heliport and complete television production studios.

The plan was probably both premature and too late for Carroll. The heyday of his theater had already passed its wartime boom peak, its patrons retreating to the suburbs and TV. A year later, the theater closed, a white elephant passing through many hands.

Standing in the debris of 44 years and half a dozen managements last week, Tahse did not look like a man

Please see THEATER, Page 5



Martin Tahse is moving forward with his revitalization of old Carroll theater with opening of the new Cabaret at the Aquarius.

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THEATER PROJECT

Continued from First Page

who could be opening a production this coming Sunday.

"No problem," Tahse shouted. "Gordon B. Kaufman built this entire building in just 73 days. It's solid as a rock. We could add two more stories." At 52, Tahse is one of those slight, perennially youthful enthusiasts that the theater breeds.

He has torn out the slope of overlaid flooring and the 1,000 conventional theater that which producer Michael Butler had installed in the theater for the 1968 production of "Hair," revealing the broad curves of Carroll's six original tiered terraces. Newly carpeted, they will seat 600 patrons at tables in new high-backed chairs. Tahse had experimented with canvas-backed director's chairs, "but they took up too much room and made people slouch inattentively."

All of the original neon stripping and framing from Alexis de Sakhnoffsky's "streamlined interior design" is being restored. The dull institutional paint job in the lobby is being replaced with gray, maroon and white Art Deco wallpaper.

Tahse runs upstairs to the offices of Martin Tahse Productions just above the statue of the Goddess of Light. It is the one fully completed area in the theater, a luxurious suite of offices lined with television and film festival awards (he has produced 22 ABC-TV "After-School Specials") and posters of his touring company hits.

He finds a flashlight for the subterranean portion of the tour. First stop, the original basement kitchen at the front of the building, an excellent space for an atmospheric below-ground restaurant.

There will be a second restaurant at the rear of the theater. Tahse insists that the menu and price range of the two differ enough to offer his patrons a real choice. An early riser, he holds a special hope for the backstage restaurant. "There has to be some place where we can get a good breakfast around here," he says.

The basement beneath the mammoth stage shows no cracks in the concrete, no water marks. The 2x6 wheel of beams supporting the 80-foot circumference double-revolving stage turntables are still pristine.

The first 25 feet of the stage will be apportioned to the Cabaret Theater. A 350-seat Backstage Theater will take up the remaining stage area. Here Tahse plans to present Off-Broadway plays and musicals—he mentions "Pump Boys and Dinettes," and "Cloud Nine." On Monday nights, he plans one-nighters with such musical talents as Barbara Cook and workshop development of new works. He will also present his Prince Street Players children's theater productions. When the two theaters and two restaurants are operating (projected for mid-1983), Tahse will rededicate the complex as the Earl Carroll Theater.

At that time, he'll reinstall the 100-pound autograph blocks signed by such patrons of the old theater as Ingrid Bergman and Cary Grant. The 60 surviving plaques are currently stored in the basement of Milt Larsen's Variety Arts Center downtown. They were torn from the building during its life as a discotheque in the mid-'60s.

Tahse stops at the main lighting switchboard backstage. He points to an isolated switch marked "Secret Room" and jiggles the switch.

"We've never been able to find that secret room, but I wonder if the light is going on in there right now," says Tahse. Only Earl Carroll, the legendary "Body Merchant," might know for sure.

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The opening of Earl Carroll's Theater-Restaurant on Sunset capped a decade of frantic nightlife in the cinema capital.



Cubanola, on LaBrea near Beverly, the Hollywood Rollerbowl, the Swanee Inn on LaBrea, Brittingham's Radio City Restaurant, Marcel Lamaze Restaurant on the site of the old Club Seville, Westwood Tropical Ice Gardens, and ad infinitum. As Hollywood was winding up another year, two clubs had plans to open simultaneously at the lucrative end-of-the-year session. Florentine Gardens and Earl Carroll's capped another banner year for cinema nightlife.

The superlatives that gushed over the opening of Broadway producer Earl Carroll's theater-restaurant on Sunset near Vine on December 26 were no idle chatter. The showman in the Ziegfeld tradition had conceived and built a nightclub of which even Hollywood had not conceived. On a tract of land strategically placed in the most active part of town, Carroll engaged architect Gordon Kaufman to build an auditorium capable of seating one thousand people in luxurious comfort. The result was a spectacular showplace that rivaled every nightclub in the world.

The decorative medium Carroll chose was an expansive system of lighting. The centerpiece of the system was a gilded, streamlined statue in the foyer, from which a fifty-foot neon tube wound its way to the black patent leather ceiling. From there, 6,200 feet of blue and gold neon tubes formed a luminous fringe undulating in graceful curves across the main floor, and ending in thirty-foot columns of light flanking the stage. The

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stage itself was an eighty-foot double-revolving affair with an elevator. The east wall of the auditorium was covered in mock Australian oriental wood wallpaper shipped from England on the *Normandie*. The west wall was draped in green satin. Deep rose carpets covering the foyer and the six terraces in the main room were complemented by chairs and table settings of a lighter shade of pink. The bar in the foyer was hemmed by columns of glass tubes, backlit in soft hues. The grand staircase, the top of which was surmounted by the world's largest etched glass panel entitled *Young Ladies Aspiring for Stardom*, led to smoking rooms above. Flanking the glass mural were two female statues designed by Willy Pogany. The ladies' room was lined in soft peach lamb's wool, the dressing tables and chairs were upholstered in handwoven fabric in pastels, light green and cafe au lait, and the carpet, also handwoven, was colored dubonnet. The men's smoking room was finished in brown cork. The exterior of the building, edged in neon, supported a twenty-four-foot "painting in neon" of a woman's profile; a halo inscribed with "Through these portals pass the most beautiful girls in the world" skirted the portrait. On the adjoining outside wall, Carroll initiated the tradition of hanging concrete blocks inscribed with celebrities' autographs.

For the investors and members of the inner circle, a $1,000 membership fee guaranteed a lifetime cover charge and a reserved seat. The opening night celebra-



Opposite. Earl Carroll's interior reached a plateau of extravagance with patent leather ceilings, satin walls, and 6,200 feet of neon.

Above. Robert Taylor surveying Earl Carroll's opening-night pageant of beauties.

tion drew the cream of the Los Angeles and Hollywood social sets. First-nighters included Clark Gable and Carole Lombard, Marlene Dietrich, Tyrone Power, Sonja Henie, Bob Hope, Betty Grable, Jack Benny, Claudette Colbert, Robert Taylor, Constance Bennett, Daryl Zanuck, Jackie Coogan, Franchot Tone, Errol Flynn, David Selznick, Louis B. Mayer, Dolores Del Rio, Edgar Bergen, Jack Warner, W. C. Fields, Don Ameche, Walter Pidgeon, and dozens more. Klieg lights lit up the skies, and traffic along Sunset was jammed for more than two blocks. Fans thronged the entrance as limousine after limousine deposited Hollywood's finest. Inside, dinner was courtesy of Felix Ganio, late of the Trocadero, Vendome, and Waldorf-Astoria.

Ray Noble's orchestra provided the music for the stage revue, which opened with a skit entitled "Talent is What the Public Wants." Master of ceremonies Paul Gerrits introduced tableau after spectacular tableau. "The Blue Danube," "Candlelight," and "Tyrolean" numbers heaped a lavish helping of Carroll flair to a delighted audience. The sixty gorgeous showgirls in the cast flirted and bantered with the crowd in their nearly nude costumes, and managed to get Bob Hope, Jack Benny, Jimmy Durante, Errol Flynn, Milton Berle, Joe E. Brown, Walter Pidgeon, Don Ameche, Robert Taylor, and W. C. Fields on stage for a lively game of patty-cake. The finale, a sexy and saucy "Can-Can" ensemble, closed the evening to deafening applause. Carroll's


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KEN MURRAY · LILLIAN CORNELL
J.CARROL NAISH · ROSE HOBART
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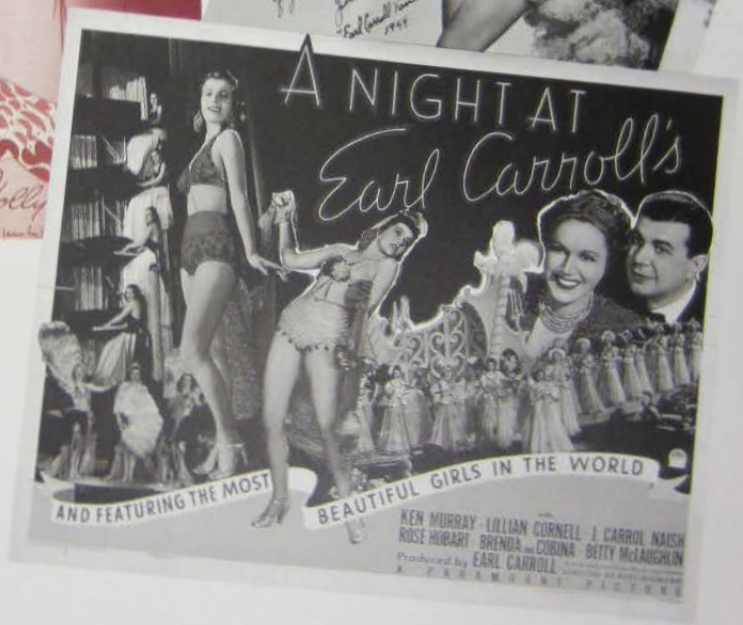
A SOUVENIR FROM THE EARL CARROLL THEATRE RESTAURANT ... THE GLAMOR SPOT OF HOLLYWOOD







Earl Carroll's success inspired a movie version of his famed club as well as countless items promoting his landmark nightspot.



Above: A provocative damsel graces a Florentine Gardens program.

Opposite: The opening-night ad for Florentine Gardens heralded the club's amazing array of features.

unequivocal success insured him a permanent place in the Hollywood spectrum, and his showplace became the crowning jewel of nighttime diversion.

Florentine Gardens, a few short blocks away, bowed to a similar audience of well-wishers on December 28. Another massive structure holding 1,000 people, Guido Braccini's enterprise was geared to catch the business that Earl Carroll's turned away, and a six-course dinner priced at one dollar filled the place for dining and dancing. For the celebs who attended opening night, it was a brilliant affair featuring the Fanchon and Marco floor show and Emil Baffa's orchestra. The powder blue and gold furnishings were set against an interior suggesting an open-air garden, and the exterior, though described at the time as modern, was somewhat classical in its lines, with a bit of Hollywood Regency panache thrown in. Though its advertisements lauded it as an exotic setting of ancient Florence, the Gardens were hard-pressed to come up to the standards of Earl Carroll's intense display of luxury.

In time, Braccini's name was replaced by the initials N. T. G., which stood for Nils Thor Granlund, who took over the reins of the place after successfully running several big-time nightspots in New York. The sedate program was enhanced with glamour gals in the chorus line who revealed a bit more flesh than Braccini was used to, and customers lined up seven days a week to ogle and participate in the sophisticated stage show Granlund



Maria Montez makes a dramatic Mocambo entrance.

charged room of celebrities, the fights were inevitable. Errol Flynn, in one famous altercation, slugged Jimmy Fiddler, who had slurred him, and promptly got a fork in the ear from the columnist's wife.

Parties were another extravagance that Mocambo easily accommodated. Oil heiress Elinore Machris gave a $30,000 party to announce her remarriage, only to be topped by Lana Turner, who gave a $40,000 birthday party for her husband.

Andre was lured away from "21" in New York as maitre 'd. Phil Ohman, long a fixture at the Trocadero, was the house bandleader, and August Roche, a twenty-year veteran of continental cooking, presented the pampered stars with culinary treats. Mocambo, as fan-magazine reporter Lloyd Pantages observed, ". . . is a place in Hollywood which looks like Hollywood—magnificent, luxurious, exotic and unique." With the opening of Mocambo, the last great heyday of Hollywood nightclubbing was in full swing. Together with Romanoff's, Ciro's, the Cocoanut Grove, the Palladium, and Earl Carroll's, the pace for the rest of the '40s was set. With the exception of the bigger draws like the Palladium and Earl Carroll's, most clubs of the decade tended toward the intimate and refined, dismissing the loud bands and the novelties of the 1930s. Subdued and sophisticated were the call words.

There was a surplus of lesser draws amidst the stellar accomplishments along the strip and in the exclusive Beverly



replenished by the time New Year's rolled around.

The huge influx of servicemen and war workers to California's Southland provided Hollywood with a massive patronage never seen before. Barring blackouts and gas rationing, swingshifters flocked to Earl Carroll's, where specially priced shows catered to the late-night workers. The newcomers jammed the dance spots from the Zenda Ballroom downtown to Casino Gardens in Ocean Park. In most places, servicemen were admitted at a discount; and some establishments even eliminated the tariff for men in uniform. By October of 1942, the Hollywood community, headed by Bette Davis and John Garfield, had organized studio heads, unions, and guilds into creating an enlisted serviceman's center staffed by Hollywood's finest. Bolstered with funds donated by Ciro's and Columbia Studios after the premiere of *Talk of the Town*, the committee leased the property of a former night-joint known as The Barn, at 1451 Cahuenga near Sunset. The various guilds donated their talent and materials to renovate the structure into the Hollywood Canteen. Studio artists and cartoonists decorated the walls, Cary Grant donated a piano, Jack Warner provided linoleum, and countless hours of work by studio plumbers, electricians, and carpenters transformed the dusty structure into a cozy, Western-themed nightclub. On opening night, October 3, stars paid $100 a seat to watch the festivities and the parade of servicemen who



Above. The Hollywood Canteen on Cahuenga near Sunset.



Left. Fans gather to watch the stars arrive for duty at the Canteen.

Opposite. Ginger Rogers and Fred MacMurray cheerily sign autographs for Canteen servicemen.

crammed the hall. After opening speeches by Bette and John, and the banter of Abbott and Costello, sailors, soldiers, and marines jostled through the entrance, above which was inscribed "Through these portals pass the most beautiful uniforms in the world"—an obvious borrowing from Earl Carroll's famed motto. Inside, the talk of war was discouraged. Kay Kyser, Rudy Vallee, and Duke Ellington played for dancers, and everything was on the house. Carole Landis, Loretta Young, Irene Dunne, Marlene Dietrich, Joan Crawford, and Rita Hayworth were but a few of the hostesses who danced with the boys in uniform. Male stars bussed dishes, and even mothers of the stars took turns serving coffee and sandwiches and washing dishes. The dance floor, however, was where the action was. Betty Grable was clocked dancing with 42 men in eight minutes. Autographs were liberally handed out, and, for the duration, the Hollywood Canteen was the hottest spot in town for anybody involved in the military service.

The obvious advantages of the Canteen guaranteed it a full house every night, from its 6 P.M. opening to its midnight closing. The weekly food bill averaged $3,000, and nightly attendance reached 1,200 men per shift. Within six months, 125 name bands had played over five hundred hours of dance music. Over six hundred top stars had entertained on stage, and the seemingly endless appetites of the guests consumed fifty thousand pieces of cake, six thousand gallons





Above, Casa Mañana, where Frank Sebastian's Cotton Club once held forth, hopped to name bands during Hollywood's war years.

Opposite above, A surprised Rita Hayworth dines with manager Bo Roos at LaRue.

Opposite below, Slapsie Maxie's capitalized on mayhem in its original location at 7165 Beverly Boulevard and its later locale at the old Wilshire Bowl.

perfectly suited a grown-up Hollywood.

By 1945, with the war's ending imminent, Hollywood and its social scene were on the verge of dramatic changes that would alter forever the business of motion pictures and the equally serious business of nightclub entertainment. True, Mocambo, Ciro's, Earl Carroll's, and the Cocoanut Grove were packed. A booth at the Brown Derby might take connections, but the changing structure of the studio system and the even more threatening specter of a new medium—television—were slowly entering a scene that had undergone a drastic upheaval. With a world war under its belt, and studio pressure absent from a star's personal life, sometimes it was easier to stay home and socialize with an intimate group of friends rather than make the rounds of nitespots. Another evident change was a shift in taste from the highly visible clubs loaded with photographers to smaller, more intimate quarters designed to insulate rather than exploit a star's presence. It was a trend that had been developing slowly over the previous decade.

Yet another factor in the decline of nightlife was the presence of a reform mayor in City Hall, who took a tough stance against crime syndicates in the city and flushed out most of the gambling activity, transferring it, and the money it procured, to the small Nevada desert town of Las Vegas. The big-name talent that had appeared in Hollywood for going rates was suddenly given the opportunity to perform in Vegas casinos at unheard-of





prices, which the gambling emporiums could easily afford to pay. Local clubs didn't stand a chance when faced with those odds. For the dance halls, the height of the Big Band era had reached its zenith in the mid-'40s, and by the end of the decade it, too, would be the victim of changing tastes, emptying the large ballrooms once filled with dancers.

The process of Hollywood's nightclub demise was a gradual one, but clearly VJ Day marked the beginning of the end. Just as the movies continued to make record-breaking attendance through 1946, Ciro's and Mocambo, the two most popular spots, also managed to pack in the crowds, something they would accomplish for several more years. When Earl Carroll died in a plane crash in 1948, his theater on Sunset closed, ending that type of big dinner show in Hollywood forever. Attendance at other nightclubs slowly dropped off, and in a short time it seemed that hardly anyone was doing the town. An occasional party might light the glow of former times, but the energy just didn't seem to be there.

Hollywood's golden era was laid to rest with the McCarthy era. But the years since its birth had been a roller-coaster ride of fantastic proportions. The nightclub era saw the greatest talent in the world on display nightly for more than thirty years. The magic sensation of stars on parade at night stirred the imaginations of millions of fans who never tired of seeing *their* favorite stars in glamorous trappings they themselves would





Wizard of Oz, *Ninotchka*, *Stagecoach*, *Goodbye Mr. Chips*, and *Young Mr. Lincoln*. The town was loaded with tourists taking a peek at the myth they'd heard so much about, while newcomers flooded in at a steady rate, hoping to somehow repeat the Cinderella fable that had endured the passing decades.

The trades and gossip columns for the first of the year reported: the best-dressed gal at Earl Carroll's was Judith Garrett in a gown of white marquisette, décolleté bodice pleated and outlined in a shallow ruffle of net with sequins and silver sandals . . . *The 400 Peanut Vendors*, an organization of celebs who pined for a private night without the gaze of fans, were meeting at La Conga every Sunday night for a complimentary buffet and a night of rhumba-ing sponsored by twelve film personalities (opening night featured a real-life goober vendor roasting nuts at the door) . . . Marcel Lamaze opened his own place on the Strip and The Vendome closed its doors, reopening as Ruby Foo's, where dishes previewed for big name guests became the menu . . . Olivia DeHaviland hosted a dinner for the commanding officers of the San Pedro and San Diego naval bases at Victor Hugo's, and Harry Sugarman of Beverly Hills Tropics conquered new territory by opening a branch on Vine Street and turning over half the opening night's proceeds to the L.A. Coordinating Committee for German Refugees. And so it went for much of the year.

The one melancholy event in an other-



Above. The Palladium across the street from Earl Carroll's on Sunset was the favored dance spot of movie stars and Big Bands alike.

Opposite. The massive Palladium dance floor accommodated 7,500 dancers and was presided over by Tommy Dorsey on opening night.

once inside, no one was disappointed by the promise of the descriptions. The creation of Frank Don Riha, who was also the decorator of Earl Carroll's across the street, the ballroom was the ultimate in sophistication, with a kidney-shaped dance floor designed to conform with the dancers' circular rotation and cushioned with cork to alleviate fatigue. The balcony overlooking the entire ballroom was reached by wide, sweeping staircases flanked by stylized dancing fems symbolizing the spirit of dance and gaiety. Those entering from the porte cochere wound their way through halls faced with redwood boards in a perforated grille pattern lit from behind. Next came a bar and circular cocktail room with a redwood dome of fifty feet in diameter. The cavernous ballroom proper had 12,000 square feet of dancing area to accommodate 7,500 dancers and 1,000 diners. The color scheme was silver and pearly gray, accented by coral; and on either side of the stage two immense lucite panels etched with feminine beauties stood at attention. The college under-age crowd could belly-up to a 200-foot-long milk bar finished in emerald. Riha's specially created "Color Symphonies" lighting syncopated in harmony with the dance music, drifting from shadows of blue and orchid for waltzes to *Sangre de boeuf* for sensuous rhumbas.

Tommy Dorsey, on his trombone, blew the first blast to be heard in the Palladium at 8:30 P.M., and at 9:45 Dorothy Lamour, alongside Dorsey, cut a ribbon



OUT WITH THE STARS

HOLLYWOOD NIGHTLIFE IN THE GOLDEN ERA

JIM HEIMANN

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ABBEVILLE PRESS · PUBLISHERS · NEW YORK

This book is dedicated to two North American Aviation riveters whose swingshift exploits at the Palladium, the Zamboanga, Patmar's, the Rollerdrome, Okie Palladium, and the Aragon Ballroom served as my inspiration—Mom and Dad.

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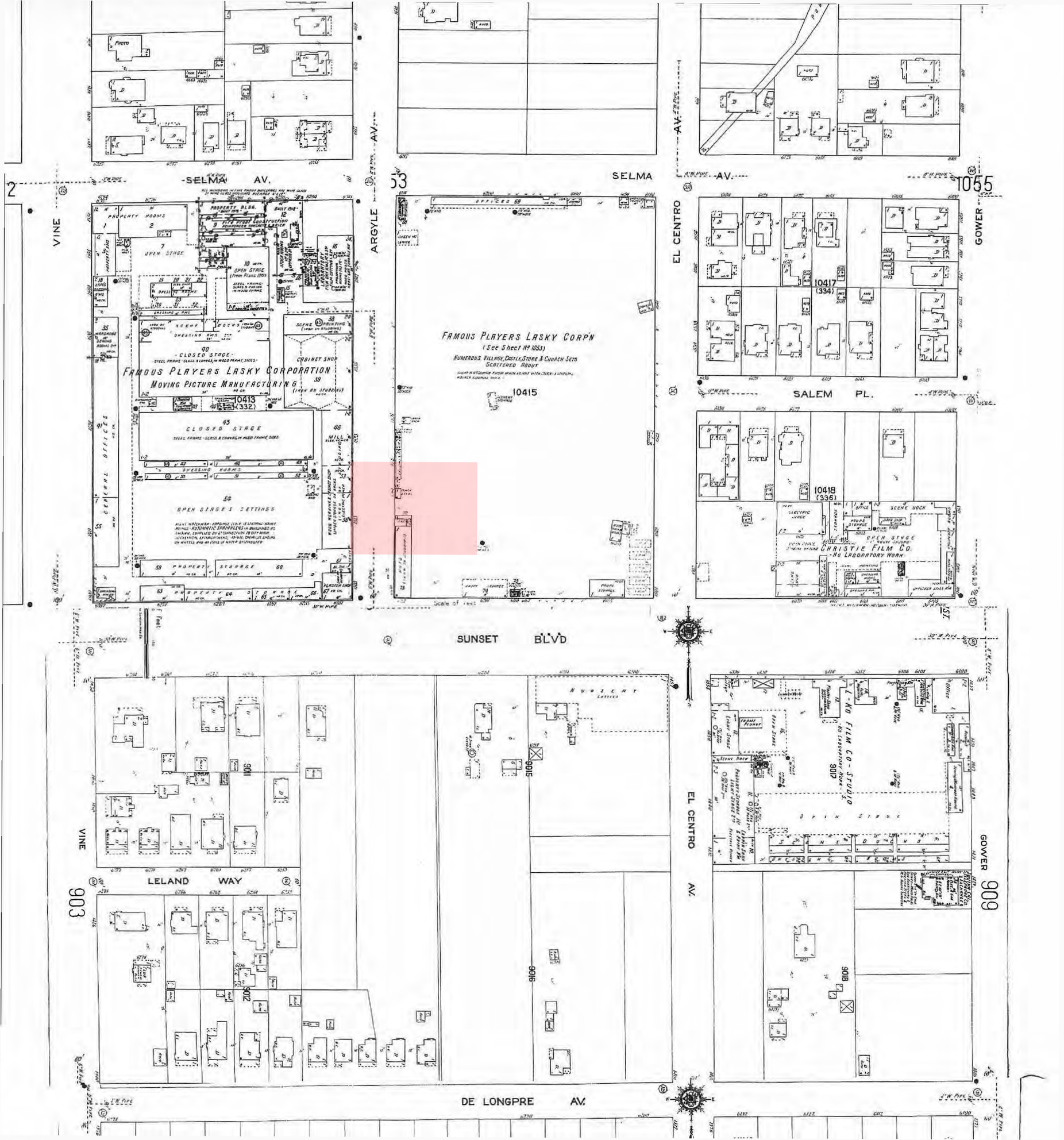

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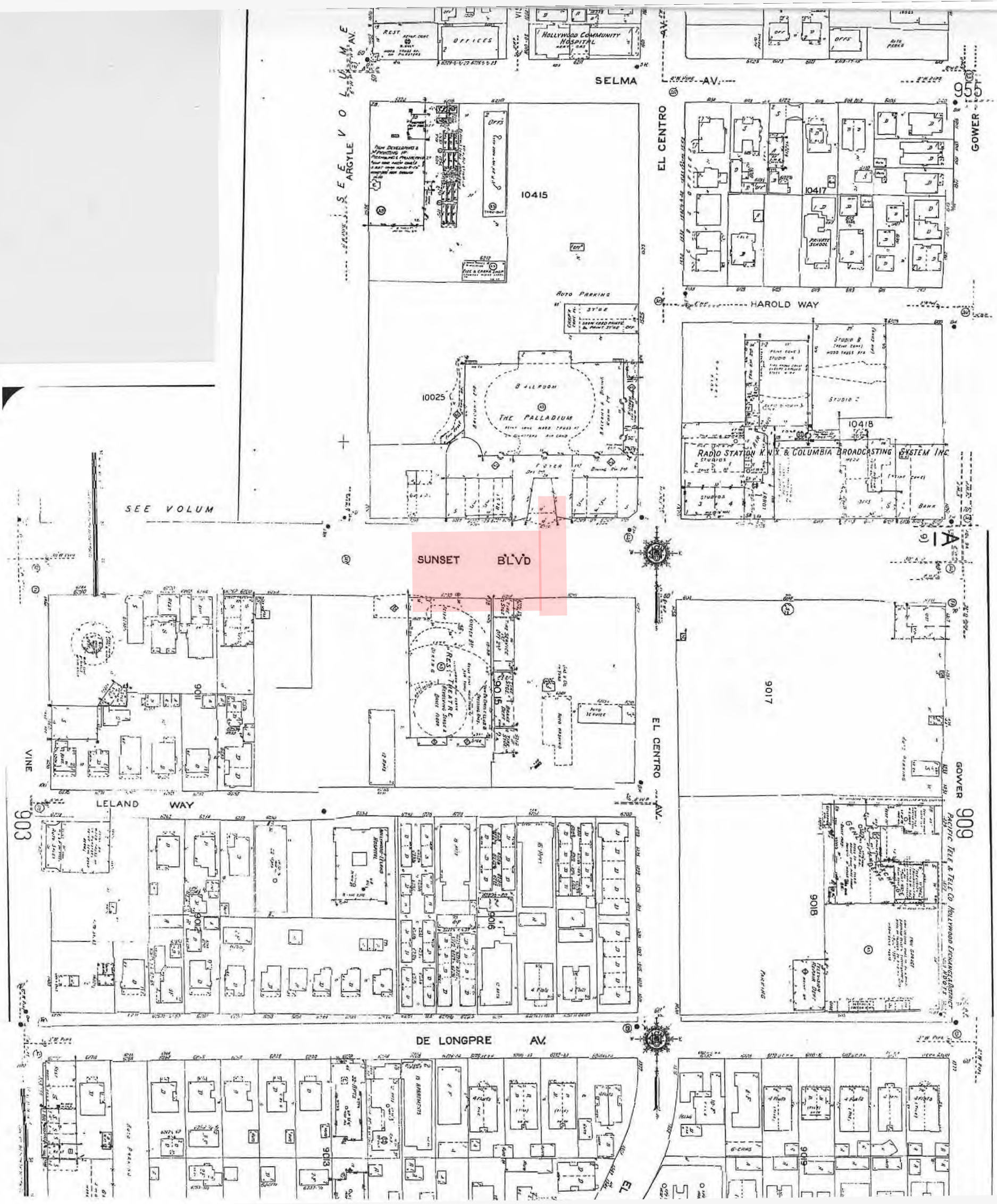

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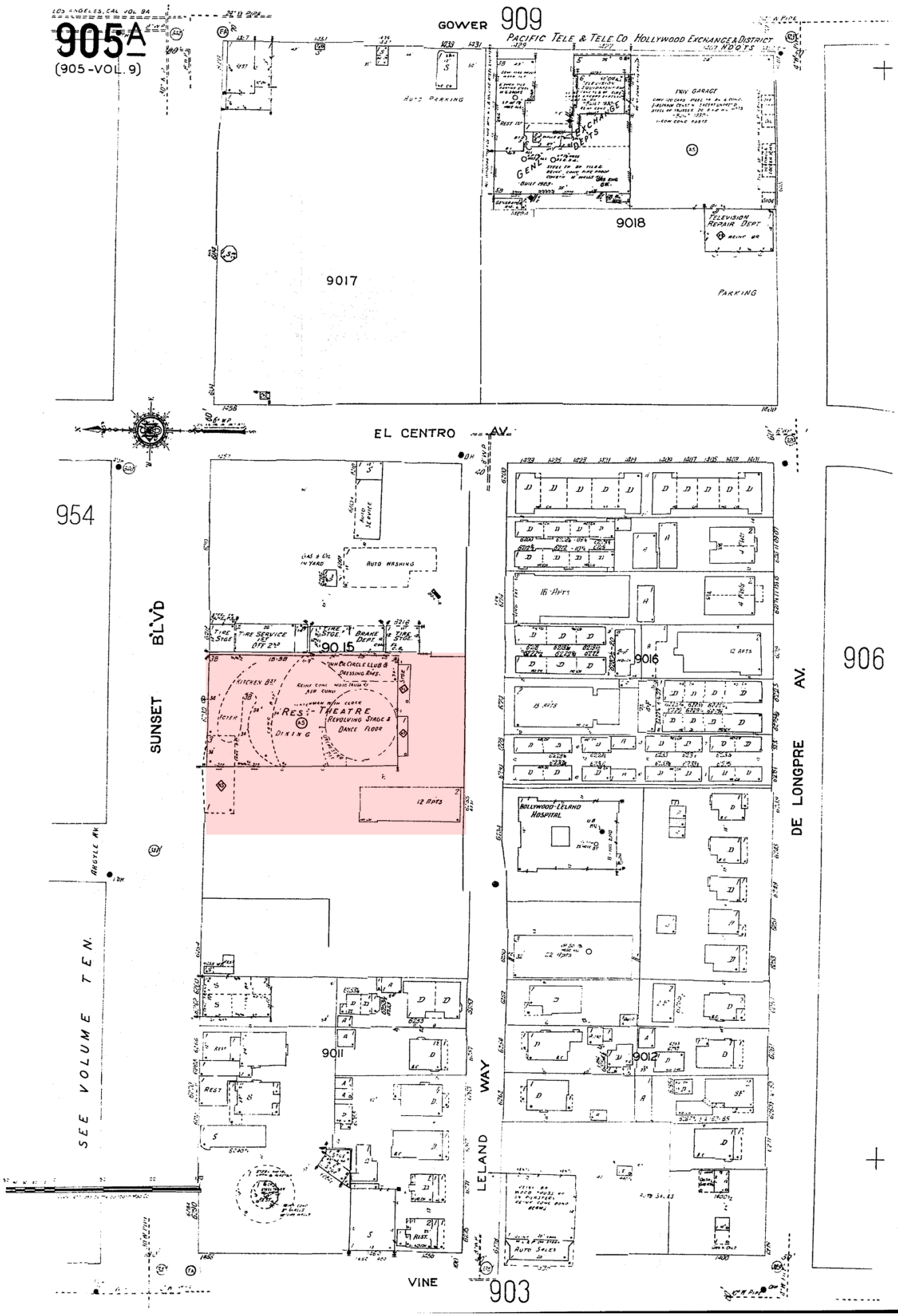

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POGANY PICKS OUT PARADISE: Hungarian Finds Hollywood Designer's Dream ...
Reid, Margaret
Los Angeles Times (1923-Current File); Oct 25, 1931;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. B9

POGANY PICKS OUT PARADISE

Hungarian Finds Hollywood Designer's Dream

Facilities and Latitude of Studios Stimulate

Contract No Concern If It Continues Forever

BY MARGARET REID

"A good design is a good design any way you look at it, and even when you look at it through the lens of a motion-picture camera," according to Willy Pogany, internationally famous artist now designing sets for the discriminating Samuel Goldwyn.

Pogany's initial sensations on transferring his activities to the movies were of awe and bewilderment, sensations common to designers approaching Hollywood from Broadway.

"I had an idea that the whole thing was whipped in mystery, that the machinations of devising movies were esoteric and remarkable. But I found out that it is basically simple—you are given a story, you plan and draw sets to the best of your ability, and nothing more mysterious than a good design is asked of you."

Pogany—volatile Hungarian, still thickly accented, with ragged gray hair, keen eyes, and black cigar perpetually being removed to facilitate delighted laughter—is known throughout the world for divers number of things. In New York, his services are in constant demand.

PLUNGES TO PORTRAITS

"I've been doing everything from swimming pools to portraits. The modern designer is never quite clear on just what his vocation is."

In the past season, he has turned out, among other things, the $1,000,000 swimming pool in Brooklyn's new St. George's Hotel, the decorations of a new apartment building on Central Park, West, murals for a Manhattan children's hospital.

"Hollywood is a paradise of peace. Even before I came out here I had to leave New York—just ran away, up the Hudson, trying to escape telephones. I abominate them above all things in life, and in New York my phones were never quiet—every minute someone calling up for this or for that. I figured that the 25-cent toll to Nyack, where I fled, would check some of that."

Originally, by training and intent, Pogany was a portrait painter, turned to illustrating because the muse had not diminished his healthy Hungarian appetite. Becoming interested in the several ramifications of art, he studied architecture, practical design, stage settings. He has illustrated more books than he can remember, among them many volumes of fairy tales, wherein his imagination ran unleashed; has painted countless portraits, and murals, designed countless stage sets, building interiors and exteriors, as well as the innumerable details of modern decor. He came to America in 1914.

"I had gone from Paris to London for a few weeks, preparatory to coming to America. I stayed ten years—until the war dislodged me."

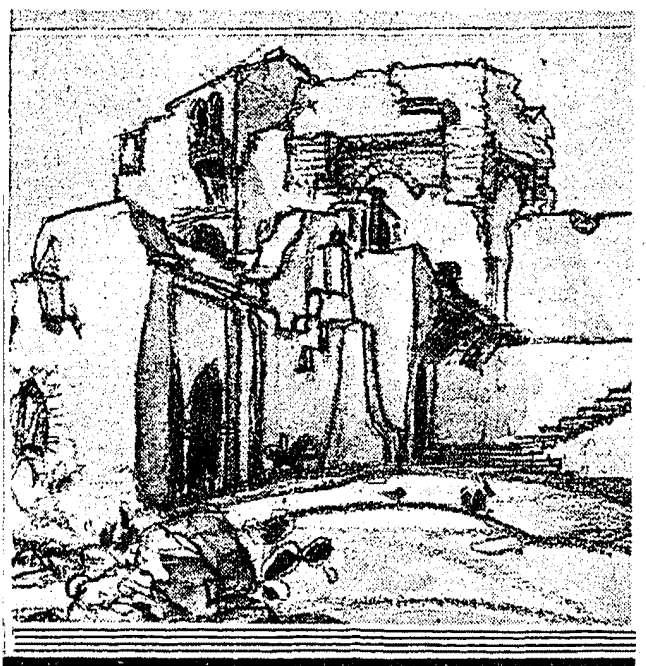
In America, his work has occasioned steadily increasing esteem. He is a fully equipped artist, fitting efficiently into the peculiar niche he occupies. Samuel Goldwyn, cognizant of what value to the screen this background would be, signed him four months ago. He has already designed the settings for "The Unholy Garden," "Palmy Days" and "Tonight or Never."

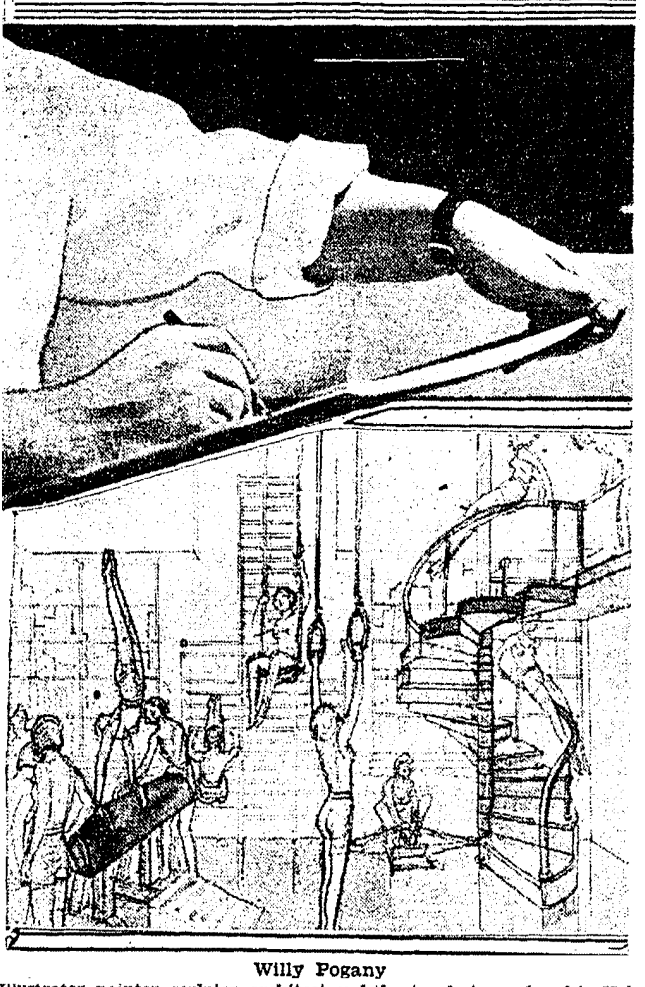
THEATER DROVE HIM MAD

"A picture studio is marvelous fun. The facilities are wonderful—I have everything I could possibly need at my command. And in Richard Day I have a very fine and capable co-designer. Best of all, a designer has practically free rein—rather different to the theater, which I left six years ago because the interference was driving me mad. Of course, being appallingly green here, now and then I advance some crazy idea they just laugh at. But I'm learning constantly—why some of my insane notions won't

(Continued on Page 18, Column 3)







Willy Pogany

Illustrator, painter, sculptor, architect and theater designer, lured to Hollywood by Samuel Goldwyn. Above, one of the first sets Pogany designed for Ronald Colman's adventure story, "The Unholy Garden," the tale of a crime colony in the Algerian desert. Below, his design for a set in the futuristic doughnut factory of "Palmy Days."

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POGANY PICKS OUT PARADISE

(Continued from Ninth Page)

work and what substitute I must plan.

"One surprising difficulty is adjustment to the realism of your materials and results. In the theater you employ certain tricks to give a certain illusion of reality—but here, the real thing is possible. For instance, I had devised, for the stage, a method of giving the effect of a river and buildings on the far bank, using such limited implements as can be placed on a stage. Whereas here, to do the same thing, I had to throw out every plan of before because I was working with real water.

"I love it. I'm more content than I've ever been in my life. The latitude is tremendous, stimulating to the imagination, a designer's dream."

He also loves Hollywood itself, in spite of its architecture which he finds, however, "imaginative." He can rest here—so he says. Yet, in his restless spare moments he is painting portraits of Gloria Swanson, of Mervyn LeRoy and is designing a mammoth monument for the entrance of the Olympic Stadium.

"That is to be, I hope, something very different. I want it to be the epitome of all sports, all feeling for sports. I like doing it—I was a good sportsman myself, but, of course, that was before I smoked strong vigars and got short-winded and fat."

His contract with Goldwyn is for a year. As far as Pogany is concerned, it can continue forever.

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"Spirit of Olympiad" Model Finished: MONUMENT FOR GAMES ON DISPLAY ...
Millier, Arthur
Los Angeles Times (1923-Current File); Feb 22, 1932;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. A5

"Spirit of Olympiad" Model Finished



Sculptured Prow Designed for Pool at Stadium

MONUMENT FOR GAMES ON DISPLAY

Design by Willy Pogany at Ebell Club Carries Out Greek Theme in Concrete

BY ARTHUR MILLIER

Planned to stand in a pool on the Figueroa-street approach to the Olympic Stadium an impressive sculptural model, "Spirit of the Olympiad," has just been completed by Willy Pogany, internationally famous artist, illustrator and motion-picture art director, now living at 6392 Bryn Mawr Drive, Hollywood. The model is being shown for the first time at the Ebell Club.



WILLY POGANY.

The monument is ninety feet wide and thirty feet high, and has something the form of a ship's prow, the sides of which are composed each of four separate step-back units or pylons on the fronts of which are gigantic figures of athletes engaged in sports included in the Olympic contests, while above the central mass towers a winged bronze figure of Victory holding aloft the traditional wreath. On the face of the central mass is a bronze plaque to contain a dedication and the names of possible donors.

The interior of the "prow" is equally interesting, its relief signifying the friendly competitive spirit between the various nations' athletes.

Pogany designed the entire monument except the figure of Victory to be executed in molded concrete. The idea of the ship-like form as a pedestal for the goddess was suggested to him, he says, by the movement of the famed Winged Victory.

The use of this prow form, combined with the step-back pylons, gives a very original quality to the monument and adds richness to the figures of athletes, each one of which becomes a "caryatid," as the Greeks called those figures which supported architecture on their heads. Placing the monument in a pool, each pylon has an individual reflection. The whole monument is designed to be framed by the main arch of the Stadium behind it.

Pogany has worked about six months on his conception, assisted by J. Victor Mackay, architect, and Stephen Gaal, sculptor.

ENSENADA CRUISE TO BE MADE THIS WEEK

On the first Mexican cruise of 1932, Ensenada, Lower California's picturesque seaport, will be visited by excursionists over the coming week-end, according to R. B. Schutten, assistant general passenger agent of the Pacific Steamship Company. Sailing from Los Angeles Harbor at 7 p.m. Friday, the Ruth Alexander, Admiral liner, will arrive at Ensenada early Saturday afternoon. The vessel will return at 4 p.m. Sunday. During the entire voyage the liner will be the home of the excursionists. Mayor Zarate of Ensenada heads a group of Mexican officials planning a festive welcome.

BOATHOUSE PLANS APPROVED

Plans and specifications of a new boathouse which is to be constructed on a new location in the lake in Echo Park have been approved by the Park Board.

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UPS AND DOWNS
Pogany, Willy
Los Angeles Times (1923-Current File); Dec 5, 1948;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. F2

WORDS TO LIVE BY



ILLUSTRATOR POGANY: "I happen to be of an impulsive nature"

UPS AND DOWNS

by Willy Pogany

"Bear shame and glory with an equal peace and an ever tranquil heart."
— BHAGAVAD-GITA

THESE words from the Sacred Book of the Hindus have always had a special appeal for me, as I happen to be of a temperamental and impulsive nature.

To accept success or disappointment with serene detachment is the stoic philosophy that I have tried to live by. I have tried to remain calm in times of great adversity; and to keep a level head if some good fortune should happen to come my way.

This brief quotation has carried with it wisdom which helps in meeting both the ups and the downs of life. However, there are two exceptions that have existed through the ages: as I soon found out, all philosophy is useless against love or toothache — and one's life is so full of both.

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Willy Pogany, Famed Artist, Dies at 72 in N.Y.
Los Angeles Times (1923-Current File); Jul 31, 1955;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 8

Willy Pogany, Famed Artist, Dies at 72 in N.Y.

NEW YORK, July 30 (AP) — Willy Pogany, 72, self-taught Hungarian-born artist and illustrator, died today in his studio at 1 West 67th St.

Pogany's illustrations of such books as "The Arabian Nights," "Alice in Wonderland" and "The Ancient Mariner" were familiar to a generation of children.

Opera Designer

In all, he illustrated more than 150 books, many of them children's editions of famous classics.

Pogany did many murals in public buildings, and designed more than 100 stage productions, including several for the Metropolitan Opera, some of the Ziegfeld Follies and Earl Carroll's Vanities.

In the film field, he served as an art director for Sam Goldwyn.

Painted Famous

Among the celebrities who sat for Pogany portraits were Douglas Fairbanks Sr., John Barrymore, Enrico Caruso and former New York Mayor Fiorello H. LaGuardia.

Pogany was born in Szeged, Hungary, and studied mechanical engineering in Budapest. One summer vacation while working on a railroad he decided to make art his career.

He went to an art school for six weeks, but quit and struck out for himself. Within a few years he had made a wide reputation in Paris and London.

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Guide to the Willy A. Pogány Papers 1910-1967

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Overview of the Collection +/-

Creator: Pogány, Willy, 1882-1955

Title: Willy Pogány papers

Dates: 1910-1967 (inclusive)

Quantity: 4.5 linear feet (2 containers, 74 oversize folders)

Collection Number: Coll 199

Summary: Collection comprises artwork and papers related to artist and set designer Willy Pogány, including correspondence with his son, Peter Pogány Scott. Collection includes original art for books, magazines, and motion picture and stage productions.

Repository: Special Collections and University Archives, University of Oregon Libraries
1299 University of Oregon
Eugene, Oregon, 97403-1299
(541) 346-3068
spcarref@noregon.edu

Languages: Collection materials are in English.

Sponsor: Funding for encoding this finding aid was provided through a grant awarded by the National Endowment for the Humanities.

Historical Note +/-

William "Willy" A. Pogány, born in Szeged, Hungary, in 1882, studied at Budapest Technical University and in Munich and Paris. His reputation as a muralist, painter and illustrator was well established in Paris, London and Munich before arriving in the United States in 1915, at the age of thirty-three. Skilled in an unusually wide range of media, he had won gold medals at exhibitions in Budapest, Leipzig, and at the Panama Pacific International Exhibition.

Among Pogány's many murals are those for the Heckscher Children's Theatre in New York City and the Niagara Falls Power Station. As a painter he did portraits of famous people in all walks of life. An expert on scenery design and lighting effects, Pogány also designed sets for ballets and operas, including "Le Coq d'Or," and for many films, such as *Modern Times* for Charlie Chaplin as well as animated cartoons based on his children's books.

Among his other artistic endeavors Pogány was an accomplished book illustrator. It was this phase of his career, especially as an illustrator of children's books, which gives this collection special relevance for Special Collections & University Archives at the University of Oregon Libraries. Pogány designed and illustrated more than 150 books. His illustrations include those for the *Rubaiyat* and the *Sonnets from the Portuguese*, *The Song Celestial*, *The Adventures of Odysseus*, *Gulliver's Travels*, and many others, both classic and original.

Working tirelessly right up until the end, Willy Pogány died in 1955. He is survived by his second wife, Elaine Pogány, a children's book writer, and his son, Peter Pogány Scott.

Content Description +/-

The Willy Pogány Papers consist of the following series: correspondence, illustrations, and memorabilia and miscellaneous.

Business letters to Pogány have been arranged chronologically. Of interest to the researcher is the series of letters written by Pogány to his son, Peter Pogány Scott, which span the years 1931 to 1955, the year of his death. These contain many glimpses of the artist's busy life and philosophical remarks on the contemporary American world view.

The largest segment of the Pogány Papers is the illustrations. Willy Pogány worked in a variety of media which are only partially represented in this collection. Many original illustrations for books and for the *American Weekly* supplement to the Hearst newspapers are represented both in final form and in sketches, using pencil, charcoal, ink, watercolor, gouache, and oils. Of note is the illustration of Don Quixote being visited by demons of his madness, and extraordinary watercolor and perhaps on of Pogány's finest efforts (folder 40). Original artwork for books, magazines and motion pictures/stage productions is arranged alphabetically by title within each series. The remainder of the artwork consists of etchings for two titles and unidentified original works, randomly grouped by media and/or general subject matter where possible. A few tearsheets and miscellaneous photographs complete the collection.

Use of the Collection +/-

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Preferred Citation:

[Identification of item], Willy A. Pogány papers, Coll 199, Special Collections & University Archives, University of Oregon Libraries, Eugene, Oregon.

Administrative Information [+/-]

Detailed Description of the Collection [+/-]

Correspondence

Container(s)		Description	Dates
Box	Folder		
1	1	Business	1917-1936
1	2	Letters to Peter Pogány Scott	1931-1943
1	3	Letters to Peter Pogány Scott	1944-1950
1	4	Letters to Peter Pogány Scott	1951-1955
1	5	Correspondence with Publishers (Peter Pogány Scott/Lillian Pogány	1940-1967
1	6	Contracts and Agreements	1917-1936
1	7	Biographical Data	
1	8	Calendars with Pogány illustrations (3)	1912, 1914, 1916
1	9	Reproductions from *Light of Asia*	undated
1	9	"Kid Millions" Program	undated
1	9	Brass plaque by Kilenyi	1928
1	9	"Peter Pogány in 1928"	
1	9	Packet of photographs	
1	9	Letter to Ken W. Duckett	1992

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Illustrations

Container(s)		Description	Dates
Drawer	Folder		
1	1	*ABC Book*. 3 crayon drawings	undated
1	2	*The Adventures of Haroun al Raschid and Other Tales from the Arabian Nights*. Watercolor	1923
1	3	*The Adventures Odysseus and the Tale of Troy*. 4 drawings	1918
1	4	*Amadis de Gaul*. 5 watercolors	undated
1	5	*The Art of Hungarian Cooking*. Ink drawing	1954
1	6	*Bible Stories to Read and Tell-150 Stories from the Old Testament*. Psalms and 4 pencil sketches	1916
1	7	*Der Reine Tor; Zeitschrift fer Literatur und Swartzweiggkunst*. 1 ink drawing	undated
1	8	*The Frenzied Prince-Being Historic Stories of Ancient Ireland*. 1 drawing, 7 watercolors	1943

1	9	*The Frenzied Prince-Being Historic Stories of Ancient Ireland.* 3 watercolors	1943
2	10	*The Golden Cockerel.* 20 ink and charcoal drawings	1938
2	11	*The Golden Cockerel.* 8 watercolors	1938
2	12	*Gulliver's Travels.* 12 ink drawings	1919
2	13	*The Hungarian Fairy Book.* Gouache	1913
2	14	*Hungarian Fairy Tales.* 1 ink drawing	1930
2	15	*The Kasidah of Haji Abdu.* 4 pencil drawings	1931
2	16	*The King of Ireland's Son.* 2 ink drawings	1916
2	17	*Light of Asia.* 9 pencil, charcoal and ink wash drawings	1932
2	18	*Lohengrin.* 3 watercolors	1913
3	19	*Looking out of Jimmie.* 2 ink drawings	1927
3	20	*Mankind's Miracle Men: The Friendly Fat Wolf.* 5 pencil sketches and 1 dummy	undated
3	21	*My Book of Poetry.* 1 pencil sketch and 3 ink drawings	undated
3	22	*Parsifal.* 1 watercolor and 2 gouache drawings	1912
3	23	*Peterkin.* 8 gouache and 27 pencil sketches	1940
3	24	*The Rubaiyat of Omar Khayyam.* 1 watercolor	1934
4	25	*The Rubaiyat of Omar Khayyam.* 8 pencil and ink wash drawings	1942
4	26	*The Rubaiyat of Omar Khayyam.* 5 drawings, pencil and ink wash	1930
4	27	*Song Celestial or Bhavagad-Gita.* 7 pencil drawings	1934
4	28	*Sonnets from the Portuguese.* 1 pencil drawing and crayon sketch	1936
4	29	*Stories to Tell the Littlest Ones.* 2 ink drawings	1916
4	30	*Tales of the Persian Genii.* 1 ink and wash on board	1917
4	31	*Tannhauser.* 3 ink drawings	1911
5	32	*Willy Pogány's The Art of Drawing.* 6 pencil drawings	1946
5	33	*Willy Pogány's The Art of Drawing.* 14 pencil drawings	1946
5	34	*Willy Pogány's Oil Painting Lessons.* 10 ink drawings and 1 pencil drawing	1954
5	35	*Willy Pogány's Watercolor Lessons.* 2 pencil drawings, 2 watercolor	1948
5	36	*The Wimp and the Woodle.* 4 watercolor sketches and 1 pencil sketch	1935
5	37	Unidentified book illustrations. 16 pencil and crayon sketches	undated
6	38	*Aucassin and Nicolette.* 6 pencil and ink wash sketches and 1 title page	undated
6	39	*Aucassin and Nicolette.* 3 watercolors	undated
6	40	*Don Quixote.* 1 watercolor	undated
6	41	*The Faerie Queene.* 6 watercolor sketches	undated
6	42	*Idylls of the King.* 2 watercolors	undated
7	43	5 illustrations	undated
7	44	*Jericho.* Watercolor sketch	undated
7	45	*Julius Caesar.* 1 watercolor	undated
7	46	*King Henry IV, Part I.* 1 watercolor	undated
7	47	*King Lear.* 1 pencil sketch	undated
7	48	*Macbeth.* 1 watercolor	undated
8	49	*A Midsummer's Night's Dream.* 1 pencil sketch	undated
8	50	*Snow White and Rose Red.* 1 watercolor	undated
8	51	Miscellaneous plays. 5 watercolor sketches	undated

Artwork for stage settings or motion pictures

Drawer	Folder		
8	52	*Dante's Inferno.* 3 pencil and charcoal drawings	undated
8	53	*Dante's Inferno.* 2 pencil and charcoal drawings	undated
8	54	*Modern Times.* 1 pencil drawing	undated
8	55	*The Merry Wives of Windsor.* Costume designs and 6 gouaches	undated
8	56	*The Merry Wives of Windsor.* 5 gouaches	undated
8	57	*The Thief of Baghdad.* 1 pencil drawing	undated

9	58	*Wonderbar*. 3 pencil drawings	undated
9	59	Miscellaneous - 1 pencil drawing, 3 watercolors, 2 gouaches	undated

Unidentified sketches

Drawer	Folder		
9	60	4 pencil sketches	undated
9	61	Rumpelstiltskin. 1 watercolor, 4 pencil drawings	undated
9	62	46 pencil sketches	undated
9	63	7 pencil sketches	undated
10	64	11 pencil drawings and sketches	undated
10	65	4 ink drawings and 1 ink sketch	undated
10	66	8 pencil drawings	undated
10	67	6 crayon drawings	undated
10	68	11 watercolors	undated
11	69	7 pencil drawings	undated
11	70	2 watercolors	undated

Etchings

Drawer	Folder		
11	71	Kasidah. 7 etchings	
11	72	Song Celestial. 65 etchings	
11	73	Miscellaneous. 19 etchings and 1 woodcut	

Tearsheets

Drawer	Folder		
11	74	Tearsheets	

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Up 433: Memorabilia and miscellaneous

Container(s)		Description	Dates
Box	Folder		
1	1	St. Nicholas	April 1923
1	2	The Baby's World	December 1910
1	2	An Illustrated List of Gift Books 1910-11	1910-1911
1	2	Books Beautiful	undated
1	2	Mainly About Books	November 1903
1	3	Pictorial Pageant of New York	undated
1	3	"Who's Who: Willy Pogány" Etching plate	undated
1	4	Miscellaneous	undated
1	5	Olympic Games: Official Pictorial Souvenir	1923
1	6	Miscellaneous	undated
1	6	*Ladies Home Journal*	December 1915

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Photographs (PH210), 1905-1955

1.25 linear feet

Pogany, Willy

Container(s)	Description	Dates
Box		
1	Prints, large	

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Subjects +/-

Personal Names :

Pogány, Willy, 1882-1955.

Pogány, Willy, 1882-1955--Correspondence

Scott, Peter Pogány

Subject Terms :
Artists United States
Hungarians--United States
Illustration of books--United States--20th century
Illustrators United States
Magazine illustration--United States--20th century
Mural painting and decoration--United States--20th century
Set designers--United States

Form or Genre Terms :
Book illustrations

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Overview

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MOVIE REVIEW

A Night at Earl Carroll s (1940)

Article 7 -- No Title

By BOSLEY CROWTHER
Published: January 23, 1941

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CALVARY
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One of the more baffling enigmas with which Hollywood masterminds have often wrestled is how to put a straight night club show on the screen with a minimum of plot distraction. So let it be said in favor of some undetermined genius at Paramount that the trick has probably been turned with the greatest economy possible in a minor item called "A Night at Earl Carroll's," which arrived yesterday at Loew's Criterion.

You'd never dream it could be so simple. For here we are frankly shown that all one needs in the way of a plot is a prefatory feud between a fictitious mayor of Hollywood and a desperate local gangster. The mayor is entertaining a large company of fellow mayors at Mr. Carroll's celebrated night club when the gangster, just to embarrass His Honor, kidnaps the principals out of the floor show. See—an immediate, critical dilemma. And the rest of the picture is then devoted to the heroic way in which the club's press agent and the head hostess (Ken Murray and Rose Hobart) pitch in and knock together a quick show out of nothing more than the orchestra, the show girls, the chorus, themselves, an overlooked dancer, a singing cigarette girl and a couple of obliging customers.

Thus the day—or rather, the night —is saved, but how about the picture? Well, as floor shows go, it's fair enough, with plenty of beautiful girls, fetchingly underclad; a couple of fair musical numbers sung and danced dutifully, Ken Murray flipping old wisecracks with a slightly apologetic air and a brace of harridans known as Brenda and Cobina cackling and screeching at one another witlessly. But that's all it is—just a floor show. Is any one interested?

Incidentally, Mr. Carroll himself appears only briefly at the beginning and the end. The rest of the time, he is conveniently kidnapped.

A NIGHT AT EARL CARROLL'S, original story and screen play by Lynn Starling; directed by Kurt Neumann; produced by Earl Carroll for Paramount. At Loew's Criterion.

Barney Nelson . . . . . Ken Murray
Ramona Lisa . . . . . Rose Hobart
Cobina Gusher . . . . . Elvia Allman
Brenda Gusher . . . . . Blanche stewart
Earl Carroll . . . . . Earl Carroll
Lillian . . . . . Lillian Cornell
Steve Kalkus . . . . . J. Carrol Naish
Lela Moore . . . . . Lela Moore

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THE BIG PICTURE; 'T.N.T.' is '60s dynamite

Goldstein, Patrick. **Los Angeles Times** [Los Angeles, Calif] 31 July 2009: D.9.

Abstract (summary)

Translate [unavailable for this document]

With Phil Spector serving as musical director -- and, according to Priore, one of the film's financiers -- we get to see rock, soul, country, pop and folk artists all in one place at one time, surrounded by an audience of screaming girls.

Full Text

Translate [unavailable for this document]

CORRECTION: SEE CORRECTION APPENDED; 'The Big T.N.T. Show': The Big Picture column in Friday's Calendar section about a screening of "The Big T.N.T. Show" said the film was shot in 1965 at the Moulin Rouge, a club that was at the corner of Sunset and Vine. The club was on Sunset near Vine, but not on the corner. The column also referred to the locale as being on the Sunset Strip, which it wasn't.

If you hang around die-hard music fans long enough you end up hearing them extol the virtues of a few key cult films that capture the heyday of L.A.'s 1960s music explosion.

One of the most difficult movies to find (still not being available on DVD) is "The Big T.N.T. Show," filmed in November 1965 at the Moulin Rouge, a club at the corner of Sunset and Vine that opened in 1938 as the Earl Carroll Theater. Soon after the "T.N.T. Show" filming, the club re-emerged as the Hullabaloo, which was briefly the most prestigious club to play on the Sunset Strip, showcasing such artists as the Buffalo Springfield, the Yardbirds, the Mamas and the Papas, Richard Pryor, the Electric Prunes and Paul Revere and the Raiders.

But no show could equal the star power that was on hand for "The Big T.N.T. Show," which will have a rare screening tonight at 9:15 as part of a three-night film extravaganza sponsored by the American Cinematheque at the Egyptian Theatre. (The film is on a double bill with 1940's "A Night at Earl Carroll's," which plays at 7:30.) The series, called "Riot on Sunset Strip: Part II," was assembled by Domenic Priore, a writer and filmmaker whose book "Riot on Sunset Strip: Rock 'n' Roll's Last Stand in Hollywood" is an indispensable guide to the brief flowering of L.A.'s '60s rock scene.

What makes "The Big T.N.T. Show" so intriguing is that it brings together such a wide variety of musicians on one stage. With Phil Spector serving as musical director -- and, according to Priore, one of the film's financiers -- we get to see rock, soul, country, pop and folk artists all in one place at one time, surrounded by an audience of screaming girls.

At its heart, the film is still a variety show, but it's an eye-opener to see the breadth of '60s sounds, with the bill featuring the likes of the Byrds, Bo Diddley, Lovin' Spoonful, Ike and Tina Turner, Roger Miller, Joan Baez, Ray Charles, Donovan and Petula Clark.

The show's best moments are its surprises, none bigger than seeing Spector, wearing a beret, sitting at the piano and conducting the band as Joan Baez belts out a brassy version of "You've Lost That Loving Feeling."

Some of the performances haven't worn so well. Petula Clark looks about as hip as Julie Andrews doing a Spector-ized version of "Downtown." Even though they're gorgeous in their black turtlenecks and pencil-thin pants, the Byrds sound a little ragged, while Roger Miller looks totally out of his element in a suit and tie.

For my money, the artists who best survive the test of time are the African American performers, who'd clearly had far more experience on stage than most of the young rock acts.

It's hard to take your eyes off Bo Diddley, while Ray Charles is extraordinarily smooth and soulful. (When one of his musicians forgets to come in at the beginning of "Let the Good Times Roll," Charles cracks up and stops the band, calling out "Hey, who are you waitin' on?" before taking it from the top.) The show concludes with Ike and Tina Turner, who were clearly an impossible act to follow.

"I remember the first time I watched the film with my friends, we'd have these tremendous arguments about who was better -- Ike and Tina or Bo Diddley," Priore told me. "The Ike and Tina footage is not only stunning, but it's probably the best footage anyone has seen of them on film. There wasn't a lot of rock and soul music captured on TV in that era, so it's really great to have a movie where you get to see so many artists at their best."--

patrick.goldstein@latimes.com

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Indexing (details)

Cite

Subject Musicians & conductors;

	Motion pictures -- Big T.N.T. Show, The
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Willy Pogany

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Willy Pogany

(1882 - 1955)

Versatile stylist, especially of historical or exotic pieces. Hungarian-born. Whether illustrating on Wagner or Vikings, Swimsuit Sirens or Shakespeare, Djer Kiss ads or gigantic murals, his work was inventive, evolving, and in styles that made one think he was several artists in one. Wrote instruction books on: oils, watercolors, and drawing, the last of which is again in print.

Watercolor Pogany - 001A



Palmolive, Making Palmolive 3,000 Years Ago (1920) Pogany - 002



Making Palmolive 3,000 Years Ago

THIS task fell to the user in the days of ancient Egypt. Palm and Olive oils were blended into a combination that would today seem crude. But this first Palmolive was the greatest toilet luxury this old time civilization knew.

Today these same rare oils, Nature's perfect cleansers, impart their magic qualities to a modern luxury. Their combination in Palmolive Soap has made the name famous, and the soap the most popular measured by actual sales value.

The smooth, creamy Palmolive lather, profuse and fragrant; the wholesome, attractive natural color; the mild yet soothing, cleansing qualities, are due to Palm and Olive oils.

Although 3,000 years have passed since their discovery, the world has found nothing better.

Palmolive Soap heads a line of finest toilet specialties, guaranteed satisfactory by the famous name. Palmolive Shampoo is liquid Palmolive, indispensable for proper shampooing. Palmolive Shaving Cream contains the same rare oils—is both lather and lotion.



THE PALMOLIVE COMPANY
Milwaukee, U. S. A.

The Palmolive Company of Canada, Limited
Toronto, Ont.

Send 25c in stamps for travelette case containing miniature packages of eight favorite Palmolive specialties.

Address Advertising Department
The Palmolive Company, Milwaukee, U. S. A.

Palmolive, Making Palmolive 3,000 Years Ago (1917) Pogany - 003


BUYING PALMOLIVE 3,000 YEARS AGO

The shop came to the shopper in the days of the first Palmolive. No convenient corner store, no fragrant green cake, but flagons of Palm and Olive oil brought from far countries for the toilets of aristocratic women. And while these ancient customs have vanished with the passing of 3,000 years, the world still prizes these two great natural cleansing agents. Not alone for their wonderful natural qualities, but for their still more wonderful combination in

PALMOLIVE SOAP

Once you become acquainted with the fragrant, profuse, creamy Palmolive lather, no other soap will satisfy. This is why millions use Palmolive.

Palmolive soap heads the famous line of toilet specialties bearing the name. There is Palmolive shampoo, cold cream, vanishing cream, powder and rouge, price 50 cents each; Palmolive talcum, lip-rouge and shaving stick, price 25 cents each.

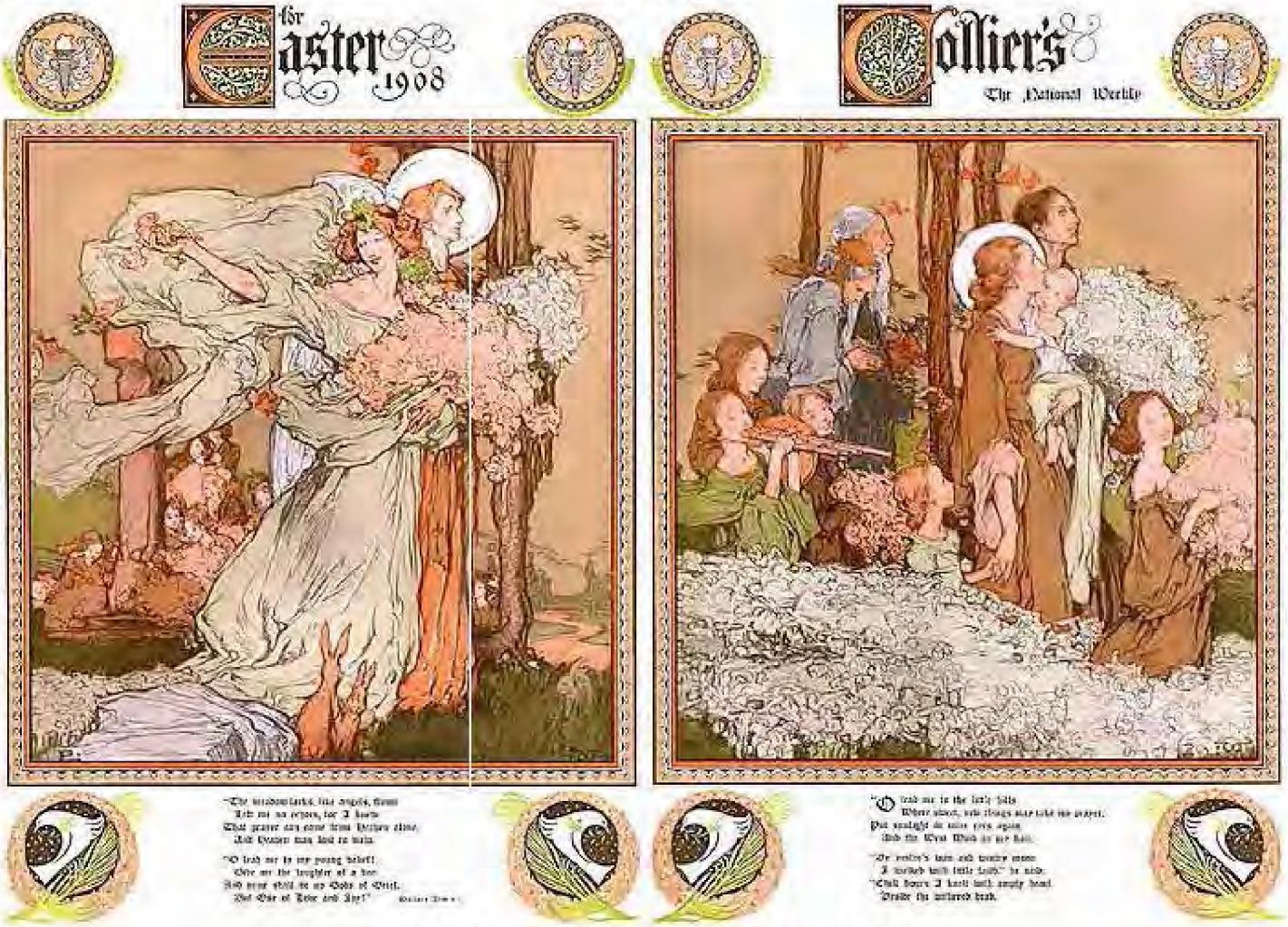
If your dealer does not carry a full stock write us direct, enclosing price of article desired.

Week-end Package mailed for 25 cents in stamps. Contains 8 favorite Palmolive articles, attractively packed.

B. J. JOHNSON SOAP COMPANY, INC., Milwaukee, Wis.

Canadian Factory: 155-157 George Street, Toronto, Ont.

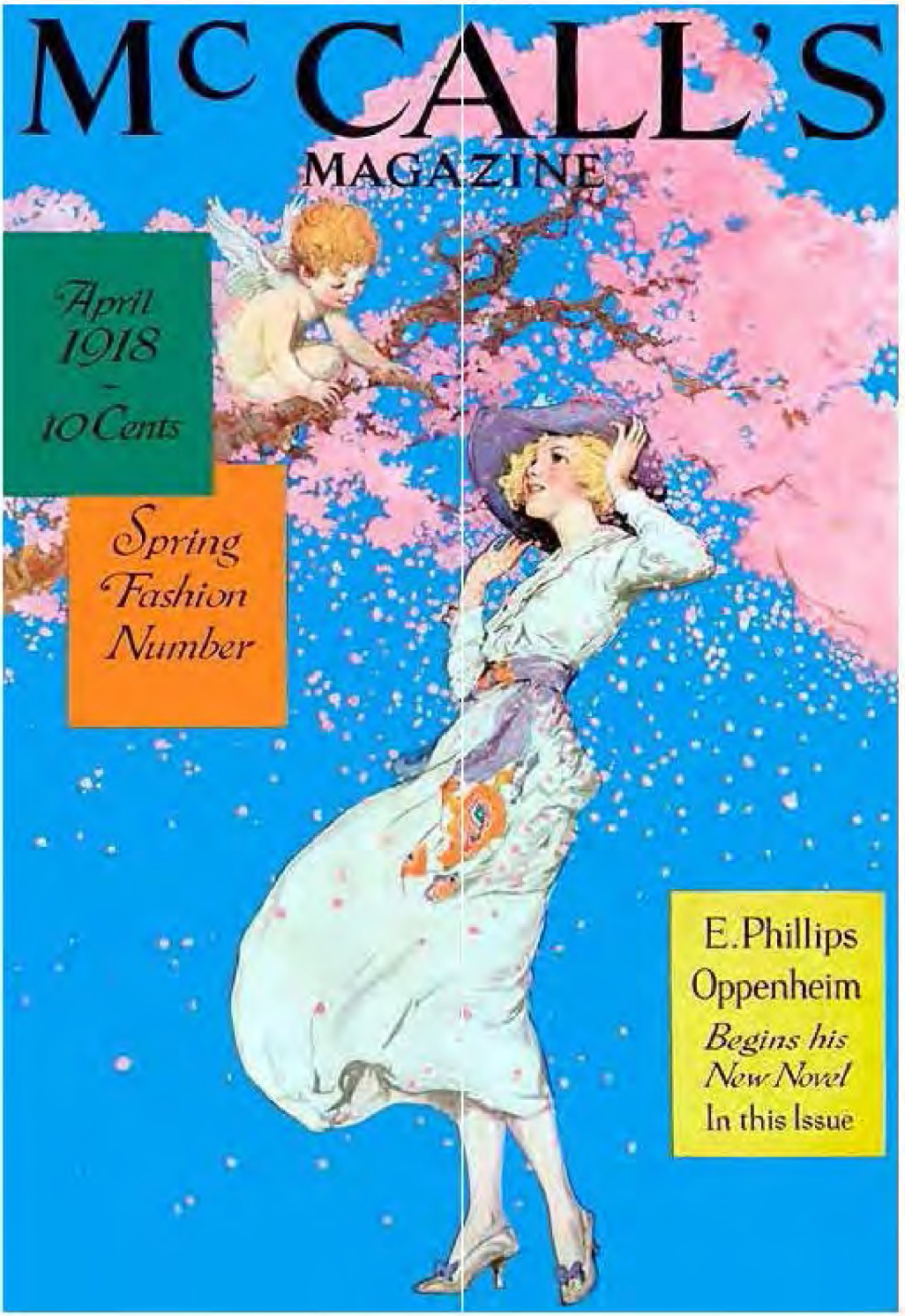
Collier's, Easter (1908) Pogany - 004



The Wishing Ring Man (1917) Pogany - 005



McCall's, Spring Fashion Number (1918) Pogany - 006


McCALL'S
MAGAZINE
April
1918
10 Cents
Spring
Fashion
Number
E. Phillips
Oppenheim
Begins his
New Novel
In this Issue

Ladies' Home Journal, Castles in Spain (1927) Pogany - 007



Castles in Spain: By Willy Pogany

Good Housekeeping, Pied Pier, The Rest of the Story (1916) Pogany - 008


The Rest of the Story
In Which Is Told What Became of the Pied Piper
By John Woodseer
Drawings by Willy Pogany

Djer-Kiss (1922) Pogany - 009



L'Aventure de la Princesse Anie
(Adapted from a Fairy Tale of Olden France)

Inspired by her beauty, the Bravest Prince in the World was emboldened to overcome all obstacles and finally rescued her. Thus found Princesse Anie her happiness and ruled with her Prince in their beautiful kingdom.

Your "Toilette Harmonieuse," graced by the Art of France

Would you, *Madame*, in your toilette be as French as the fashion of *La Belle France* herself?

Then, indeed, will you welcome this counsel of those smart Parisiennes: "Let each of your *spécialités de toilette* possess the same fragrance—the same French fragrance."

Ah! You heed this rule of French fashion! What a fragranced loveliness now is yours, graced with a smartness Parisian.

And is it not because Djer-Kiss has contributed its French art and *parfum* from the very first step in the toilette to *la fin*—the finishing touch? Does not *Madame* now find daily use for the Soap, Talc, Toilet Water, Sachet, *Les Crèmes*, Rouge, Face Powder and Extract? For each *specialité de* Djer-Kiss is fragranced with *Parfum Djer-Kiss* itself.

You will wish to add them—these charming Djer-Kiss toiletries—in increasing number to your dressing table, will you not?

Par exemple:

Face Powder and Talc Djer-Kiss

Almost it will seem that in each box is imprisoned a magic French fairy who to you, en *Amérique*, will impart that verve, that flair for beauty which is French alone. *Spécialement*, these warm summer days, does the dainty toilette demand the soothing and cooling of these pure French *poudres*. So even today you will purchase them (with their fragrance of *Parfum Djer-Kiss* itself) will you not?

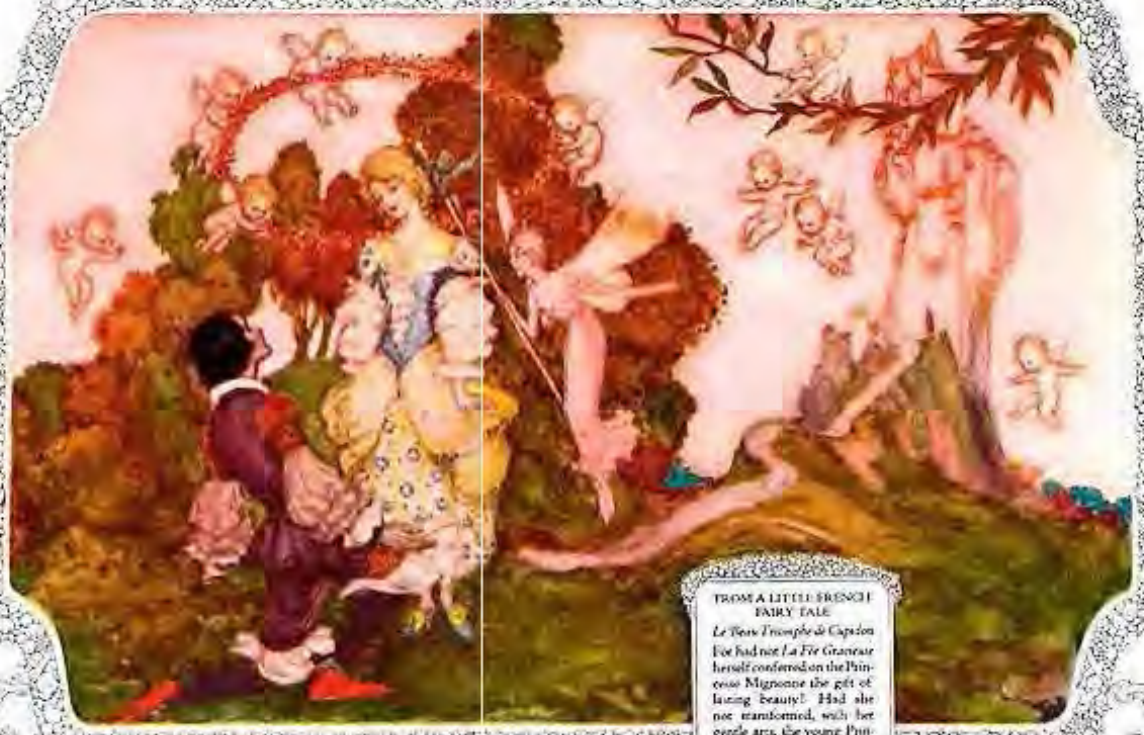


EXTRACT • FACE POWDERS • TALC • TOILET WATER • VEGETALE • SACHET • SOAP • ROUGE • LIPSTICK • COLD CREAM • VANISHING CREAM

These Specialités, Rouge, Lipstick, Compacts and Creams, temporarily blended here with pure Djer-Kiss Parfum imported from France

Djer-Kiss
Made in France

Djer-Kiss (1921) Pogany - 010



FROM A LITTLE FRENCH FAIRY TALE

Le Beau Triomphe de Cupidon

For had not *La Fée Gracieuse* herself conferred on the Princesse Mignonne the gift of lasting beauty! Had she not transformed, with her gentle arts, the young Princesse born to let love pass her by because she was so homely!

© [illegible]

One Secret of the Harmony of "la Toilette Parisienne"

FROM Paris a secret of beauty—a secret of the harmony of the toilet comes now to *les dames Américaines*. From the fashionables who frequent *L'Opéra Comique*, who stroll on the *Champs Élysée* is sent this *conseil de beauté*:

In the *toilette* of fashion there is a harmony quite complete. *Non, Madame*, there is no mixing of perfumes! Each *spécialité* must be of the same *bonne odeur délicieuse* as the fragrant extract itself. The Face Powder, Talc, Toilet Water, Sachet, must, decrees the fashion of Paris, be of one and the same French fragrance. So, too, the *Crèmes*, the Soap, the Rouge, are graced with that same French *Parfum* which so characterizes the dressing hour of *Madame*.

So now with assurance that the very *mode du jour* will be yours, do you select and use always—not one, not two or three, but *all* of these bewitching *spécialités de Djer-Kiss*. So do you in the perfect harmony of your toilette obey that law of fashion—the very words of Parisian beauty.

Parfum Djer-Kiss:

The *Parfum* itself which so breathes its French grace through each of those several *spécialités de Djer-Kiss*. Is not Djer-Kiss Extract the French *parfum suprême*—distinguished by so exquisitely delicate yet pervasive a fragrance that one well knows only Paris, only France, can be its creator and sponsor?

Special Sample Offer:

Send 25c and receive the dainty "Week-end Specialist Box" containing serviceable samples of Djer-Kiss extract, face powder, cold cream and vanishing cream with dainty satin sachet. Address Alfred H. Smith Co., [illegible] 8th Street, New York City.

EXTRACT
FACE POWDER
TALC · SOAP
TOILET WATER

Djer-Kiss
Made in France
PRONOUNCED "DEAR-KISS"

ROUGE · SACHET
VEGETALE
COLD CREAM
VANISHING CREAM

These spécialités, Rouge, Soap, Compact and Creams temporarily blended here with pure Djer-Kiss concentré imported from France





Djer-Kiss (1921) Pogany - 011



Faust, Prologue in Heaven (1908) Pogany - 012



Faust, Faust and Margaret in the Summerhouse (1908) Pogany - 013



Faust, The Young Witch (1908) Pogany - 014



Faust, Faust on the Hartz Mountains (1908) Pogany - 015



Faust, Faust Disappears with Mephistopheles (1908) Pogany - 016



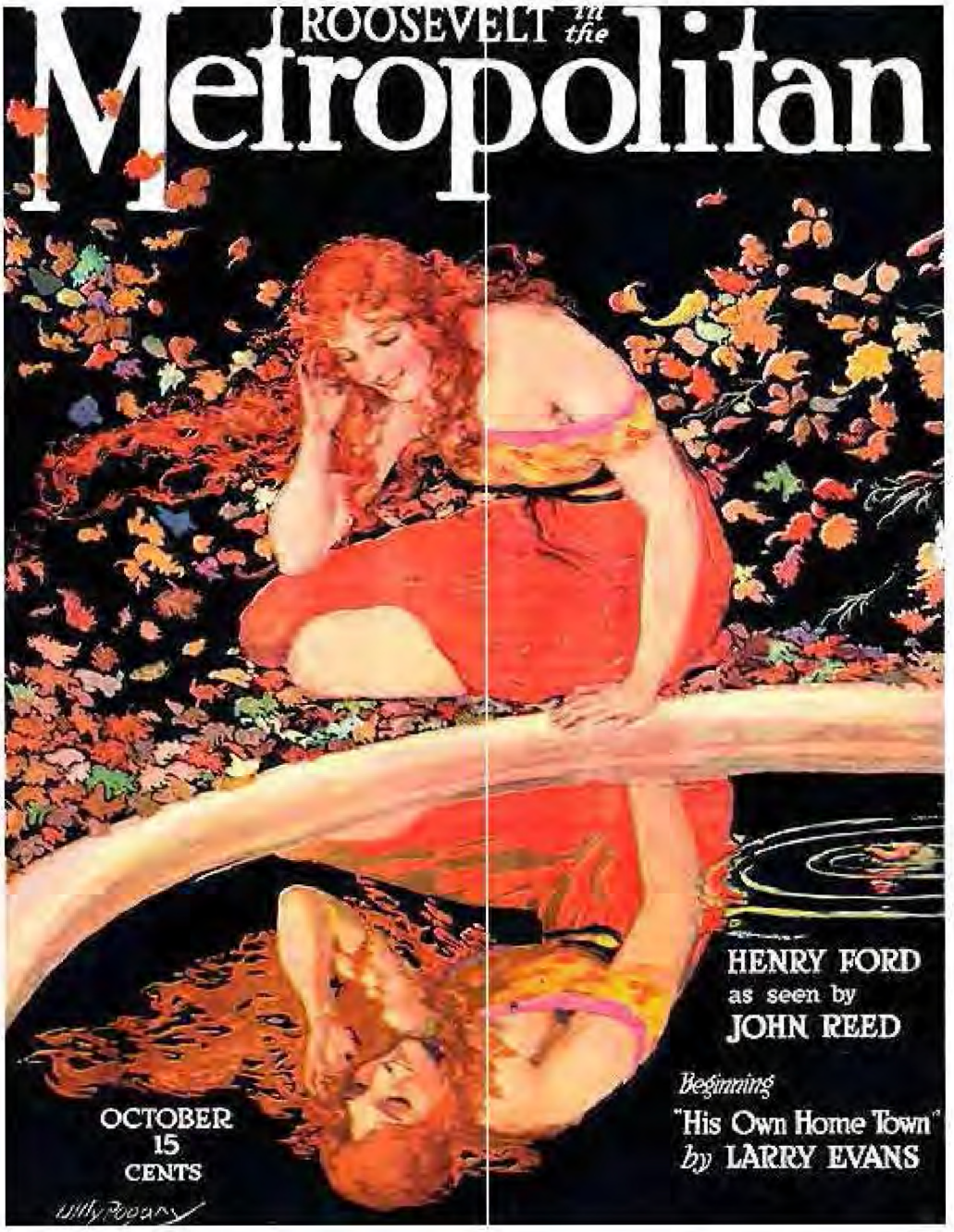
Faust, Faust and the Magic Mirror (1908) Pogany - 017



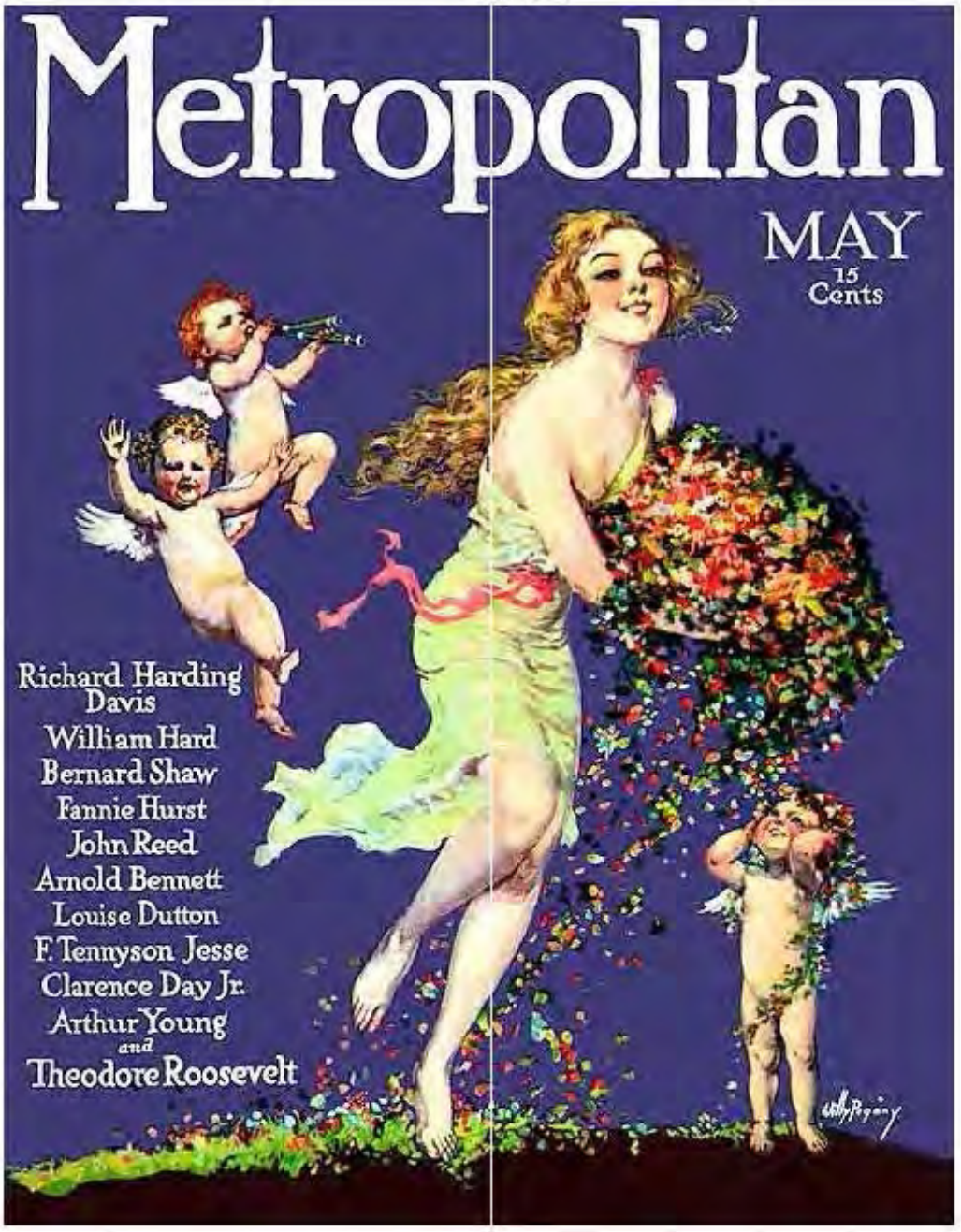
Metropolitan (1916) Pogany - 018



Metropolitan (1916) Pogany - 019



Metropolitan (1916) Pogany - 020


Metropolitan
MAY
15
Cents
Richard Harding Davis
William Hard
Bernard Shaw
Fannie Hurst
John Reed
Arnold Bennett
Louise Dutton
F. Tennyson Jesse
Clarence Day Jr.
Arthur Young
and
Theodore Roosevelt

Metropolitan (1916) Pogany - 021



Metropolitan (1916) Pogany - 022



Mohawk Rugs, Japan (1926) Pogany - 023



'Neath snow-clad Fuji there dwelt Asama, maid of Old Nippon. The simple peasants called her "The Princess who causes the Flowers of the Trees to blossom."

When drab Winter yields to Spring there is something of Asama in Everywoman—she is "The Princess who causes the Joys of the Home to blossom!"

One of these delightful rugs will brighten up your home like a sudden shaft of sunshine in June. A Mohawk Seamless Axminster, while surprisingly low in price, is a token of the vigor of design and the rigid standards of quality that give real meaning to the phrase—"A Mohawk Masterpiece."

W. & J. Sloane, the distinguished Interior Decorators, will advise you, without charge, as to the proper floor covering for your own individual room. Write today for blank form for use in indicating your rug or carpet problem. Write Mohawk Dept., W. & J. Sloane, 511 Fifth Avenue, New York.

MOHAWK RUGS

MOHAWK CARPET MILLS, INC. *Amsterdam, N.Y.*

Mohawk Rugs, The Mantle of Spring (1929) Pogany - 024



Springtime is Rug Time

It's Spring again! And Mother Nature, wise housekeeper of the great outdoors, makes over her wide domain for another twelvemonth.

You, too, like all good housekeepers, choose Spring as the ideal time to transform that little world of *your* creation—your home. You realize, of course, that in your scheme of decoration floors are basic, and that nothing can so cheer and freshen your home after weary months of Winter as the laying of a new rug. Indeed, at this season, a new rug—soft, warm, colorful—seems like a captured fragment of the mantle of Spring itself.

Yes, Springtime is rug time almost everywhere. Surely it's going to be in *your* home, too! There's a Mohawk dealer near you, ready with the latest Mohawk patterns and colorings in every popular weave to suit your individual taste and needs. And remember: No matter what you wish to pay, your rug can always be a Mohawk.

This Pattern is Akbar Seamless Wilton No. 3641



MOHAWK CARPET MILLS
16 Lyon Street
Amsterdam, New York

Gentlemen:

I should like to own a set of the revised *Mohawk Course in Home Decoration*, written and illustrated in full color by Agnes Heisler Barton. I inclose 10 cents in stamps to cover mailing charges.

Name.....
Street.....
City..... State.....

MOHAWK RUGS & CARPETS

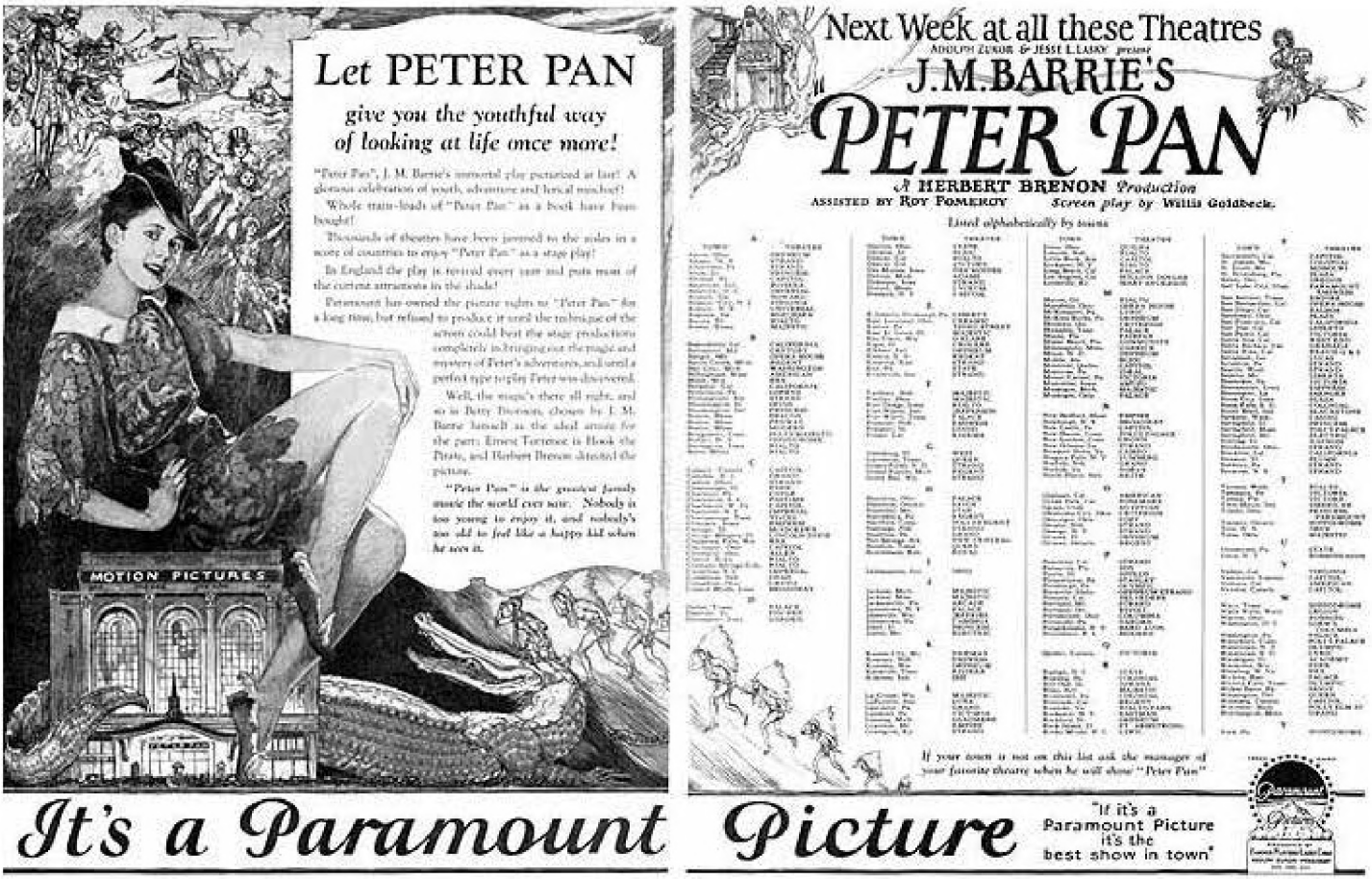
June 1929 Good Housekeeping

Mohawk Rugs, Karona (1929) Pogany - 025



THE PATTERN SHOWN IS MOHAWK KARONA SEAMLESS WILTON NO. 527-A

Paramount Pictures, Peter Pan (1930) Pogany - 026



American Weekly, The Tale of the Fight for the Sampo (1940) Pogany - 027



No. 1—The Tale of the Fight for the Sampo.

American Weekly, The Cowherd's Festering (1941) Pogany - 028



No. 2—The Cowherds' Fostering

Etain Saw a Shadow on the Floor. Looking Up She Saw a Bird Poised Above, a Bird Greater Than an Eagle, Glittering and Multihued. Dropping Down, the Bird Was on the Ground Beside Her. The Gleaming and Spotted Wings With Its Wings Fell Off; Before Her Stood a Princely Looking Youth. And Etain Knew He Had Been Beside Her Before Although She Had Not Seen Him.

American Weekly, Midir and Etain (1941) Pogany - 029



No. 1—Midir and Etain

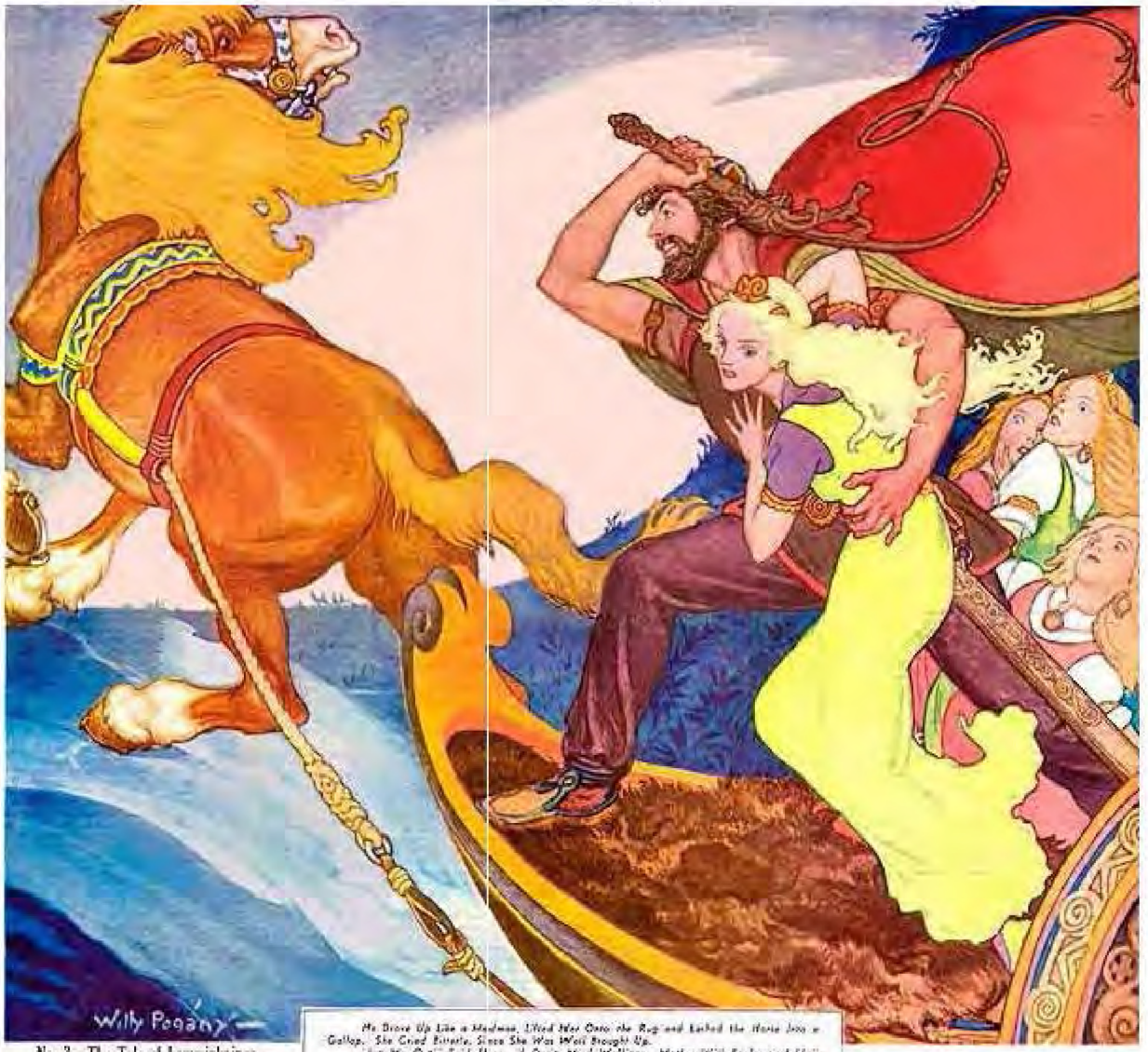
In His Right Hand Midir Held His Spear. He Went to Etain and Put His Arm Around Her. Then Suddenly Etain Yielded to Him and Bowed Him Full on the Mouth. The King's Armed Men Rose Up, But Even as They Did Midir and Etain Rose From Where They Stood. Through the Opening in the Roof They Went.

American Weekly, The Death of Cuehullian (1941) Pogany - 030



No. 5—The Death of Cuchullain

American Weekly, The Tale of Leminkainen and Kyllikki (1940) Pogany - 031



No. 3—The Tale of Lemminkainen and Kyllikki

He Drove Up Like a Madman. Lifted Her Over the Rug and Kicked the Horse Into a Gallop. She Cried Bitterly, Since She Was Well Brought Up.
"For Me Own," Said She. "I Don't Mind Walking. Mother Will Be Inconsolable."
"She'll Get Over It," Said Lemminkainen.

American Weekly, Cuchaillan and the Warrior Women (1941) Pogany - 032



No. 4—Cuchullain and the Warrior Women

Cuchullain Sprang Forward and Caught Aefa. Throwing Her Across His Shoulder He Dashed Away With Her, Carrying Her as a Prize's Load. He Threw Her on the Ground and Wresting Her Sword From Her Hand Slayed Her. "Life For Life, Warrior," Said Aefa. "If My Three Demands Are Granted," Said Cuchullain.

American Weekly, Temptaions of Ulysses: Sirens (1948) Pogany - 033



American Weekly, Temptations of Ulysses: Return of Chrysis (1948) Pogany - 034



American Weekly, The Goose Girl (1947) Pogany - 035



American Weekly, The Swineherd (1947) Pogany - 036



American Weekly, Rumpelstiltskin (1947) Pogany - 037



American Weekly, Snow White and Rose Reds (1947) Pogany - 038


THE AMERICAN WEEKLY
Greatest Circulation in the World
"The Nation's Reading Habit"
Week of Mar. 9, 1947
Paintings by Willy Pogany
Classics in Folklore
Read John Erskine's Story "Snow White and Rose Red" On Next Page

American Weekly, The Winter's Tale (1949) Pogany - 039



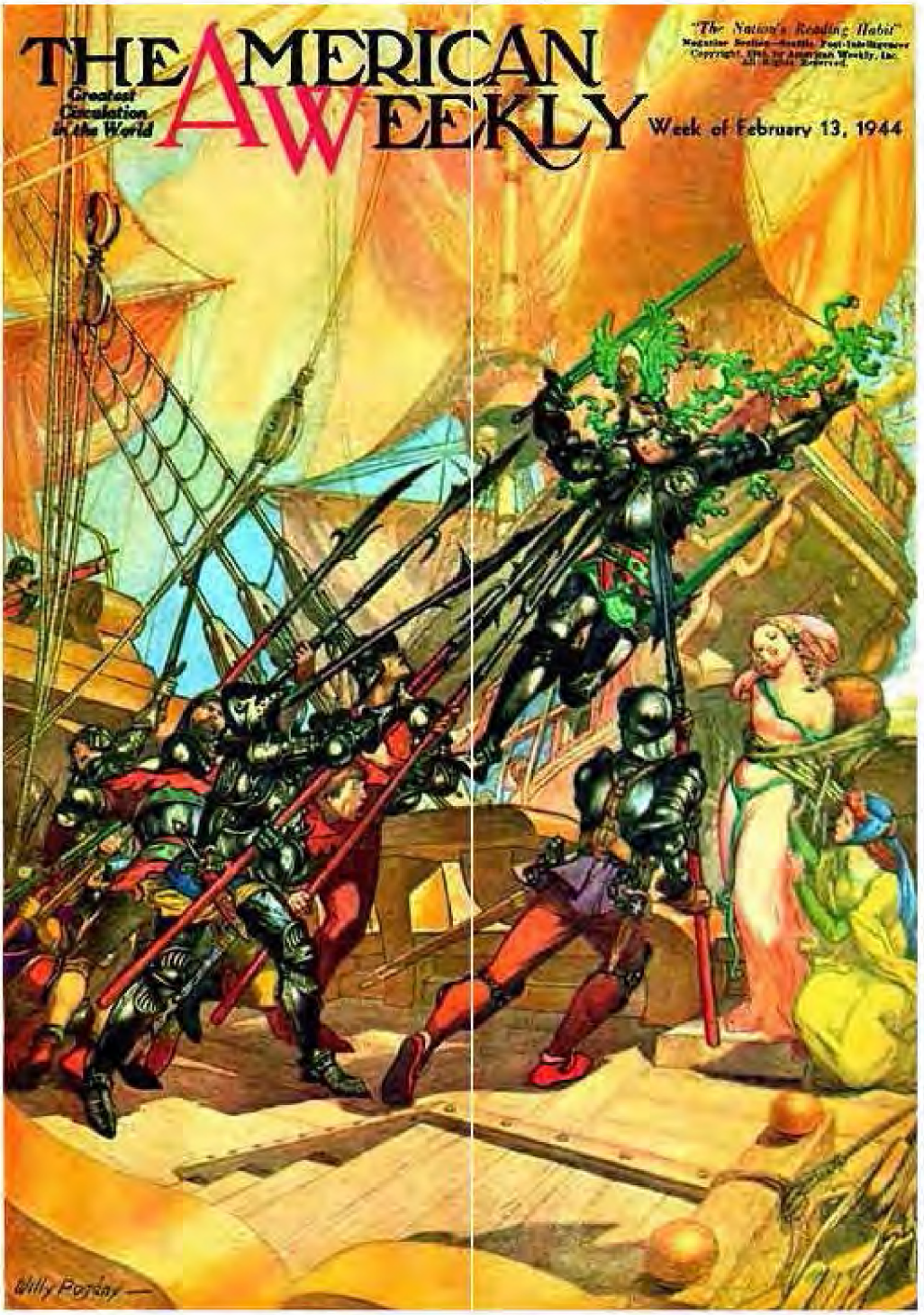
American Weekly, Romeo and Juliet (1949) Pogany - 040



Richard the III (1949) Pogany - 041



American Weekly, Speaking of Heroes (1944) Pogany - 042



Speaking of Heroes

Paintings by Willy Pogany

See John Erskine's Story On Next Page

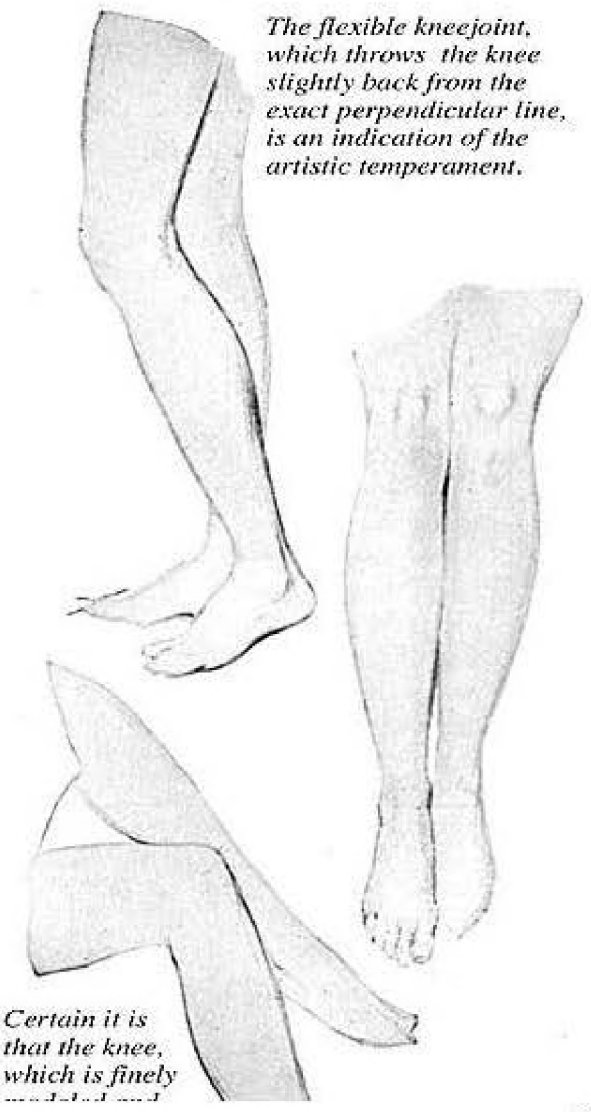
Pogany at work (19??) Pogany - 043



Film FUn, The Mind Shapes the Leg (1923) Pogany - 044

The Mind Shapes the Leg — Willy Pogany





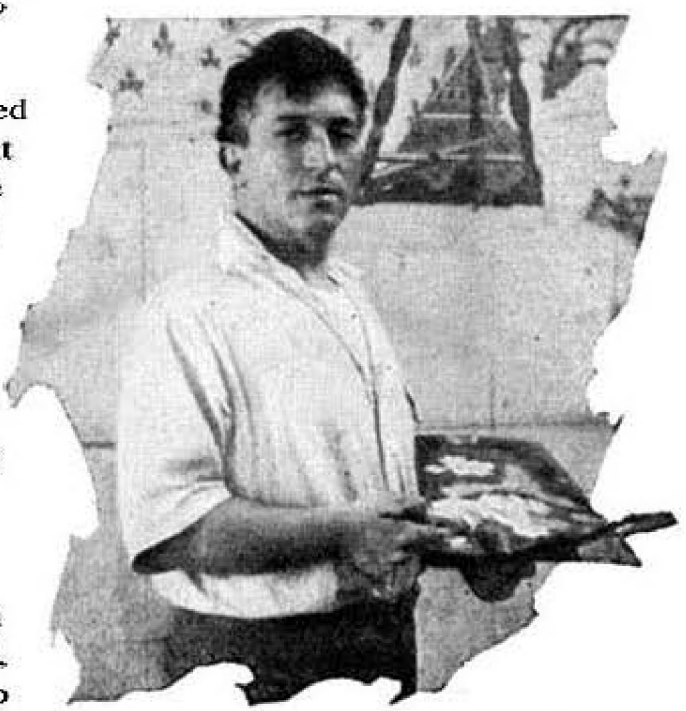
The flexible kneejoint, which throws the knee slightly back from the exact perpendicular line, is an indication of the artistic temperament.

Certain it is that the knee, which is finely



Janet Stone, whose beautiful appendages add such joy to "Lady Butterfly"

moderea and beautifully articulated, reflects always a fine and cultured mind, and that the small and flexible ankle supports a head which is sensitive to culture.



Mr. Pogany at work in his atelier.

Mr. Pogany, the well-known and generously gifted artist, turned upon me: "Can you prove to me that Bertillon's system is wrong; can you prove to me that fingerprints lie?" I sat back aghast, for I had come to interview Mr. Pogany concerning what was most beautiful about a leg, and while I had expected a certain amount of enthusiasm from the man who has made such beautiful etchings and paintings I had not expected the aggressive assertions that he flung at me. It was evident that I had hit upon his hobby.

"No, you cannot do that," went the painter. The character of a man, his individuality, is written in every part of his body. If we were skilful enough, no doubt, we could draw his likeness from a drop of his blood. There is no doubt whatever that the measurements of the human ear are absolutely individual, as also the fingerprints.

"Therefore, it is not at all extraordinary to expect that the dimensions of the other members of the body reflect the type of the person. It may not be that each has absolutely unique legs, but it is certainly true that the person of culture will have characteristics not to be found in the curves, muscles, and bony formation of the crude and unintelligent specimen. It has ever been the novelist's delight to speak of the slender, tapering fingers of the musician, the knobby blunt fingers of the mechanic, the flexibility of the hands of the artist and so on.

"Du Maurier wrote a novel about the beautiful feet of Trilby, and we can be sure that these feet would not have been so beautiful had not its heroine had the lovely characteristics of mind which endeared her to her author; incidentally he was himself a great artist."

Mr. Pogany, during his conversation, made some quick sketches from the model present and with these sketches sought to illustrate the point that it is the harmonious relation of many beautiful parts which make the perfect leg and foot.

than that noted above.

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Administrative Information

Preferred Citation

(Identify the item), Willy Pogány Papers, de Grummond Children's Literature Collection, University of Southern Mississippi Libraries, (Cite the item's box/folder numbers).

Provenance

The provenance of the Willy Pogány Papers is unknown.

Processing Information

Processed by Hans Rasmussen, June 2003. Encoded into EAD Version 1.0 by Danielle L. Bishop. This finding aid is the product of a grant funded by the National Endowment for the Humanities.

Container Listing

Box/Folder

A. Books

Drawing Lessons by Willy Pogány (Philadelphia: D. McKay, 1946)

Drawer 3-G/1 — Pencil illustrations, probably made for an earlier unidentified book, for pp. 114-115, (2 items)

Rubáiyát of Omar Khayyám: The First and Fourth Renderings in English Verse by Edward FitzGerald, illustrated by Willy Pogány (New York: Thomas Y. Crowell, n.d.)

Drawer 3-G/2 — Painting for p. 98, (1 item)

Neon Given New Tube Rights: Owen Advised of General Electric Agreement Approval
Los Angeles Times (1923-Current File); May 13, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 16

Neon Given New Tube Rights

Owen Advised of General Electric Agreement Approval

According to cable advices to Harold R. Owen, president of the Claude Neon Electrical Products Corporation, the agreement between Claude-Paz and Silva, General Electric Company and the Claude Neon group of companies in the United States providing for the licenses for "Zeon" illumination were approved formally in Paris yesterday.

Exclusive rights for the manufacture of the new type of luminous tube have been acquired by Claude Neon Electrical Products Corporation for the Pacific Coast, and production is expected to be started not later than June 1, Mr. Owen declared.

WIDER COLOR RANGE

"Zeon," as the new tube is known, is similar in general form to the present Claude Neon lights, the executive pointed out, but with greatly improved efficiency and a wide range of colors not previously available.

The license is based on an exchange of patent rights by agreement among Claude-Paz and Silva of Paris, the General Electric Company, and the Claude Neon group, according to Mr. Owen. Standard package units will be manufactured by General Electric and distributed through its incandescent lamp division. The elongated tubes and special designs for signs, decorative and other outdoor purposes will be manufactured in the various local plants of the Electrical Products Corporation on the Pacific Coast, and by associated Claude companies in the East.

SCIENTIFIC PROCESS

Powdered fluorescent crystals, scientifically processed for the purpose, he pointed out, are responsible for the improved qualities of the new light.

The inner walls of glass tubes are coated with these various powders, which are activated by invisible ultra-violet or "Black Light" radiations within the tube, causing the fluorescent coating to glow with extreme brilliance, he continued. By proper selection and blending of the crystals it is possible to produce any desired part of the spectrum, including white and daylight colors.

In some instances 120 times as much illumination is obtained for the same current consumed by filament lamps of the same color, he said. The heat is correspondingly reduced.

FIELDS OPENED UP

The low current consumption and variety of colors opens up many new fields of use, he pointed out. Up to the present time artificial illumination has been limited largely to its utility value as a means of lighting other decorative effects. With "Zeon" the illuminant is a decorative medium of almost unlimited possibilities in its own right.

It is now possible to "paint with light" or to carry out architectural designs with the colored tubes which may be so combined as to also produce any desired color tones for atmosphere and general illumination.

Nash-Kelvinator Passes Dividend

DETROIT, May 12. (AP)—Directors of Nash-Kelvinator Corporation today failed to take action on the common dividend due at this time. On February 21 the company paid 12½ cents a common share while in 1937 four payments of 25 cents each were made.

For the first quarter of the year the company and its subsidiaries reported a net low of $2,185,685. No comparison was available due to changes in the fiscal years of the Nash and Kelvinator divisions following the merger in January last year.

FRANC AND POUND SLIP AS BELGIAN BELGA ADVANCES

NEW YORK, May 12. (AP)—The Belgian belga staged a sharp comeback in foreign exchange dealings today as other major European currencies moved lower in terms of the dollar.

A recovery of .06 of a cent in the Belgian unit, which checked a long speculative raid on the currency following devaluation of the franc, came after a vote of confidence given the Belgian Cabinet.

Sterling lost 1-16 of a cent. The French franc dipped .00 3-16 of a cent, following a cut in French central bank discount rate. The guilder dropped .05 of a cent while the Swiss franc remained unchanged.

The Federal Reserve Bank reported $5,800,000 in gold has been engaged in Japan for shipment here.

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NEW 'ZEON' LIGHT EXPLOITATION DUE
Los Angeles Times (1923-Current File); May 27, 1938;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 25

NEW 'ZEON' LIGHT EXPLOITATION DUE

A national organization among the various Claude Neon Companies for the exploitation of the new "Zeon" light was formed at a series of conferences in Chicago, this week, according to word received here yesterday from Harold R. Owen, president of the Claude Neon Electrical Products Corporation, Ltd. Rights to the new light were recently acquired by this group for their respective territories under a series of patents emanating from General Electric Company and Claude-Paz and Silva of Paris, France.

Under the new arrangement the fluorescent materials for the elongated light will be manufactured by General Electric, the coating applied by the Corning Glass Works, which also will manufacture the glass tubing, and the fabrication completed in the plants of the respective licensed companies. It was agreed by the group, according to Mr. Owen, that the manufacture of the coated tubes should be centralized in order to obtain standardization of the product.

Included in the group is Claude Neon Electrical Products Corporation in the West, Federal Electric Company in the Middle West, and Claude Neon Lights of New York and affiliates in the East.

Gold Stocks Gain

WASHINGTON, May 26.—Gold stocks of the United States Treasury stood at $12,904,568,500 on May 24, a gain of $2,135,000 over the preceding day.

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THE STORY OF A MAGIC GAS

Crist, Kenneth
Los Angeles Times (1923-Current File); Feb 26, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. J5

THE STORY OF A MAGIC GAS

BRAND NEW COLORS WILL LIGHT YOUR WAY IN THE NEAR FUTURE

Fluorescent crystals garner the values of illusive light, but don't let it get you down. It's merely improved neon — yet what a story

BY KENNETH CRIST

ONCE the Japanese had a magic cow; the year was 980 A.D. This cow, the central figure in a still more mysterious picture, seemed to quit the scene by day "to graze," but she always appeared again at dusk. She simply stood there within the frame, [illegible]g. She was the beginning of fluorescent displays.

There's better magic now, you know, along any neon-bedecked thoroughfare —particularly where the deftly contorted tubing has been coated with modern fluorescent crystals. By day the insides of these varied glass ribbons look like they had been doused with whitewash; by night they give you the rainbow in all its colorful glory.

The cow, the Chinese found when they debunked Japan's old legerdemain, was luminous because of oyster shells. By calcining them and mixing them with pigments the shrewd artists of the Rising Sun created a compound to "show up" in darkness. It takes today's fluorescent crystals to garner the values of illusive light. When they do they boost the efficiency of conventional neon as much as 1200 per cent.

Creative engineers called this newer lighting "zeon." Without benefit of Webster they arbitrarily pushed a capital "N" in neon flat on its back and made a "Z" out of it. They did that because neon gas, along with certain other gases and minerals, is a vital component of electrically operated fluorescent tubes.

Zeon, like ordinary neon signs, sells peanuts, popcorn, beer and what-have-you. In dignity, too, it lends flattering light to the world's most beautiful girls . . . if you want to believe Earl Carroll's press agent. Brother Carroll's 18-carat nightery on Hollywood's Sunset Blvd. is superbly drenched in mellow zeon. Through it engineers and swank architects foresee a resurrection from the dead for interiors.

EXTERIORS already have begun to live; towers in pastels, buildings in outline. Any hue you want is yours with zeon; in conventional neon the choice is scant. However, you must begin with neon if you're going to unravel the private life of any zeon tube. The story starts in England.

Just about the time that Roosevelt, the Warrior, was intimidating ambitious Spaniards with a forbidding display of dental work, Sir William Ramsay and William Travers were holding a war of their own in a bottle. Air was undergoing bombardment and out came neon, an element. Into the rare gas bracket it went with the other mysteries: Argon, helium, krypton and, later, xenon.

They had it, but they didn't know what to do with it. There are only a couple of parts of neon to 100,000 parts of air. Scientists Ramsay and Travers couldn't catch enough of the stuff to put it to practical use. Then came Georges Claude.

By 1902 this Frenchman had laid down his own law for liquefying gases. Three years later he was tinkering with neon. He could corral it, he found; smashed by specific electric charges in a partial vacuum, it would respond with a reddish glow!

There was nothing so strange in that. Many gases, including the air you breathe, will glow under favorable pressures and proper temperatures. Those temperatures, at least, are usually extremely high, far out of reason for commercial application. With neon the factors were practicable. The color was clear; the gas continued to function over endless hours of "electrical heating."

Between 1905 and 1910 Georges Claude sought patents in France to protect his pressures and his type of electrodes. It took from March 27, 1911, until Jan. 19, 1915, for him to get five American patents nailed down in Washington, D.C. By then Europe had been two years in war and what few bleary-eyed neon signs there were in Paris had to do their own "experimenting" while M. Claude took charge of French chemical warfare. When airplanes threatened Paris even those neons were extinguished. Those were the lights, however, that sold neon to the world.

When the war was over, Germany saw them; so did England . . . and so did Georges Claude anew. Because he was a pure scientist, he asked only to continue his work; he simply issued a manufacturer's license to Claude Pas et Silva, a French corporation, and retreated among his tubing. There were greater strides to make with neon; how great even he couldn't possibly foretell!

Other licensed companies sprung up beyond the Rhine and across the English Channel. Paris, itself, became wrapped in a red glow that brought naive thousands into the streets to see the "downtown fire." It even brought a gentleman named W. T. P. Hollingsworth across the Atlantic Ocean. The year was 1924.

Hollingsworth, working with M. Claude, himself, in liquid air enterprises, watched the General Electric Co. of England exchange sumcient patents to win a neon license. He saw, too, that the German company was staying up nights to improve the illumination system. There was handwriting in neon for Hollingsworth to read, so he brought the first signs to New York as an agent for Georges Claude.

Things really weren't supposed to have happened quite that way, but they did. Another friend of M. Claude's came over before Hollingsworth and sold a man named Joseph Zeman on going into the neon business. It hopped . . . so Hollingsworth launched Claude Neon Lights, Inc., to dip the Great White Way in red

However, the first neon sign in Los Angeles was a direct

Continued on Page 16



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THE STORY OF A MAGIC GAS

Continued from Page Five

importation from France. It was one word long and cost about $1250—Packard. Earle C. Anthony bought two of the signs—one that created excitement here, the other in San Francisco. It was through that Packard sign of Anthony's that Paul D. Howse, founder and first president of Electrical Products Co., then selling multi-bulb displays, saw the future of neon lights.

He called immediately for J. E. Tucker, his vice-president, who had been in Europe in 1924. Tucker described again the streets of Paris, and Howse called in his secretary and took up the telephone receiver. By the time that Hollingsworth could get to Los Angeles, Howse, John B. Miller, former bigwig of the Southern California Edison Co. here, and the late W. I. Hollingsworth of local realty fame met at a penthouse luncheon in the Hollingsworth Building and underwrote the first $300,000 to form Claude Neon Electrical Products. The first sign that they got for demonstration was only the letter "A"!

Out of that single letter "A" the neon business in the eleven Western States has grown to what it is today: Through licensing, through success, through failure, through expiring patents belonging to Claude, an alien; through corporate expansion, through Howse's death, through suits in courts of law, through business reorganization until now Electrical Products Corp. and its subsidiaries, working through the General Electric Co., are pushing neon's "N" over on its side to make a "Z."

"Zeon had to come," Harold R. Owen will tell you—and Owen is today's president of Electrical Products Corp. "It had to come because business, all business, was getting tired of neon's three possible colors—red, mercury blue and helium white. Any other neon colors you ever saw were made with tinted glass. The marine green wasn't so bad because it was slightly fluorescent with uranium. Still, people were taking out neon lights and returning to old-fashioned bulbs to try to get some little attention in a night sea of ubiquitous red.

"I mean, frankly, that conventional neon had reached a saturation point. It was beginning to fall away because John Public, once startled and amazed by its effect, had become so used to it that it didn't mean anything and neon, unaided, wasn't flexible enough or sufficiently luminous to appear in another dress. Fluorescent crystals have taken care of all that."

The crystals, themselves, are simple enough. Ground into powders, they come as zinc orthosilicate, zinc mesodisilicate, zinc beryllium silicates of various sorts, calcium tungstate, or magnesium tungstate. They're inexpensive and apparently have endurance qualities that tickle even the engineers.

TAKE the case of zinc orthosilicate, for instance. Coat the inside of a neon tube with this white powder, fill the tube to proper pressure with 80 per cent neon and 20 per cent argon plus an iota of mercury—assuming that the tube first has been exhausted of impurities and air down to at least 1/100,000 of an atmosphere—set the electrodes to work by turning on the "juice" and passing it through a suitable transformer: Your color is bright green. Leave out the mercury and the color is old gold; not so bright. In light values, it's a matter of between 50 and 60 lumens for the green as against only 22 for the old gold. Straight neon, though, in orange red is only 15.

How does it work and what do the crystals do?

Put on your science swimming suit and take a "quickie" plunge. Engineer Ellis O. Erickson of Hyde Technical Laboratories can talk fundamentals in common English.

Begin with a simple, clear tube of clean glass some 46 or 48 inches long or a length determined definitely by what you're going to do with the tube. To make it easy, don't let the glass blowers even bend this one . . . or try to follow a pattern for a sign or make a letter.

You'll find that the tube has been made largely from silica, oxides of lead and soda ash. It's like "cut glass" in quality; it's the finest that money can buy. You're going to put electrodes, already made and tested, on each end of it and take it over to a Rube Goldberg-looking contraption with a mercury column, gadgets, valves and what not: That's the machine for bombarding it, taking all the impurities out of it and reducing the air in it to 1/100,000 of an atmosphere. The machine can pull it down to 1/1,000,000 of an atmosphere, in case you like "emptiness," but that isn't necessary for efficiency.

However, before you hook up your tube to this pump, you'll have to have one of the glass blowers open the glass down toward one end and put in a "tubulation," an outlet and intake that can be sealed off after you have exhausted the tube and refilled it with gas to the proper pressure.

Once connected with the pump, the tube is heated almost to the melting point, the heat ranging from 200 to 400 deg.C. You heat it and cool it, you exhaust it, you flush it with air, and you go through that process over and over again until you are sure that, when you exhaust it the last time, there are no impurities remaining.

LIKEWISE you heat the electrodes to between 550 and 600 deg. C., chasing impurities out of them. Any foreign matter will ruin the tube, cause faulty light . . . discoloration. Your machine is arranged so that you can heat the electrodes, singly or together, without heating the tube or you can heat the tube and not the electrodes. It's a fantastic process to watch!

Even the common air in the tube becomes luminous and turns a salmon-red. You see it rolling back and forth like liquid fire and wonder that the tube can "take it." It does, and when it's more than just a "partial vacuum" from the layman's standpoint you're ready to introduce the gas. You'll probably use the 80-20 neon and argon proportions for a conventional neon tube to show up, when "turned on," as the old familiar orange-red.

If you're making a zeon tube you go through exactly the same process, save that before you bombard it to get out the air you'll coat it evenly on the inside with the fluorescent powder you want to use. That depends upon the color you expect to have when the tube takes its charge of electricity. The coating is done with a special roller-tapping machine that shakes the powder through a tube that first has been swabbed carefully with a liquid binder to which the powder will adhere. Even atmospheric conditions and temperature make a difference in this work.

With the neon and argon in the zeon tube you'll probably want to introduce mercury. Any mercury that you can see in the tube after you get through is too much mercury!

Now you're ready for the next step. What actually happens in one of these tubes after the juice has been turned on—and why do the crystals fluoresce?

Everyone knows that an atom is made up of a positive charge and corresponding negative charges that make an entity of the whole. As little as it

Continued on Page Twenty-two

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THE STORY OF A MAGIC GAS

Continued from Page Sixteen

knows about it, science understands now that the much-touted cosmic ray makes it possible to split such atoms, robbing a negative charge from one and using it for a bullet to smack another. Whenever a negative charge gets loose it hunts for another positive or, if merely jarred slightly from its orbit, tries to go back to its own. In this last process energy is released that becomes light!

The whole change, of course, is stimulated electrically. The various gases break down and give color according to their own characteristics. Mercury sheds ultraviolet—and that's what fluoresces the crystals!

When you introduce mercury to a conventional neon tube you lose 95 per cent of the mercury's energy. In a fluorescent tube its presence translates light waves too short for visibility over into the visible bracket and you get that added illuminating intensity.

If you take the wave length of light in Angstrom units, the engineer's index for it, you'll learn that the eye sees nothing below 4000 Angstrom units or above 7600. Ultraviolet comes in at 2536 Angstrom units, but, by fluorescing the crystals, brings with it an abundance of new light. Paradoxically, what you see is light you can't see save that the crystals respond to it.

So it is that an old Japanese cow that proved luminiscent within the picture of which she was a part has new tribute paid to her royal highness by the white-robed technicians of today.

"See, she was luminous," they'll tell you. "She conveyed light that the human eye couldn't see otherwise. Lord, maybe her true name was Zeon!"

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Zeon Company Sales Improve: Electrical Products Directors Re-elected; Dividend Declared
Los Angeles Times (1923-Current File); Mar 9, 1939;
ProQuest Historical Newspapers: Los Angeles Times (1881-1990)
pg. 16

Zeon Company Sales Improve

Electrical Products Directors Re-elected; Dividend Declared

Volume of business done by Electrical Products Corp. in the first two months of this year ran approximately 20 per cent ahead of the like period of last year. Harold R. Owen, president, told stockholders at the annual meeting yesterday.

The executive attributed the increase to the aggressive sales campaign on the new zeon light, which, he said, has virtually replaced the old neon tubes, with the new lights now constituting approximately 95 per cent of total production.

Earnings, he said, are running ahead of dividend requirements. Unmatured monthly installment contracts which totaled $1,068,401.63 on Dec. 31, last, have shown an upturn since the first of the year.

1938 REVIEWED

Following the meeting, at which directors were re-elected, the board met and renamed retiring officers, and declared the regular quarterly dividend of 25 cents a share on the capital stock, payable April 1 to stockholders of record March 20.

In reviewing the annual report of the company for the year ended Dec. 31, last, the executive pointed out that earnings of the company had shown a nominal improvement against the general trend.

Net income for 1938 amounted to $303,819.70, against $301,704.76 in the preceding year, despite a 10 per cent drop in volume of production.

Expense of the intensive sales promotional campaign on behalf of the company's new product was absorbed during the last half of the year, he said, as a result of which sales volume in the final quarter showed a material improvement.

NEW TUBE LIKED

The new fluorescent tube, for which the company acquired a license under patents of General Electric Co., Westinghouse Electric & Manufacturing Co., Claude Paz and Silva of Paris, has met with public acceptance and has almost entirely replaced the original neon tube in new installations.

Officers and directors of the company include Harry J. Bauer, chairman of the board; Harold R. Owen, president; William J. Vaughan, executive vice-president and secretary-treasurer; L. A. Rice, vice-president; M. R. Mausshardt, vice-president, and Henry R. Schulthels, Richard H. Lacy, J. H. Pengilly, W. I. Hollingsworth, Charles H. Quinn and Luther J. Lee.

F. B. Meyer was appointed assistant secretary-treasurer.

GAIN FORECAST IN STEEL BUYING

NEW YORK, March 8. (AP)—The Iron Age, steel publication, reported today in its weekly review slightly better buying of steel in the past week, "though the improvement has not yet been sufficient to be reflected in higher operations."

The review estimated ingot production for the week at 55 per cent of capacity, unchanged from a revised figure for the previous week.

"Pig iron production in February gained 4.8 per cent, on a daily basis, over January, while the gain in steel ingot output on a weekly basis was barely 2.7 per cent . . .

"Some of the improvement in orders in the past week has been in tin plate, production of which has risen 3 points to 53 per cent, which is better than it appears on the surface because of the present excessive tin plate capacity . . .

"Further increase in tin plate orders is expected soon; the automobile industry will require more steel as expanding assemblies use up supplies on hand; specifications against recent contracts for construction and railroad purposes are expanding; the farm implement industry is stepping up production and taking more steel."

Iron Age reported its scrap composite price at $15.17 a ton last week compared with $15.01 the previous week.

DOLLAR STEADY IN TERMS OF FOREIGN UNITS

NEW YORK, March 8. (AP)—Money markets beat an even tempo today, with leading foreign exchange currencies showing only minor changes in terms of the dollar.

The Netherlands guilder, jittery since the first of the year, fell back to a net loss of .01 of a cent at 53.14 cents after a morning advance.

The British pound dipped 1/16 of a cent to $4.69 1/16 and the belga was off .00½ of a cent to 16.83 cents. The French franc was unchanged at 2.65 3/16 cents and the Swiss franc was up .00⅝ of a cent to 22.74⅝ cents.

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1938 LA 28015 9-1-38

Form 1

1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building

OF

CLASS "A", "B" OR "C"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 1-2-3-4-5 AND 6

Tract 4884

Location of building 230 SUNSET BLVD. (House Number, and Street)

Between what cross streets VINE & EL CENTRO AVE

Approved by City Engineer

Deputy

USE INK OR INDELIBLE PENCIL

1. Purpose of building RESTAURANT (Store, Residence, Apartment House, Hotel, or any other purpose) Families X Rooms X
2. Owner (Print Name) INNER CIRCLE CORPORATION Phone BR 2-1585
3. Owner's address BANK OF AMERICA BLDG. BEVERLY HILLS, CALIF.
4. Certificated Architect GORDON B. KAUFMANN State License No. 945 Phone DR 1328
5. Licensed Engineer MURRAY ERICK State License No. 1853 Phone TR 5607
6. Contractor FORD J. TWAITS CO. State License No. 36883 Phone MI 3151
7. Contractor's address 816 W 5TH ST.
8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.) $5000.00 (FOUNDATION ONLY)
9. State how many buildings NOW on lot and give use of each. NONE (Store, Residence, Apartment House, Hotel or any other purpose)
10. Size of new building 114'-6" x 190'-0" No. Stories 3 Height to highest point 36'-0"
11. Size of lot 132.40' x 272.52' Type of soil ALLUVIAL
12. Foundation (Material) REINFOR. CONCRETE Depth in ground SEE PLANS
13. Material Exterior Walls CONCRETE Skeleton framework CONCRETE (Structural Steel, Reinforced Concrete)
14. Material of floors WOOD & CONCRETE Roofing material WOOD TRUSSES & COMPO

FOUNDATION ONLY

I have carefully examined and read the above completed Application and know the same is true and correct and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinances and State Laws will be complied with, whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Murray Erick (Owner or Authorized Agent)

Plans, Specifications and other data must be filed.

By

FOR DEPARTMENT USE ONLY 4716

PERMIT NO.	Plans and Specifications checked	Zone R4 & C3	Fire District No. 2	Fee 18.00 Stamp here when Permit is issued
28015	Corrections verified	Bldg. Line 10 Ft.	Street Widening 10 Ft.	
PLANS	Plans, Specifications and Application rechecked and approved. 8/31	Application checked and approved 8/31/38		
Date 8/31	For Plans See / Filed with	SPRINKLER Required / Valuation Included	Specified Yes—No	Inspector

FOR DEPARTMENT USE ONLY

Application.....	Fire District.....	Bldg. Line.....	Forced Draft Ventil.....
Construction.....	Zoning.....	Street widening.....	

(1) REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2) The building referred to in this Application will be more than 100 feet from

.....Street

Sign here.....
(Owner or Authorized Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign here.....
(Owner or Authorized Agent)

REMARKS:

City Plan Comm granted a variance to construct this building on a portion of lots 1-2-3-4-5-6 facing Leland Way the remaining portion of the lots to be used for parking purposes 8/31/38

W. N. Thorpe

PLAN CHECKING
RECEIPT NO. [illegible]
VARIATION $ 5000
FEE PAID $ [illegible]

(Page 1 of 2) 3

#33 943

10/14/1938

Bldg. Form 1

1

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION
Application for the Erection of a Building
OF
CLASS "A", "B" OR "C"

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

Lot No. 1-2-3-[redacted]

Tract #4884

Location of building 6230 SUNSET BOULEVARD (House Number, and Street)

Between what cross streets VINE & EL CENTRO

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Purpose of building RESTAURANT (Store, Residence, Apartment House, Hotel, or any other purpose) Families ..... Rooms .....
2. Owner (Print Name) INNER CIRCLE CORPORATION Phone BR 2-1585
3. Owner's address 9470 SANTA MONICA BLVD., BEVERLY HILLS
4. Certificated Architect GORDON B KAUFMANN State License No. 945 Phone DR 1328
5. Licensed Engineer MURRAY E ERICK State License No. 1853 Phone TR 5607
6. Contractor FORD J. TWAITS CO State License No. 36883 Phone MI 3151
7. Contractor's address 816 W 5TH STREET Steele
8. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.) $120,000.00
9. State how many buildings NOW on lot and give use of each. NONE (Store, Residence, Apartment House, Hotel or any other purpose)
10. Size of new building 114'-6" x [redacted] 190'-6" No. Stories 3 Height to highest point 46'-0"
11. Size of lot 132'-4" x 272'-6" Type of soil ALLUVIAL
12. Foundation (Material) REINFORCED CONCRETE Depth in ground AVERAGE 6'-0"
13. Material Exterior Walls REINF. CONCRETE Skeleton framework CONCRETE (Structural Steel, Reinforced Concrete)
14. Material of floors WOOD JOISTS Roofing material COMPO ON WOOD TRUSSES

I have carefully examined and read the above completed Application and know the same is true and correct and hereby certify and agree that if a permit is issued all the provisions of the Building Ordinances and State Laws will be complied with, whether herein specified or not; I also certify that plans and specifications filed will conform to all the Building Ordinances and State Laws.

Sign here Gordon B. Kaufmann (Owner or Authorized Agent)

By [signature]

Plans, Specifications and other data must be filed.

PERMIT NO.	FOR DEPARTMENT USE ONLY			Fee 2/8.00
33948	Plans and Specifications checked [signature]	Zone [redacted] BC3	Fire District No. 5	Stamp here when Permit is issued
	Corrections verified [signature]	Bldg. Line No Ft.	Street Widening No Ft.	
PLANS	Plans, Specifications and Application rechecked and approved. [signature]	Application checked and approved [signature]		
9/10/38	Per Piece Fee / Filed with	SPRINKLER Required Valuation Included	Specified Yes—No	Inspector [signature]

28-015 over

FOR DEPARTMENT USE ONLY

Application Construction	Fire District Zoning	Bldg. Line Street widening	Forced Draft Ventil.
OK	OK		

(1) REINFORCED CONCRETE

Barrels of Cement 2500

Tons of Reinforcing Steel 85

(2) The building referred to in this Application will be more than 100 feet from

.....Street

Sign here.....
(Owner or Authorized Agent)

(3) This building will be not less than 10 feet from any other building used for residential purposes on this lot.

Sign here.....
(Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least 10 feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign here.....
(Owner or Authorized Agent)

REMARKS:

See Bld Per 28015 58

for C.P.C. MCS

PLAN CHECKING

RECEIPT NO. 23249

VALUATION $ 120000 00

FEE PAID $ 125 00

APPROVED
L. A. CITY HEALTH DEPT.
RODENT CONTROL DIV.
Date 7/11/58 By 915

Bldg. Form 3

USE INK OR INDELIBLE PENCIL

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM	REMOVED TO
Lot	Lot
Tract	Tract

Present location of building: 6230 SUNSET BLVD- LOS ANGELES, CALIF.
(House Number and Street)

New location of building: ——
(House Number and Street)

Between what cross streets:

Approved by City Engineer.

Deputy.

1. Purpose of PRESENT building RESTAURANT BLDG. Families Rooms
(Store, Residence, Apartment House, Hotel, or any other purpose)
2. Use of building AFTER alteration or moving SAME Families Rooms
3. Owner (Print Name) INNER CIRCLE CORPORATION Phone
4. Owner's Address 6230 SUNSET BLVD- LOS ANGELES- CALIF.
5. Certificated Architect GORDON B. KAUFMANN State License No. Phone DR. 1328
6. Licensed Engineer MURRAY ERICK State License No. Phone TR. 5607
7. Contractor FORD J. TWAITS CO. State License No. 36883 Phone MI. 3151
8. Contractor's Address 816 W. 5TH ST. LOS ANGELES CALIF. Glass
9. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.) $ 3500
10. State how many buildings NOW on lot and give use of each. One
(Residence, Hotel, Apartment House, or any other purpose)
11. Size of existing building x Number of stories high 3 Height to highest point
12. Class of building CL. B Material of existing walls CONC. Exterior framework
(Wood or Steel)

Describe briefly and fully all proposed construction and work:

NEW CANOPY ADDITION- AS SHOWN ON ACCOMPANING DRWGS- #14 & RM1- TO BUILDING NOW IN COURSE OF ERECTION AT ABOVE ADDRESS.

Fill in Application on other Side and Sign Statement (OVER)

PERMIT NO.	FOR DEPARTMENT USE ONLY			Fee 13.50
38414	Plans and Specifications checked: Shoemaker	Zone: C3	Fire District No. 3	Stamp here when Permit is issued
	Corrections verified: Shoemaker	Bldg. Line: 10 Ft.	Street Widening: Ft.	
PLANS 11/14/38 Rec'd	Plans, Specifications and Applications rechecked and approved: Williams	Application checked and approved: 11/15/38 Bodwell Clerk		
	For Plans See	Filed with 33943/38	SPRINKLER: Required Valuation Includes / Specified Yes-No	Inspector: [signature]

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....

Material of Foundation.....Width of Footing.....Depth of footing below ground.....

Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....

Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....

Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here.....Ford J. Lucas Co.
(Owner or Authorized Agent)

By.....R. E. Backus

FOR DEPARTMENT USE ONLY

Application	Fire District	Bldg. Line	Termite Inspection.....
Construction.....	Zoning	Street Widening	Forced Draft Ventil.....

(1)
REINFORCED CONCRETE

Barrels of Cement.....100

Tons of Reinforcing Steel.....1

(2)
The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

.....Street

Sign Here.....
(Owner or Authorized Agent)

(3)
No required windows will be obstructed.

Sign Here.....
(Owner or Authorized Agent)

(4)
There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here.....
(Owner or Authorized Agent)

REMARKS: .....

PLAN CHECKING.....

RECEIP NO. 2444

VALUATION $ 3500.00

FEE PAID ... $ 7.00

Bldg. Form 8

USE INK OR INDELIBLE PENCIL

3

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM	REMOVED TO
Lot	Lot
Tract	Tract

Present location of building: 6230 Sunset Blvd. (House Number and Street)

New location of building: Same. (House Number and Street)

Between what cross streets: Vine + El Centro.

Approved by City Engineer.

Deputy.

1. Purpose of PRESENT building Restaurant (Store, Residence, Apartment House, Hotel, or any other purpose) Families x Rooms x
2. Use of building AFTER alteration or moving Same. Families Rooms
3. Owner (Print Name) Inner Circle Corporation Phone
4. Owner's Address 6230 Sunset Blvd.
5. Certificated Architect Gordon B. Kaufmann State License No. 945 Phone DR. 1328
6. Licensed Engineer Murray Erick State License No. 1853 Phone TR 5607
7. Contractor Ford Twaits Co. State License No. 36883 Phone MI. 3151
8. Contractor's Address 816 W. 5th St. RRD
9. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.) $ 9000.00
10. State how many buildings NOW on lot and give use of each. One. (Residence, Hotel, Apartment House, or any other purpose)
11. Size of existing building 114'-6" x 190'-0" Number of stories high 3 Height to highest point 36'-0"
12. Class of building B. Material of existing walls Conc. Exterior framework (Wood or Steel)

Describe briefly and fully all proposed construction and work:

Add. Machine Room, Girl Lift, Orchestra Lift and Revolving Stage, not included in Original Permit.

B/L dated Feb 23/39

Fill in Application on other Side and Sign Statement 00 (OVER)

PERMIT NO.	FOR DEPARTMENT USE ONLY			Fee 30
15698	Plans and Specifications checked: Shoemaker	Zone: C3	Fire District No. 24 #3.	Stamp here when Permit is issued
	Corrections verified: Shoemaker	Bldg. Line: nr Ft.	Street Widening: nr Ft.	APR 21 1939
PLANS	Plans, Specifications and Applications rechecked and approved: [signature]	Application checked and approved: Price 4/21/39 Clerk		
Rec'd	For Plans See: X	Filed with: 33943/38	SPRINKLER: Required Valuation Included / Specified Yes—No	Inspector: [signature]

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition.....x.....Size of Lot.....x.....Number of Stories when complete.....

Material of Foundation.....Width of Footing.....Depth of footing below ground.....

Width Foundation Wall.....Size of Redwood Sill.....x.....Material Exterior Walls.....

Size of Exterior Studs.....x.....Size of Interior Bearing Studs.....x.....

Joists: First Floor.....x.....Second Floor.....x.....Rafters.....x.....Roofing Material.....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here..... Gordon B Gaufman by R. E. Jackins (Owner or Authorized Agent)

By.....

FOR DEPARTMENT USE ONLY			
Application	Fire District	Bldg. Line	Termite Inspection .....
Construction	Zoning	Street Widening	Forced Draft Ventil .....

(1) REINFORCED CONCRETE

Barrels of Cement.....

Tons of Reinforcing Steel.....

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

.....Street

Sign Here..... (Owner or Authorized Agent)

(3) No required windows will be obstructed.

Sign Here..... (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here..... (Owner or Authorized Agent)

REMARKS:

PLAN CHECKING

PROJECT No. 27964

VALUATION $ 9000.00

FEE PAID $ 20.00

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title in, or right of possession in, the property described in such permit.

REMOVED FROM	REMOVED TO
Lot	Lot
Tract	Tract

Present location of building: 6230 Sunset Blvd (House Number and Street)

New location of building: 6230 Sunset Blvd (House Number and Street)

Between what cross streets:

Approved by City Engineer

Deputy.

1. Purpose of PRESENT building: Restaurant (Store, Residence, Apartment House, Hotel, or any other purpose) Families ... Rooms ...
2. Use of building AFTER alteration or moving: Same Families ... Rooms ...
3. Owner (Print Name): Inner Circle Corp. Phone: HO 7101
4. Owner's Address: 6230 Sunset Blvd
5. Certificated Architect: Gordon B. Kaufmann State License No. ... Phone: Dex 1328
6. Licensed Engineer ... State License No. ... Phone ...
7. Contractor: John H. Simpson State License No. 1888 Phone: Sy 31231
8. Contractor's Address: 516 S. Raymond Ave. Pasadena W.P. 100
9. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon.): $ 850.00
10. State how many buildings NOW on lot and give use of each: One - Restaurant (Residence, Hotel, Apartment House, or any other purpose)
11. Size of existing building 50' x 200' Number of stories high 2 Height to highest point 40'
12. Class of building B Material of existing walls Conc Exterior framework ... (Wood or Steel)

Describe briefly and fully all proposed construction and work:

Add platform over existing offices for future offices. Add standard fire escape.

Fill in Application on other Side and Sign Statement (OVER)

FOR DEPARTMENT USE ONLY

PERMIT NO. 9159	Plans and Specifications checked: Fourth	Zone C3	Fire District No. 3
	Corrections verified: Fourth	Bldg. Line No Ft.	Street Widening No Ft.
PLANS	Plans, Specifications and Applications restamped and approved	Application checked and approved: H.H. Hoke Clerk	
	Fee Plan Ck.	Fee Permit $3.94	SPRINKLER Required Yes No Provided Yes No

Fee 5.50

Stamp here when Permit is issued

APR 10 194.

Inspector

4-10-41

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition ..... x ..... Size of Lot ..... x ..... Number of Stories when complete 3

Material of Foundation ..... Width of Footing ..... Depth of footing below ground .....

Width Foundation Wall ..... Size of Redwood Sill ..... x ..... Material Exterior Walls .....

Size of Exterior Studs ..... x ..... Size of Interior Bearing Studs ..... x .....

Joists: First Floor ..... x ..... Second Floor 2" x 8" Rafters ..... x ..... Roofing Material .....

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here John H. Simpson
(Owner or Authorized Agent)

By D. L. Harvey

FOR DEPARTMENT USE ONLY

Application	Fire District	Bldg. Line	Termite Inspection .....
Construction	Zoning	Street Widening	Forced Draft Ventil. .....

(1)
REINFORCED CONCRETE

Barrels of Cement .....

Tons of Reinforcing Steel .....

(2)
The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from

..... Street.

Sign Here .....
(Owner or Authorized Agent)

(3)
No required windows will be obstructed.

Sign Here .....
(Owner or Authorized Agent)

(4)
There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.

Sign Here .....
(Owner or Authorized Agent)

REMARKS: .....

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES — DEPARTMENT OF BUILDING AND SAFETY — BUILDING DIVISION

Lot No. 1, 3, 4, 5 and 6

Block 4[illegible]

Location of Building 6230 Sunset Blvd (House Number and Street) — Approved by City Engineer

Between what cross streets? El Centro Avenue and Vine Street — Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building Theatre-Restaurant — Families — Rooms
2. State how long building has been used for present occupancy 12 yrs.
3. Use of building AFTER alterations or moving Same — Families — Rooms
4. Owner Columbia Broadcasting System, Inc. — Phone HO 9 2319
5. Owner's Address 6121 Sunset Blvd — P.O.
6. Certificated Architect — Phone
7. Licensed Engineer Warren Erick — Phone HO 1 1485
8. Contractor Not selected — Phone
9. Contractor's Address
10. VALUATION OF PROPOSED WORK $ 3600.00 ok
11. How many buildings now on lot and give use of each One
12. Type of existing building 114 x 190 — Number of Stories high 3 — Height to highest point 44
13. Material Exterior Walls Concrete — Exterior framework Concrete
14. Describe briefly all proposed construction and work:

Construct steel framework for new lights and support same over stage below the ceiling. Support on members to extend through the ceiling and up to new joist members in place of top chord of trusses.

NEW CONSTRUCTION

15. Size of Addition x — Size of Lot x — Number of Stories when complete
16. Footing Width — Depth in Ground — Width of Wall — Size of Floor Joists
17. Size of Studs x — Material of Floor — Size of Rafters x — Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that the building or construction work will comply with all laws, and that in the doing of the same neither I nor anyone in my employ will violate any provision of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Signature Columbia Broadcasting System, Inc. — Owner or Authorized Agent

Warren Wilson Stanley

OCCUPANCY SURVEY — Area of Site — Sq. Ft. — Investigation Fee $ — Certificate of Occupancy Fee $ — Permit Fee $ 13.50 — Total $

M						
B-2	Stanley	C-3	2			
	Stanley				June 12 - 51	
		None				

DO NOT WRITE BELOW THIS LINE

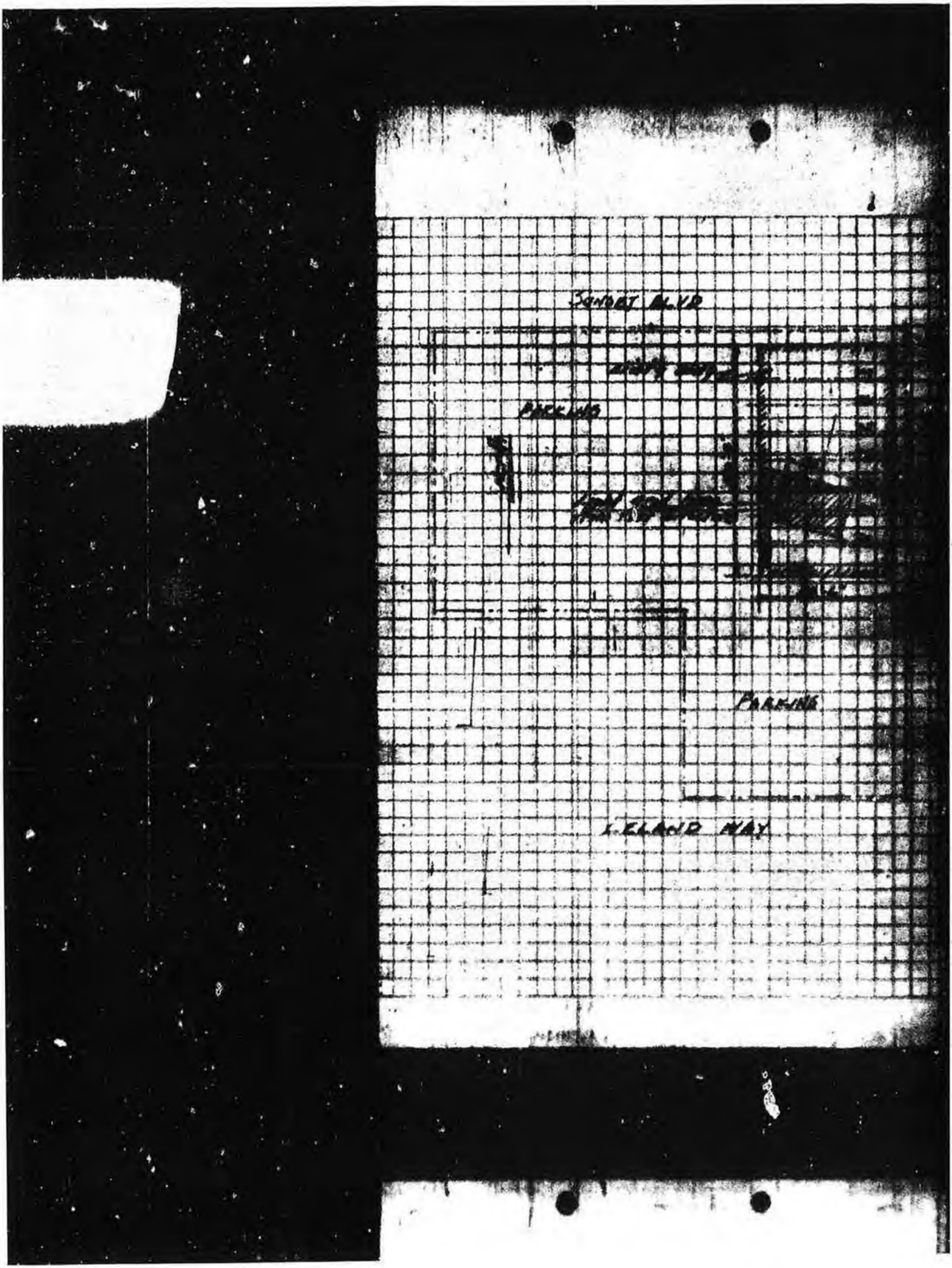
TYPE OF SURVEY	DATE			CODE	FEE PAID
Fire Clearance	DEC 7 1950				
Engineering Fire Section					
Building Permit					

1951 LA 23040 12-21-51

2

APPLICATION TO ALTER, REPAIR, or DEMOLISH

CITY OF LOS ANGELES — DEPARTMENT


SUNSET BLVD
PARKING
PARKING
LELAND WAY

#23958
1/21/1952

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

R. Hunt to Fredericson

Lot No. PART OF LOTS 1, 2, 3, 4, 5, 6

Tract #4884 - M.B. 55, P. 34 CITY OF L.A.

Location of Building 6230 SUNSET BLVD. (House Number and Street)

Between what cross streets? VINE & EL CENTRO

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building THEATER FOR TV (Store, Dwelling, Apartment House, Hotel) or other purpose) Families Rooms
2. State how long building has been used for present occupancy JAN. 1, 1952
3. Use of building AFTER alteration or moving THEATER Families Rooms
4. Owner COLUMBIA BROADCASTING SYSTEM, INC. (Print Name) Phone Ho. 91212
5. Owner's Address 6121 SUNSET BLVD. P. O.
6. Certificated Architect State License No. Phone
7. Licensed Engineer S. B. BARNES State License No. 601 Phone DU 2-2385
8. Contractor WM. SIMPSON CONST CO. State License No. 32005 Phone RI 7261
9. Contractor's Address 516 W. 5TH ST.
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ 1000.00 -
11. State how many buildings NOW on lot and give use of each. ONE - THEATRE - (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 116 x 190 Number of stories high 2 Height to highest point 45'-6"
13. Material Exterior Walls (Wood, Steel or Masonry) Exterior framework (Wood or Steel)
14. Describe briefly all proposed construction and work:

INSTALL NEW WOOD STUD NON-BEARING PARTITIONS AS PER PLANS

Ref. to M-2 file R.P. Mead M-10 1-21-52

NEW CONSTRUCTION

15. Size of Addition x Size of Lot [illegible] x 272' Number of Stories when complete
16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x
17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here F. Lieter Larkin (Owner or Authorized Agent)

DISTRICT OFFICE A.G.&S.I.O. By

File 1908 (M-10) **FOR DEPARTMENT USE ONLY**

PLAN CHECKING		OCCUPANCY SURVEY		
Valuation $ 1000.-		Area of Bldg. Sq. Ft.		Investigation Fee $ X
Fee $ 2		Fee $		Cert. of Occupancy Fee $ 6.00
				Bldg. Permit Fee $ 6.00
				Total $ 6.00

TYPE V	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size 272X132	SIDE WALK X Ft. rear alley / Ft. side alley	Clerk Nora
GROUP B-V	Plans and Specifications checked Fredericson		Zone C-4	Fire District (100) No. 2	District Map No. 476	
For Plans See	Correction Verified Fredericson		Bldg. Line — Ft.	Street Widening — Ft.	Application checked and approved JAN 21 1952 Clerk	
Filed with	Plans, Specifications and Application rechecked and approved.		Continuous Inspection	SPRINKLER Specified—Required Valuation Included Yes—No	Inspector	

REAR MAP - R-4 DO NOT WRITE BELOW THIS LINE APPID # 10146

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	JAN 21 '52		11113		
Supplemental Plan Checking					
Building Permit	JAN 21 '52		LA20958		

Certificate of Occupancy Survey | TYPE OF RECEIPT | DATE ISSUED | TRACER NO. (M) | RECEIPT NO. | CODE | FEE PAID

4 1460 4575 24

9

1-8-52

1952 LA 23492

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. ....

Tract ....

Location of Building 6230 Sunset Blvd. (House Number and Street)

Between what cross streets? El Centro Ave and Vine St.

Approved by City Engineer

Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building Restaurant (Store, Dwelling, Apartment House, Hotel or other purpose) Families ... Rooms ...
2. State how long building has been used for present occupancy 14 years
3. Use of building AFTER alteration or moving Broadcasting studio Families ... Rooms ...
4. Owner Lessee COLUMBIA BROADCASTING SYSTEM (Print Name) Phone ...
5. Owner's Address 6121 SUNSET BLVD. P. O. LOS ANGELES 28
6. Certificated Architect ... State License No. ... Phone ...
7. Licensed Engineer S. B. BARNES State License No. 601 Phone DU2-2385
8. Contractor William Simpson Contr. Co. State License No. 32005 Phone NIV. 7261
9. Contractor's Address 816 W. 5th St
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ 1600.00
11. State how many buildings NOW on lot and give use of each. ONE (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 111' x 50 Number of stories high 1 Height to highest point 30
13. Material Exterior Walls MASONRY (Wood, Steel or Masonry) Exterior framework CONC. (Wood or Steel)
14. Describe briefly all proposed construction and work:
Erect camera platform - wood floor joists as per plan
1200 ☐ EXTENSION OF STAGE
Gf to conc. R.J. Mast. M-10 1-25-52

TYPE OF RECEIPT | DATE ISSUED | TRACER NO. (M) | RECEIPT NO. | CODE | FEE PAID

Certificate of Occupancy Survey

NEW CONSTRUCTION

15. Size of Addition ... x ... Size of Lot ... x ... Number of Stories when complete ...
16. Footing: Width ... Depth in Ground ... Width of Wall ... Size of Floor Joists ... x ...
17. Size of Studs ... x ... Material of Floor ... Size of Rafters ... x ... Type of Roofing ...

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Columbia Broadcasting System (Owner or Authorized Agent)

DISTRICT OFFICE K RONNICK. By ...

FOR DEPARTMENT USE ONLY

PLAN CHECKING: Valuation $ 1600 — Fee $ 3.00

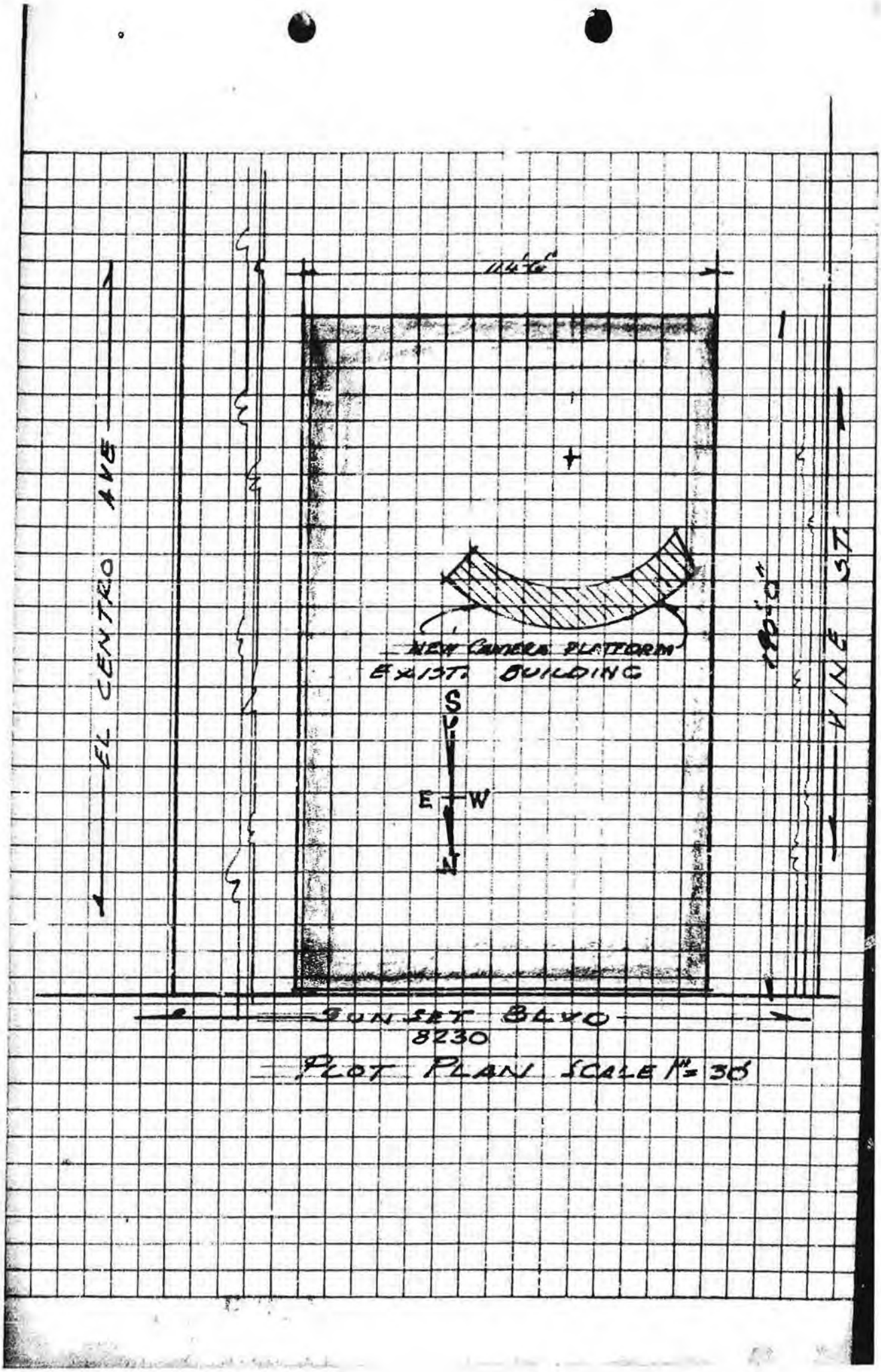
OCCUPANCY SURVEY: Area of Bldg ... Sq. Ft. Fee $ ...

Investigation Fee $ ...
Cert. of Occupancy Fee $ ...
Bldg. Permit Fee $ 7.80
Total $ ...

TYPE III	Maximum No. Occupants NO RANGE	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Line	Ft. rear alley / Ft. side alley	Clerk
GROUP B-2	Plans and Specifications checked Manley	Zone C-4	Fire District No.	District Map No. 4716		
For Plans See	Corrections Verified Manley	Bldg. Line Ft.	Street Widening Ft.	Application checked and approved JAN - 8 1952 Clerk		
Filed with	Plans, Specifications and Application rechecked and approved Bruce Lee	Continuous Inspection NONE	SPRINKLER Specified—Required Valuation Included Yes — No	Inspector Hamilton		

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	JAN - 8 52		10909		
Supplemental Plan Checking					
Permit Fees	JAN - 8 52		10910		



PLOT PLAN SCALE 1"=30

#24116

1/25/1952

10

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-3
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 1, 2, 3, 4, 5 AND PART OF 6

Tract

Location of Building 6230 SUNSET BLV'D (House Number and Street)

Between what cross streets? VINE & EL CENTRO

Approved by City Engineer

Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building TV STUDIO (Store, Dwelling, Apartment House, Hotel or other purpose) Families Rooms
2. State how long building has been used for present occupancy JAN 1, 1952
3. Use of building AFTER alteration or moving SAME Families Rooms
4. Owner COLUMBIA BROADCASTING SYSTEM INC (Print Name) Phone HO 91212
5. Owner's Address 6121 SUNSET BLV'D P. O. HOLLYWOOD 28
6. Certificated Architect State License No. Phone
7. Licensed Engineer State License No. Phone
8. Contractor WM. SIMPSON CO. State License No. 32005 Phone MU 7261
9. Contractor's Address 516 W. 5TH ST.
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ 1500.00 ETB
11. State how many buildings NOW on lot and give use of each. ONE - TV STUDIO (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 110' x 190' Number of stories high 1 Height to highest point 42'±
13. Material Exterior Walls MASONRY (Wood, Steel or Masonry) Exterior framework (Wood or Steel)
14. Describe briefly all proposed construction and work:

PORTABLE CONTROL BOOTH, STANDARD CONSTRUCTION (2x4 STUDS, PLYW'D EXT., SHEETROCK INTERIOR WALLS & CL'G., LINO. FLR OVER 3/4 PLYW'D SUB-FLR., THIS BOOTH SETTING ON 2x4 CRIPPLES AND PLATE, PLATE SECURED TO FLR WITH "SHOT-INS" (X-1988-M-10) (AC)
EXIT PERMIT #23472

NEW CONSTRUCTION

15. Size of Addition 20 x 15 Size of Lot x Number of Stories when complete 1
16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists 2 x 6
17. Size of Studs 2 x 4 Material of Floor 3/4 PLYW'D Size of Rafters 2 x 8 Type of Roofing PLY'D

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here F. Victor Larkin (Owner or Authorized Agent)

DISTRICT OFFICE By

FOR DEPARTMENT USE ONLY

PLAN CHECKING		OCCUPANCY SURVEY	
Valuation $1500.00		Area of Bldg. Sq. Ft.	Investigation Fee $
Fee $3.00		Fee $	Cert. of Occupancy Fee $ 1
			Bldg. Permit Fee $ 1.50
			Total $ 1.50

TYPE	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley	Clerk
III	No Change		NO LEGAL			[illegible]

GROUP	Plans and Specifications checked	Zone	Fire District	District Map No.
B-2	[illegible]	C-4	No. 2	4716

For Plans See	Correction Verified	Bldg. Line	Street Widening	Application checked and approved
	E T Brown	Ft.	Ft.	JAN 25 1952

Filed with	Plans, Specifications and Application rechecked and approved.	Continuous Inspection	SPRINKLER Specified—Required Valuation—Included Yes—No	Inspector
	E T Brown			[illegible]

X-1546

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	JAN 23 '52		11164		
Supplemental Plan Checking					
Building Permit	JAN 25 '52		LA24116		

TYPE OF RECEIPT | DATE ISSUED | TRACER NO. (M) | RECEIPT NO. | CODE | FEE PAID

Certificate of Occupancy Survey

3 33 9a 3/52 Ke Fmc

APPLICATION TO ALTER, REPAIR, OR DEMOLISH AND FOR A Certificate of Occupancy

Form B-1 50M-8-49
CITY OF LOS ANGELES
DEPARTMENT OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. .....

Tract .....

Location of Building 6230 SUNSET BLVD (House Number and Street) | Approved by City Engineer

Between what cross streets GOWER — VINE | Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building TELEVISION STUDIO (Store, Dwelling, Apartment House, Hotel or other purpose) Families ..... Rooms .....
2. State how long building has been used for present occupancy —
3. Use of building AFTER alteration or moving Same Families ..... Rooms .....
4. Owner C.B.S. (Print Name) Phone .....
5. Owner's Address Same P. O. .....
6. Certificated Architect ..... State License No. ..... Phone .....
7. Licensed Engineer ..... State License No. ..... Phone .....
8. Contractor Q.R.S. NEON CORP State License No. 279102 Phone RE 3031
9. Contractor's Address 1717 CORDOVA ST
10. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ 500
11. State how many buildings NOW on lot and give use of each. 1 — THEATRE (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 70 x 150 Number of stories high 2 Height to highest point 30'
13. Material Exterior Walls REINFORCED CONCRETE (Wood, Steel or Masonry) Exterior framework ..... (Wood or Steel)
14. Describe briefly all proposed construction and work:

ERECT SIGN (NEON)

O.K. TO ISSUE
Walter 3-5-52

NEW CONSTRUCTION

15. Size of Addition ..... x ..... Size of Lot ..... x ..... Number of Stories when complete .....
16. Footing: Width ..... Depth in Ground ..... Width of Wall ..... Size of Floor Joists ..... x .....
17. Size of Studs ..... x ..... Material of Floor ..... Size of Rafters ..... x ..... Type of Roofing .....

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here Q.R.S. NEON (Owner or Authorized Agent)

DISTRICT OFFICE ..... By Arthur E. Gonzales

FOR DEPARTMENT USE ONLY

PLAN CHECKING
Date MAR 6 52
Receipt No. LA14968
Valuation $ 500
Fee Paid $ 1.50

CHANGE OF OCCUPANCY
Area of Bldg. ..... Sq. Ft.
Date .....
Receipt No. .....
Fee Paid $ .....

FEES
Bldg. Per 3.50
Cert. of Occupancy X
Total 3.50

Type GROUP
Maximum No. Occupants
Inside Lot
Corner Lot N/A
Key Lot
Corner Lot Reversed
Lot Size
Ft. rear alley
Ft. side alley
Check Arthur
REINFORCED CONCRETE
Stats. Conc. Unit
Tons of Reinforcing Steel
PERMIT No. LA26186
Zone C-4
Fire District No. 2
Building Map No. 14716
Front Line ft.
Street Widening ft.
Approved
MAR -6 52
FIRE FLIGHT FIRE FLIGHT

11
3-6-52
1952LA26186
M-10 Fire 1988

12/23/1953 # 73929

12

7

Application for Permit To Erect or Alter Electric Signs

To be made in duplicate

If filed in a Branch Office, to be made in quadruplicate

Form B-7

CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY

Location of Building 6230 Sunset Blvd (House Number and Street)

Between what cross streets Tue- El Centro

USE INK OR INDELIBLE PENCIL

1. Purpose of building Restaurant (Store, Dwelling, Apartment House, Hotel or other purpose)
2. Owner MOULIN ROUGE (Print Name) Phone
3. Owner's address Same P. O.
4. Certificated Architect or Registered Engineer ..... State Certificate No. ..... Phone
5. Contractor Interstate Neon State License No. 103778 Phone ST. 7.4057
6. Contractor's address 1515 Calif St.
7. VALUATION OF PROPOSED WORK (Including all labor and material and all electrical wiring and equipment therein or thereon.) $ 90.00
8. Size of building 100 x 200 No. Stories 2 Material Exterior Walls CONCRETE
9. Type: ☐ Projecting ☒ Wall ☐ Roof
10. ☒ New ☐ Alteration ALTERATION 200 # ea
11. Weight ON NEW 150 # Square Feet of Area New 30'-0"
12. Materials of Sign Construction 6 GAU. Metal Liron
13. Height of Lower Edge above Grade 25'-0"
14. Height of Upper Edge above Grade 27'-0"
15. Distance of Outer Edge from Building 11"
16. Height of Roof Sign above Roof or Parapet

ELECTRICAL FEES

For issuing permit $ 1.00

17. Number of Signs 3 225
18. Number of Lamp Holders 8
19. Number of Transformers 200
20. Number of Flashers .....
21. ☐ Shop Inspection

I hereby certify that to the best of my knowledge and belief the above application is correct and that this work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

The undersigned affirms and agrees that all fluorescent or other gaseous tube equipment installed and connected to facilities authorized by this permit will comply in all respects with the rules and requirements of the Department of Water and Power relating to power factor and other regulations governing service to such equipment.

(Sign here) Interstate Neon By Albert L Jones
Registered Electrical Contractor. Supervising Electrician

DISTRICT OFFICE [illegible]

FOR DEPARTMENT USE ONLY

PLAN CHECKING

Valuation $ ..... Fee .....

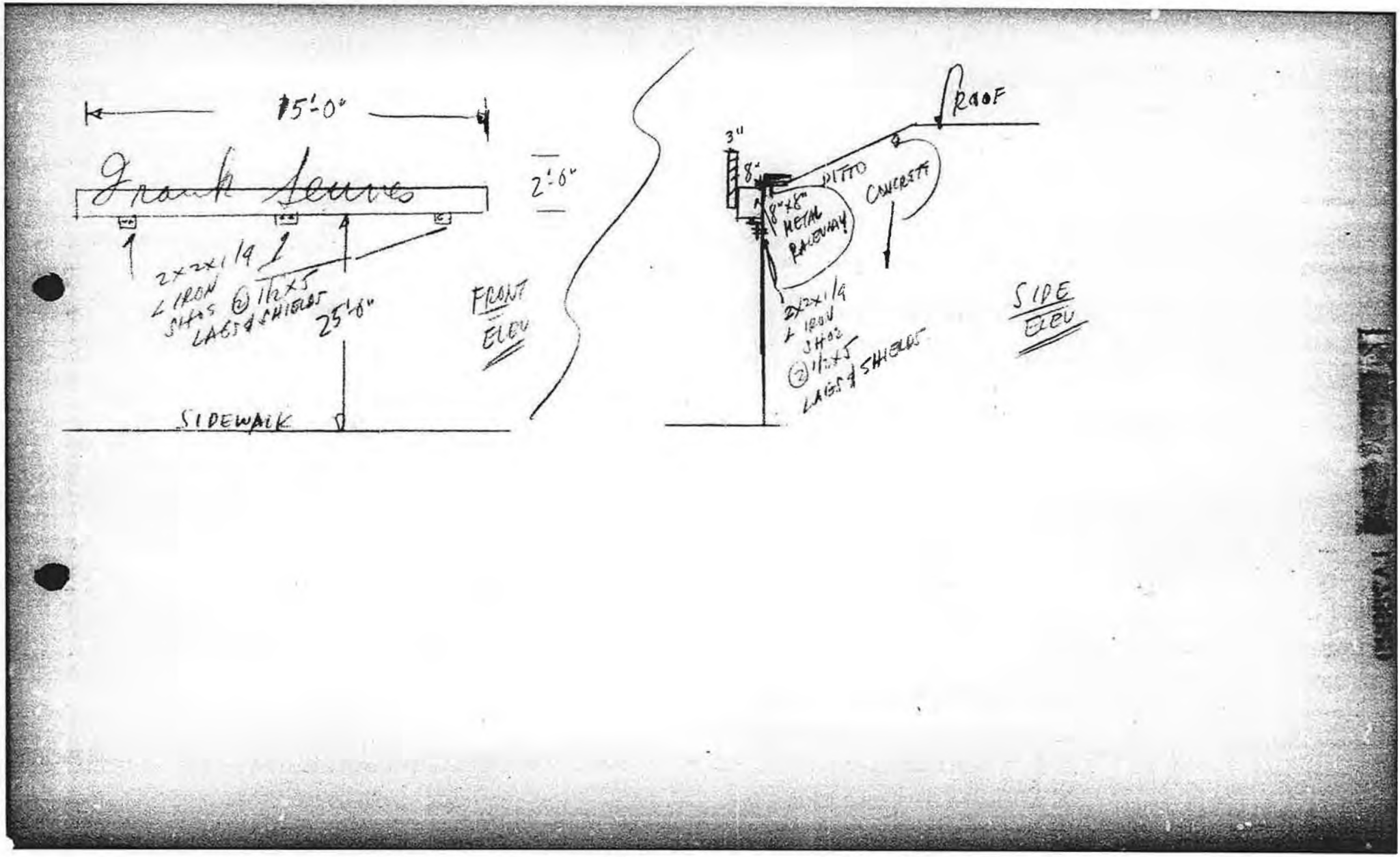
ELECTRIC SIGN
BLDG. DIV.

Investigation Fee $ .....
Electrical Permit Fee $ 5.25
Building Permit Fee $ 1.50
Total $ 6.75

Zone C-4	Fire District No. II	Bldg. Line — Ft.	Street Widening — Ft.	District Map No. 7716	Code Clerk
Plans and Specifications checked	Plans, Specifications and Application rechecked and approved.	Application checked and approved		Inspector	
Corrections Verified	Per Plans See	Filed with			

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking			LA96870		
Permit					✓
Permit			[illegible]		


15'-0"
Frank Seuves
2'-0"
2x2x1/4 ∠ IRON SHOE @ 1/2x5 LAGS & SHIELDS
25'-0"
SIDEWALK
FRONT ELEV
ROOF
3"
8"
DITTO
CONCRETE
8"x8" METAL RAILWAY
2x2x1/4 ∠ IRON SHOE @ 1/2x5 LAGS & SHIELDS
SIDE ELEV

13

ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

No. ..... — — —

Location of Building 6230 JUNSET BLVD (House Number and Street) — Approved by City Engineer

Between what cross streets VINE & EL CENTRO AVE. — Deputy.

INK OR INDELIBLE PENCIL

Present use of building RESTAURANT (Store, Dwelling, Apartment House, Hotel or other purpose) Families ..... Rooms .....

State how long building has been used for present occupancy 16 YEARS

Use of building AFTER alteration or moving SAME Families ..... Rooms .....

Owner MOULIN ROUGE (Print Name) Phone .....

Owner's Address 6230 JUNSET P. O. .....

~~Certificated Architect~~ State License No. ..... Phone .....

Licensed Engineer State License No. ..... Phone .....

Contractor OWNER State License No. ..... Phone .....

Contractor's Address 6230 JUNSET

VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) $ 100.00

State how many buildings NOW on lot and give use of each. 1 - RESTAURANT (Store, Dwelling, Apartment House, Hotel or other purpose)

Size of existing building 114 x 190 Number of stories high 1 Height to highest point 40.0

Material Exterior Walls CONC (Wood, Steel or Masonry) Exterior framework CONC (Wood or Steel)

Describe briefly all proposed construction and work:

CUT 9'0 x 11'0 HOLE IN SOUTH WALL.

$1500 I. F. J.O. M-13950
J.O. M-13950 } see back

NEW CONSTRUCTION

15. Size of Addition ..... x ..... Size of Lot ..... x ..... Number of Stories when complete .....
16. Footing: Width ..... Depth in Ground ..... Width of Wall ..... Size of Floor Joists ..... x .....
17. Size of Studs ..... x ..... Material of Floor ..... Size of Rafters ..... x ..... Type of Roofing .....

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

SONSERVATION - ROOM M-10

DISTRICT OFFICE [illegible] with plans [illegible] 10 By [illegible] here MOULIN ROUGE (Owner or Authorized Agent)

MARQUARDT

FOR DEPARTMENT USE ONLY

PLAN CHECKING		OCCUPANCY SURVEY	
Valuation $ 600		Area of Bldg. ..... Sq. Ft.	Investigation Fee $ 10.00
Fee $ 2—		Fee $	Cert. of Occupancy Fee $ —
			Bldg. Permit Fee $ 4—
			Total $ 14—

TYPE	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley	Clerk
III-A	NO CHANGE	No	LEGAL			[illegible]

GROUP	Plans and Specifications checked	Zone	Fire District No.	District Map No.
B-2	[illegible]	C-4	2	4716

For Plans See	Correction Verified	Bldg. Line	Street Widening	Application checked and approved
	[illegible]	— Ft.	— Ft.	MAR 22 1954 [illegible] Clerk

Filed with	Plans, Specifications and Application rechecked and approved.	Continuous Inspection	SPRINKLER Specified Required Valuation Included	Inspector
	[illegible]	[illegible]		Marquardt

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	[illegible] 19 1954		[illegible]		
Supplemental Plan Checking					
Building Permit	MAR 22 1954		LA82529		

OFFICE MEMO

FROM Manley DATE

TO Swanson —

Re not clear J.O 13950
For illegal shed —

OK to issue —
Manley

14

3

1 Cash 7

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Monley

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. #1-2-3-

Tract 4884 - El. 1

Location of Building 6230 Sunset Blvd. (House Number and Street) — Approved by City Engineer

Between what cross streets? Vine + El. Centro — Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building Storage (Store, Dwelling, Apartment House, Hotel or other purpose) Families ..... Rooms 1
2. State how long building has been used for present occupancy 7 yrs.
3. Use of building AFTER alteration or moving storage Families ..... Rooms .....
4. Owner Frank Sennes (Print Name) Phone HO 96333
5. Owner's Address 6230 Sunset P. O. L.A. 28
6. Certificated Architect — State License No. ..... Phone .....
7. Licensed Engineer — State License No. ..... Phone .....
8. Contractor Self State License No. ..... Phone .....
9. Contractor's Address Same
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ ~~750~~ 1500
11. State how many buildings NOW on lot and give use of each. Theatre - storage space (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 12 x 34 Number of stories high 1 Height to highest point 12 ft
13. Material Exterior Walls Corrugated metal (Wood, Steel or Masonry) Exterior framework Wood (Wood or Steel)

Describe briefly all proposed construction and work:

raise floor

J.P.M 13950

NEW CONSTRUCTION

15. Size of Addition ..... x ..... Size of Lot ..... x ..... Number of Stories when complete .....
16. Footing: Width ..... Depth in Ground ..... Width of Wall ..... Size of Floor Joists ..... x .....
17. Size of Studs ..... x ..... Material of Floor ..... Size of Rafters ..... x ..... Type of Roofing .....

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

X 1988 Aft 10146 Sign here George Zakarian (Owner or Authorized Agent)

CONSERVATION - ROOM M-10 By

FOR DEPARTMENT USE ONLY

PLAN CHECKING		OCCUPANCY SURVEY	
Valuation $ 150.00	13.50	Area of Bldg. ..... Sq. Ft.	Investigation Fee $ 10.00
Fee $ 1.00	2.00	Fee $	Cert. of Occupancy Fee $ 7.50
			Bldg. Permit Fee $
			Total $ 17.50

TYPE	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley	Clerk
V	No CHG			132 x 136	X	Chatbrook

GROUP	Plans and Specifications checked	Zone	Fire District No.	District Map No.
G-1	E. H. Van Ostrander	C-4	2	4716

For Plans See	Correction Verified	Bldg. Line	Street Widening	Application checked and approved
	Van Ostrander	Ft.	Ft.	SEP 15 1954 Clerk

Filed with	Plans, Specifications and Application reviewed and approved	Continuous Inspection	SPRINKLER Specifications Required Valuation Included Type — No.	Inspector
	[illegible]	None		Margaret

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking	AUG 24 1954		[illegible]		
Occupancy Plan Checking	SEP 15 1954		[illegible]		
[illegible]	SEP 15 1954		[illegible]		

15

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

Form B-1
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 3

Tract ([illegible])

Location of Building 6230 SUNSET BLVD (House Number and Street) — Approved by City Engineer

Between what cross streets? EL CENTRO & VINE — Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building BULLETIN BOARD (Store, Dwelling, Apartment House, Hotel or other purpose) Families Rooms
2. State how long building has been used for present occupancy UNKNOWN
3. Use of building AFTER alteration or moving SAME Families Rooms
4. Owner PACIFIC OUTDOOR ADVERT. CO. (Print Name) Phone
5. Owner's Address 999 N. MISSION RD P. O. LA-33
6. Certificated Architect State License No. Phone
7. Licensed Engineer State License No. Phone
8. Contractor ELECTRICAL PROD. CORP. State License No. 12588 Phone CA 1-6141
9. Contractor's Address 1100 N. MAIN ST.
10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.) $ 500.00
11. State how many buildings NOW on lot and give use of each. UNKNOWN (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building x Number of stories high Height to highest point
13. Material Exterior Walls (Wood, Steel or Masonry) Exterior framework (Wood or Steel)
14. Describe briefly all proposed construction and work:

INSTALLATION OF NON-ILLUMINATED 23' x 12'3" BOARD ON WALL OF BLDG.

~~MAINTENANCE ROOM M-10~~ No agreement to maintain as willen

SO # 23546 LO. M 13950 - M-2900 9/6/60

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete
16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x
17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

Sign here ELECTRICAL PROD. CORP. (Owner or Authorized Agent)

By N. O. Tomjeek

DISTRICT OFFICE

TYPE OF RECEIPT: Certificate of Occupancy
DATE ISSUED:
TRACER NO. (M):
RECEIPT NO.:
CODE:
FEE PAID:

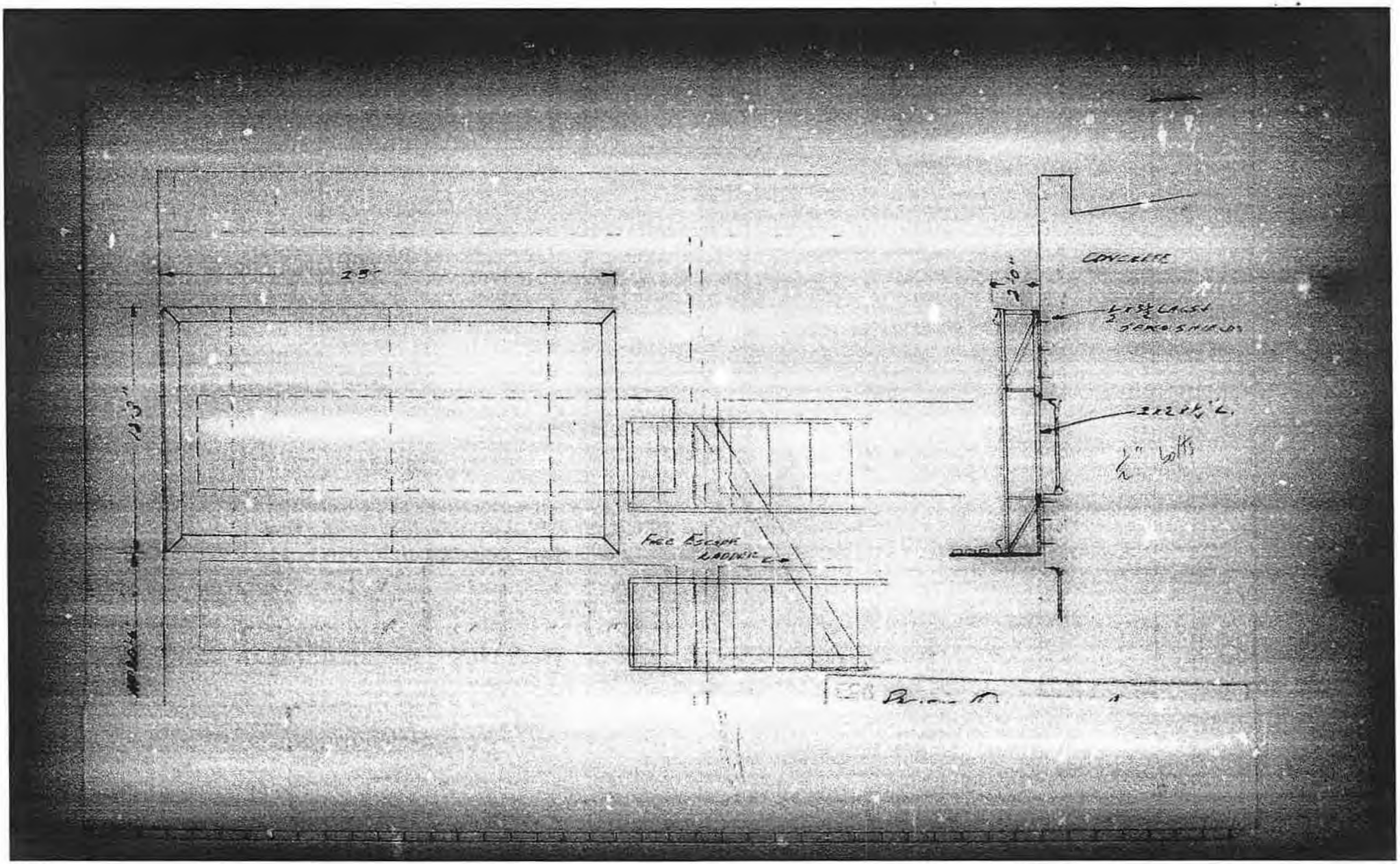
FOR DEPARTMENT USE ONLY

PLAN CHECKING	OCCUPANCY SURVEY	
Valuation $ / Fee $	Area of Bldg Sq. Ft. / Fee $	Investigation Fee $ / Cert. of Occupancy Fee $ / Bldg. Permit Fee $ 3.50 / Total $

TYPE Wall	Maximum No. Occupants	Inside Lot / Corner Lot	Key Lot / Corner Lot Keyed	Lot Size	Ft. rear alley / Ft. side alley / Clerk
GROUP 5	Plans and Specifications checked	Zone 4	Fire District No.	District Map No. 471	
For Plans See	Correction Verified	Bldg. Line Ft.	Street Widening Ft.	Application checked and approved SEP 20	
Filed with 1	Plans, Specifications and Application rechecked and approved.	Continuous Inspection	SPRINKLER Specified—Required Valuation Included Yes— —No	Inspector	

DO NOT WRITE BELOW THIS LINE

TYPE OF RECEIPT	DATE ISSUED	TRACER NO. (M)	RECEIPT NO.	CODE	FEE PAID
Plan Checking					
Supplemental Plan Checking	SEP 20	951		1	
Building Permit			1A97881		


CONCRETE
Free Escape
LADDER

16

3

APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

DIST. MAP: 4716	1. LEGAL LOT: Parts of lot 1 & 6	BLK.	TRACT: 4884
ZONE: C 3	2. BLDG. ADDRESS: 6230 Sunset Blvd		APPROVED
FIRE DIST.: II	3. BETWEEN CROSS STS.: Vine AND Argyle		
INSIDE CXX / KEY / COR. LOT / REV. COR.	4. PRESENT USE OF BLDG.: R staurant & night club	NEW USE OF BLDG.: same	
LOT SIZE: Irreg	5. OWNER: Frank Sennes En erprises HO 96333		
REAR ALLEY / SIDE ALLEY	6. OWNER'S ADDRESS: Sama		
BLDG. LINE	7. CERT. ARCH.: Gordon B Kaufmann	STATE LICENSE NUMBER	
AFFIDAVITS	8. LIC. ENG.: E Se guer	STATE LICENSE NUMBER	
BLDG. AREA	9. CONTRACTOR: Cost Reduction Equipment Co	STATE LICENSE NUMBER L[illegible]498	
SPRINKLERS REQ'D. SPECIFIED	10. SIZE OF EX. BLDG.: 70 rounding diameterx	STORIES	HEIGHT
	11. MATERIAL EXT. WALLS: ☐ WOOD ☐ METAL ☐ CONC. BLOCK ☐ STUCCO ☐ BRICK ☐ CONCRETE	ROOF CONST.: ☐ WOOD ☐ STEEL ☐ CONC. ☐ OTHER	

3 6230 Sunset Blve

VALIDATION					
[illegible]21778			SEP-2 55	09869	A — 2 CS 5.00
TYPE	GROUP	MAX. OCC.	SEP-13-55	18521	ML — 1 CK 10.50

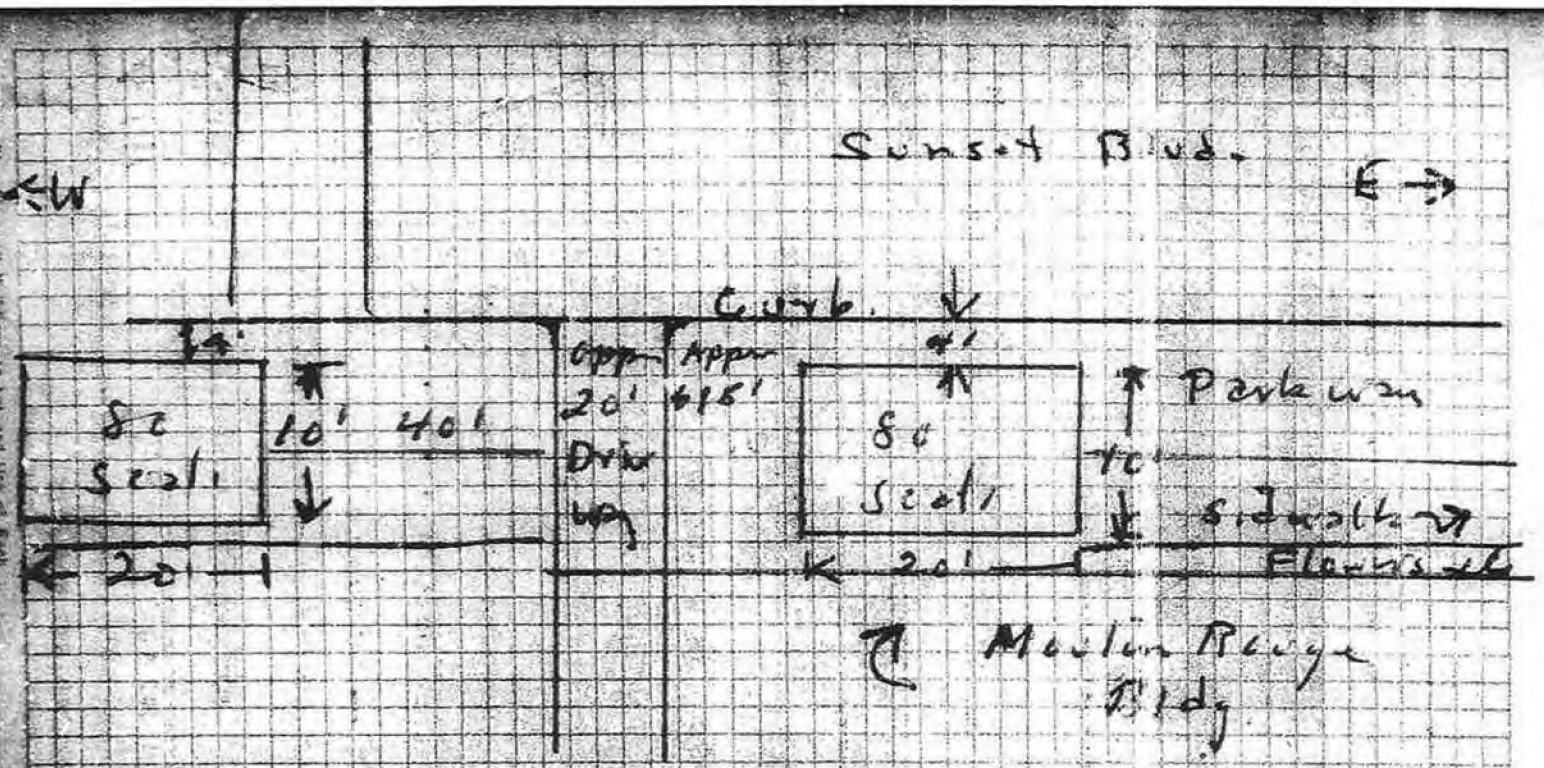
DIST. OFFICE

C. OF O. ISSUED — POS — B.P. ✓ 10.50

DWELL. UNITS	12. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BLDG. $2500	VALUATION APPROVED
PARKING SPACES	13. SIZE OF ADDITION: int track x STORIES HEIGHT	APPLICATION CHECKED: Gechtman
GUEST ROOMS	14. NEW WORK: MATERIAL EXT. WALLS / MATERIAL ROOF	PLANS CHECKED
FILE WITH	I certify that in doing the work authorized hereby I will comply with any persons in employment of the Labor Code of the State of California relating to workmen's compensation insurance.	CORRECTIONS VERIFIED
CONT. INSP.	SIGNED	PLANS APPROVED
~~OE 103-37~~	This form when properly validated is a permit to do the work described. Frank Sennes Enterprises	APPLICATION APPROVED

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

Form B-3—7EM Sets—11-54



Bd of Public Works
OK Bleachers on
Mar 7 1955
50

+ 63,1555
3-4-50

LEGAL DESCRIPTION

On Plot Plan Show all Buildings on Lot and Use of Each

3 **APPLICATION TO ALTER - REPAIR - DEMOLISH**
AND FOR CERTIFICATE OF OCCUPANCY

B&S Form B-3 S-2-W

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only 2. Plot Plan Required on Back of Original.

CENSUS TRACT

1. LEGAL DESCR.	LOT 3	BL	TRACT 4884	DIST. MAP 4716
2. PRESENT USE OF BUILDING (19 Night Club		NEW USE OF BUILDING 19) Same		ZONE C-4-3
3. JOB ADDRESS 6230 Sunset Blvd.				FIRE DIST. I 100'
4. BETWEEN CROSS STREETS El Centro AND Vine St				INSIDE / COR. LOT / KEY / REV COR
5. OWNER'S NAME Hullabaloo		PHONE		LOT SIZE 44 x 136.25
6. OWNER'S ADDRESS 6230 Sunset Blvd.		P.O. BOX	ZIP	
7. ARCHITECT OR DESIGNER		STATE LICENSE NO.	PHONE	REAR ALLEY / SIDE ALLEY —
8. ENGINEER		STATE LICENSE NO.	PHONE	BLDG LINE —
9. CONTRACTOR National Neon		STATE LICENSE NO. 223399	PHONE OL 66501	AFFIDAVITS AFF 10146
10. SIZE OF EXISTING BLDG. 100' x 100'	STORIES 1	HEIGHT 10'	NO. OF EXISTING BUILDINGS ON LOT AND USE 1 Night Club	
11. MATERIAL OF CONSTRUCTION	EXT. WALLS Wood	ROOF Wood	FLOOR	
12. JOB ADDRESS 6230 Sunset Blvd.				DISTRICT OFFICE LA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	$ ~~1,000.00~~ 1200.00			GRADING —
14. NEW WORK: (Describe) 1 3' x 30' s.f. ~~wall~~ ROOF sign				CRIT. SOIL —
1 3' x 16' s.f. ~~wall~~ ROOF sign				HIGHWAY DED. NO. 505
NEW USE OF BUILDING Same & Roof Sign	SIZE OF ADDITION	STORIES	HEIGHT	FLOOD —
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED [signature]	CONS.
BLDG. AREA	MAX. OCC. N. C	TOTAL	PLANS CHECKED	ZONED BY C. FRY.
DWELL. UNITS	GUEST ROOMS	SPACES PARKING REQ'D PROVIDED	PLANS APPROVED	FILE WITH
P.C. No.	CONT. INSP.		APPLICATION APPROVED [signature]	INSPECTOR

P.C.	S.P.C.	G.P.I.	B.P. 6.80	I.F.	O.S.	C/O	TYPIST

FWY ok [illegible]

CASHIER'S USE

[illegible]-16-65 60960 E • 8515 X — 1 CK 6.80

STATEMENT OF RESPONSIBILITY

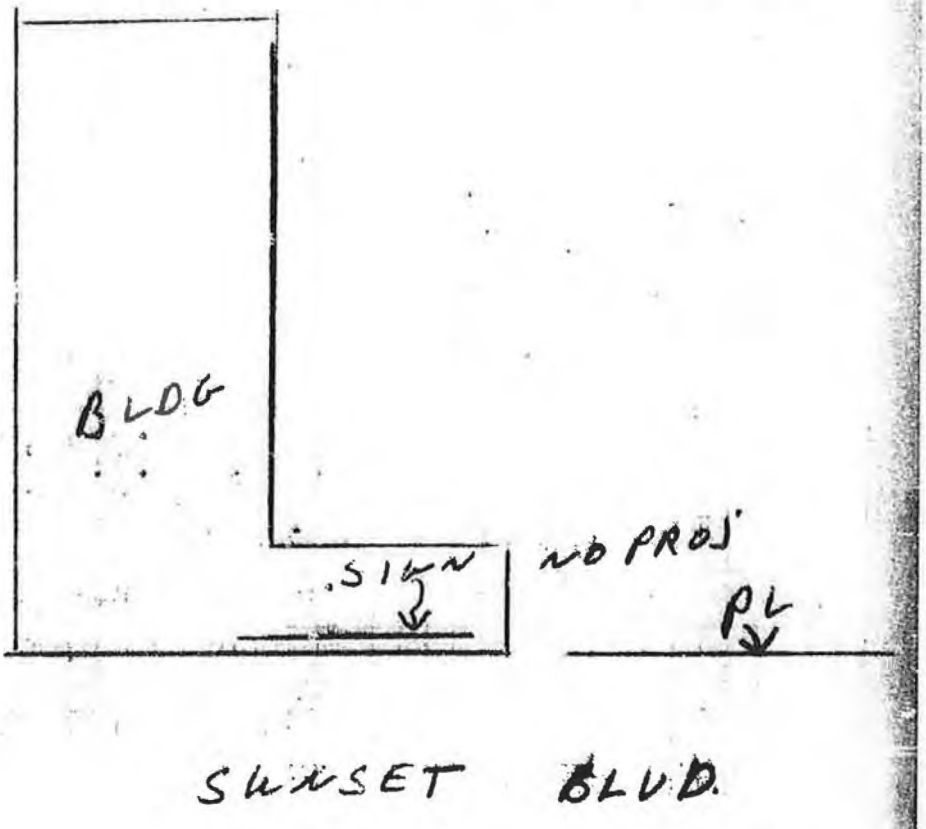
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed National Neon Products Danny Sloan (Owner)

Name [signature] Date 11/16/65

Bureau of Engineering — ADDRESS APPROVED


BLDG
SIGN
NO PROJ
PL
SUNSET BLVD.

18

#61021
2/10/1961

LADS Form 9-3 Rev 65

3 APPLICATION TO ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Application to Complete Numbered Items Only
2. Plot Plan Required on Back of Original.

CENSUS TRACT

1. LEGAL DESCR. LOT 3 BLK. - TRACT 4884 — DIST. MAP 4716
2. PRESENT USE & BUILDING Theatre (17 Restaurant — NEW USE OF BUILDING (17 Same — ZONE C-4-3 — FIRE DIST. —
3. JOB ADDRESS 6230 Sunset Boulevard
4. BETWEEN CROSS STREETS Vine Street AND El Centro — (INSIDE) COR. LOT — KEY — REV. COR.
5. OWNER'S NAME Joseph Stacher — PHONE — LOT SIZE
6. OWNER'S ADDRESS — P.O. BOX — ZIP — 44 x 136
7. ARCHITECT OR DESIGNER — STATE LICENSE NO. — PHONE — REAR ALLEY
8. ENGINEER — STATE LICENSE NO. — PHONE — SIDE ALLEY / BLDG. LINE /
9. CONTRACTOR Owner — STATE LICENSE NO. — PHONE — AFFIDAV.TS
10. SIZE OF EXISTING BLDG. — STORIES — HEIGHT — NO. OF EXISTING BUILDINGS ON LOT AND USE — Aff 10146
11. MATERIAL OF CONSTRUCTION — EXT. WALLS Brick Concr. — ROOF Wood — FLOOR Wood

3
12. JOB ADDRESS 6230 Sunset Boulevard — DISTRICT OFFICE L.A.
13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING 200.00 — GRADING /
14. NEW WORK: (Describe) Replace two doors with glass — DRIVEWAY /
X61245 — HIGHWAY DED. /
NEW USE OF BUILDING Same — SIZE OF ADDITION — STORIES — HEIGHT — FLOOD /
TYPE — GROUP — SPRINKLERS REQ'D SPECIFIED — VALUATION APPROVED — BOSS Yes
BLDG. AREA — MAX. O.C. — TOTAL — PLANS CHECKED — ZONED BY
DWELL. UNITS — GUEST ROOMS — SPACES PARKING REQ'D PROVIDED — PLANS APPROVED — FIRE WITH
P.C. No. — CONT. INSP. — APPLICATION APPROVED — INSPECTOR Lovatt

P.C.	S.P.C.	G.P.I.	B.P. $2.00	I.P.	O.S.	C/O	TYPIST

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six month after fee is paid if construction is not commenced.

FEB 14-68 07187 ☐ •61021 X — 1 CK 2.00

CASHIER'S USE ONLY

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will comply with the provisions of Division 1 of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection of the purposes of which is not to be approved nor an authorization of the work specified herein. This permit does not authorize or permit and shall not be construed as authorizing or permitting the violation of failure to comply with any applicable law, whether the City of Los Angeles, or any department, officer or employee thereof, make any warranty or shall be responsible for the performance of work described herein or the condition of the property or soil upon which such work is performed." See Sec. 91.0202 L.A.M.C.

Signed Clifton V.D. Pall (Owner or Agent) — Name — Date

Bureau of Engineering	ADDRESS APPROVED SEWERS AVAILABLE NOT AVAILABLE DRIVEWAYS APPROVED HIGHWAY DEDICATION REQUIRED COMPLETED FLOOD CLEARANCE APPROVED
Conservation	APPROVED FOR ISSUANCE FILE # X61245 Lincoln 2-1311
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED
Planning	APPROVED UNDER CASE #
Fire	APPROVED (SEE 19-(L.A.M.C. 57.00)
Traffic	APPROVED FOR

19

62151

3/10/1968

B&S B-5—R6 47

S **APPLICATION FOR INSPECTION OF SIGNS** — CITY OF LOS ANGELES, DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

CENSUS TRACT

1. LEGAL DESCR — LOT: 1-2-3 — BLK. — TRACT: 4864 — DIST. MAP: 4716
2. TYPE OF SIGN OR NEW WORK: 19 S.F. Neon Sign Non-Illum. — ZONE: C-4-3
3. JOB ADDRESS: 6200 Sunset Blvd. — FIRE ZONE: ONE
4. BETWEEN CROSS STREETS: Vine Street AND [illegible] — LOT SIDE: Northside
5. OWNER'S NAME: Eidis Limited — PHONE — LOT SIZE: [redacted] 132 x 136
6. OWNER'S ADDRESS: Same — ST. BOX — CITY
7. ARCHITECT OR ENGINEER: G. Reveld — STATE LICENSE NO. — PHONE — REAR ALLEY
8. CONTRACTOR: QRS Corp. [illegible] — STATE LICENSE NO. — PHONE — SIDE ALLEY — BLDG. LINE
9. SIZE OF SIGN: 16' Diam. — HEIGHT ABOVE GRADE: 14 FT. — ROOF — FT. — TOTAL COPY AREA — APPROVALS: AFF 10146
10. ILLUMINATION TO BE USED: SINGLE FACE — DOUBLE FACE — NONE — DIRECT — INDIRECT — FLASHING — OTHER
11. MATERIAL OF CONSTRUCTION — SUPPORTING FRAME — FRAME OF SURFACE — SURFACE OF SIGN

S

12. JOB ADDRESS: 6200 Sunset Blvd. — DIST. OFFICE: L.A.
13. VALUATION TO INCLUDE FIXED EQUIPMENT BUT SEPARATE AND USE PROPERTY: $ 1000 00 — BUILDING NO.
14. SIZE OF EXISTING BUILDING — TYPE — STORIES — EXT. WALLS — FLOOR — HIGHWAY DED.

TYPE OF SIGN OR DEVICE — CENS.

FREEWAY CLEARANCE: Not Required X — FREEWAY CHECKED — ZONE: C-4-3

FREEWAY CLEARANCE — LOCATION APPROVED — FILED A.C.

FLASHING LIGHTS: Yes — MOVING PARTS: Yes — ANIMATION: Yes — OTHER — PLANS CHECKED — FREEWAY CLEARED

SIGN REQUIRES: TRAFFIC APPROVAL — BOARD APPROVAL — PLANS APPROVED — DATE

P.C. No. — CONT. POST — APPLICATION APPROVED — INSPECTOR

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
3 90	—	—	6 00	—			

Plan check expires six months after fee is paid. Permit expires one year after fee is paid or six months after fee is paid if construction is not commenced.

MAR 4-68	10723	•62151	X — 2 CB	3.90
MAR 4-68	10724	•62151	X — 1 CB	6.00

STATEMENT OF RESPONSIBILITY

[illegible] relation [illegible] Labor [illegible] inspection the [illegible] shall be construed [illegible] Neither the City [illegible] shall be [illegible] party

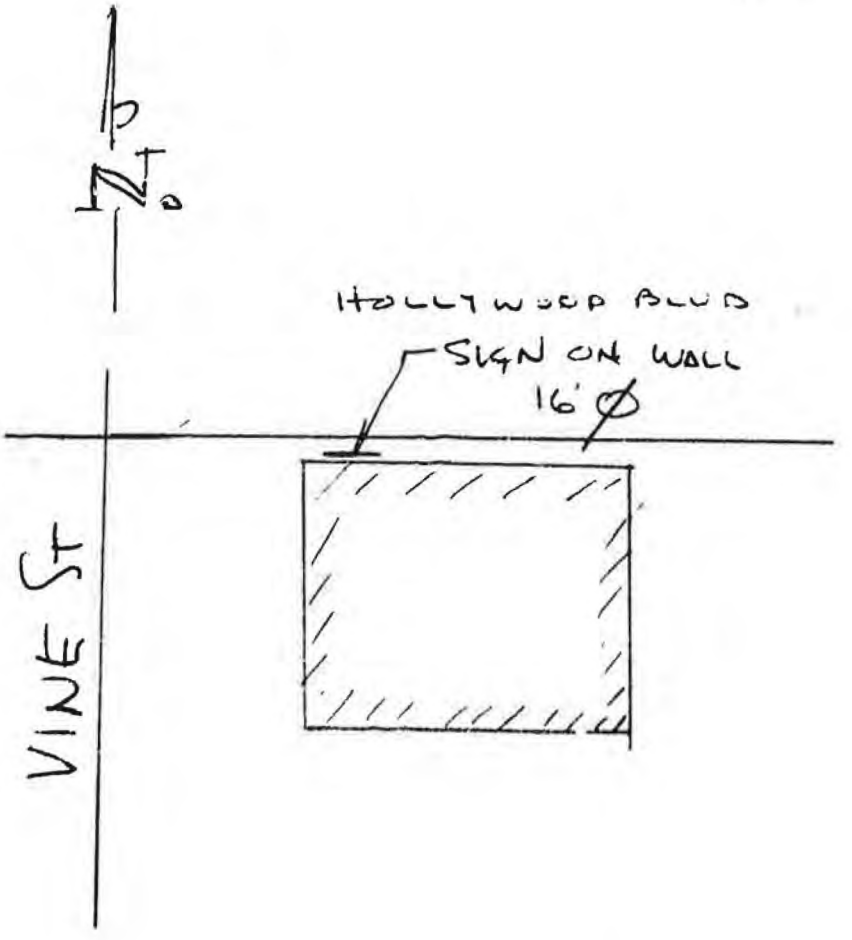
Signed: C L Garwood — Date: 3 1 68

Bureau [illegible] — Approved for Issue — Approved [illegible]

Traffic — Approved [illegible]

Parking — Approved under Ord. No.

Commission — Approved for Issue



PLOT PLAN

20

#76047
10/10/1968

3 APPLICATION TO ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY — LA-1

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 1, 2, 3, 4, 5, 6, and 7	BLK.	TRACT 5840		CENSUS TRACT 1908
2. PRESENT USE OF BUILDING 17 Theater Cafe	NEW USE OF BUILDING ( ) Same			DIST. MAP 416
3. JOB ADDRESS 6230 Sunset Boulevard				ZONE C-4-3
4. BETWEEN CROSS STREETS AND				FIRE DIST. I
5. OWNER'S NAME Joseph Stacher		PHONE		LOT (TYPE) inside
6. OWNER'S ADDRESS 6230 Sunset Boulevard	CITY	ZIP		LOT SIZE 44' x 136'
7. ARCHITECT OR DESIGNER Michael Baugh	STATE LICENSE No.	PHONE		
8. ENGINEER	STATE LICENSE No.	PHONE		ALLEY
9. CONTRACTOR	STATE LICENSE No.	PHONE		BLDG. LINE
10. LENDER	BRANCH OFFICE	PHONE		AFFIDAVITS 13809 5812 Aff 10146 102.9

11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE
114' x 190'	3	45'	

12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG. →	EXT. WALLS	ROOF	FLOOR

3 13. JOB ADDRESS 6230 Sunset Boulevard — DISTRICT OFFICE

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING $ 500.00 — GRADING

15. NEW WORK: (Describe) General refurbinshing of box office no structural changes or partitions — SOIL — HIGHWAY DED.

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	FLOOD
Theater				

TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED	CONS.
III-A	B-2			
BLDG. AREA N/C	MAX. OCC N/C	TOTAL	PLANS CHECKED	ZONED BY
DWELL. UNITS	GUEST ROOMS	PARKING REQ'D SPACES PROVIDED	PLANS APPROVED	FILE WITH X6125
P.C. No.	CONT. INSP.		APPLICATION APPROVED	INSPECTOR "C" Lovatt

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
			$3.85				

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

OCT-16-68 53717 C •76047 2 — 1 CK 3.85

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed _____ (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED		
	SEWERS AVAILABLE / NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED / COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE #		
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19 L.A.M.C. 2700)		
Traffic	APPROVED FOR		

21

77117
11/10/1968

3 CITY OF LOS ANGELES — **APPLICATION TO ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY** — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 123456 & 7 BLK. TRACT 5840		CENSUS TRACT 1908
2. PRESENT USE OF BUILDING (17 Theatre Cafe	NEW USE OF BUILDING (21 Leg theatre	DIST. MAP 4716
3. JOB ADDRESS 6230 Sunset Blvd		ZONE C-4 R/4
4. BETWEEN CROSS STREETS AND		FIRE DIST I
5. OWNER'S NAME Joseph Stacher	PHONE	LOT TYPE
6. OWNER'S ADDRESS 6230 Sunset Blvd	CITY ZIP	LOT SIZE Irregular
7. ARCHITECT OR DESIGNER Michael Baugh	STATE LICENSE No. PHONE	
8. ENGINEER	STATE LICENSE No. PHONE	ALLEY
9. CONTRACTOR Alpha Const. Co.	STATE LICENSE No. PHONE	BLDG LINE
10. LENDER	BRANCH OFFICE PHONE	AFFIDAVITS ZA13809 5812 Aff 10219 10146
11. SIZE OF EXISTING BLDG 114'x190 STORIES 3 HEIGHT 45'	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG → EXT WALL Concrete	ROOF Comp FLOOR Concrete	
13. JOB ADDRESS 6230 Sunset Blvd		DISTRICT OFFICE L. A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDINGS $ 300.00		GRADING
15. NEW WORK (Describe) 110 Lineal ft. of non bearing partitions		CRIT SOIL
		HIGHWAY DED
NEW USE OF BUILDING Theatre	SIZE OF ADDITION STORIES HEIGHT	FLOOD
TYPE III A GROUP a-1/g-1	SPRINKLERS REQ'D SPECIFIED VALUATION APPROVED	CONS X61245
BLDG AREA N/C	MAX OCC Assembly 1464 lobby 276 PLANS CHECKED	ZONED BY Brussard
DWELL UNITS GUEST ROOMS	PARKING REQ'D PROVIDED SPACES PLANS APPROVED	FILE WITH Cons. Bur.
P.C. No.	CONT INSP APPLICATION APPROVED	INSPECTOR Lovatt (C)

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
			$2.75				

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED

NOV--1-68 569425 •77117 X — 1 CB 2.75

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED		
	SEWERS AVAILABLE		
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FEE CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE # [illegible]	[illegible]	[illegible]
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR		

22

#77808

11/10/1968

3 CITY OF LOS ANGELES — **APPLICATION TO ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY** — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original

1. LEGAL DESCR. LOT 1,2,3,4,5,6 and 7	BLK. TRACT 5840	CENSUS TRACT 1908
2. PRESENT USE OF BUILDING 21 Theater	NEW USE OF BUILDING Parking Lot	DIST. MAP 4716
3. JOB ADDRESS 6230-58 Sunset Boulevard		ZONE R-4-2 C-2-3
4. BETWEEN CROSS STREETS El Centro AND Vine Street		FIRE DIST.
5. OWNER'S NAME Joseph Stacher	PHONE	LOT (TYPE) thru inside
6. OWNER'S ADDRESS 6230 Sunset Boulevard	CITY ZIP	LOT SIZE Irregular
7. ARCHITECT OR DESIGNER	STATE LICENSE No. PHONE	
8. ENGINEER	STATE LICENSE No. PHONE	ALLEY
9. CONTRACTOR Michael Baugh	STATE LICENSE No. PHONE	BLDG. LINE
10. LENDER	BRANCH OFFICE PHONE	AFFIDAVITS
11. SIZE OF EXISTING BLDG 114' x 190' STORIES 3 HEIGHT 45'	NO. OF EXISTING BUILDINGS ON LOT AND USE One Theater	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG → EXT. WALLS Concrete	ROOF Compo FLOOR Concrete	
3 13. JOB ADDRESS 6230-58 Sunset Boulevard		DISTRICT OFFICE L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING $		GRADING
15. NEW WORK (Describe) USE OF LAND FOR PARKING LOT		BRIT. SOIL
		HIGHWAY DED. Yes
NEW USE OF BUILDING Prking Lot	SIZE OF ADDITION STORIES HEIGHT	FLOOD
TYPE GROUP SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED	CONS.
BLDG. AREA MAX. OCC. TOTAL	PLANS CHECKED machet	ZONED BY Johnson
DWELL. UNITS GUEST ROOMS PARKING SPACES REQ'D PROVIDED	PLANS APPROVED	FILE WITH X6125
P.C. No. CONT. INSP.	APPLICATION APPROVED	INSPECTOR Lovatt

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
						$2.20	1s

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

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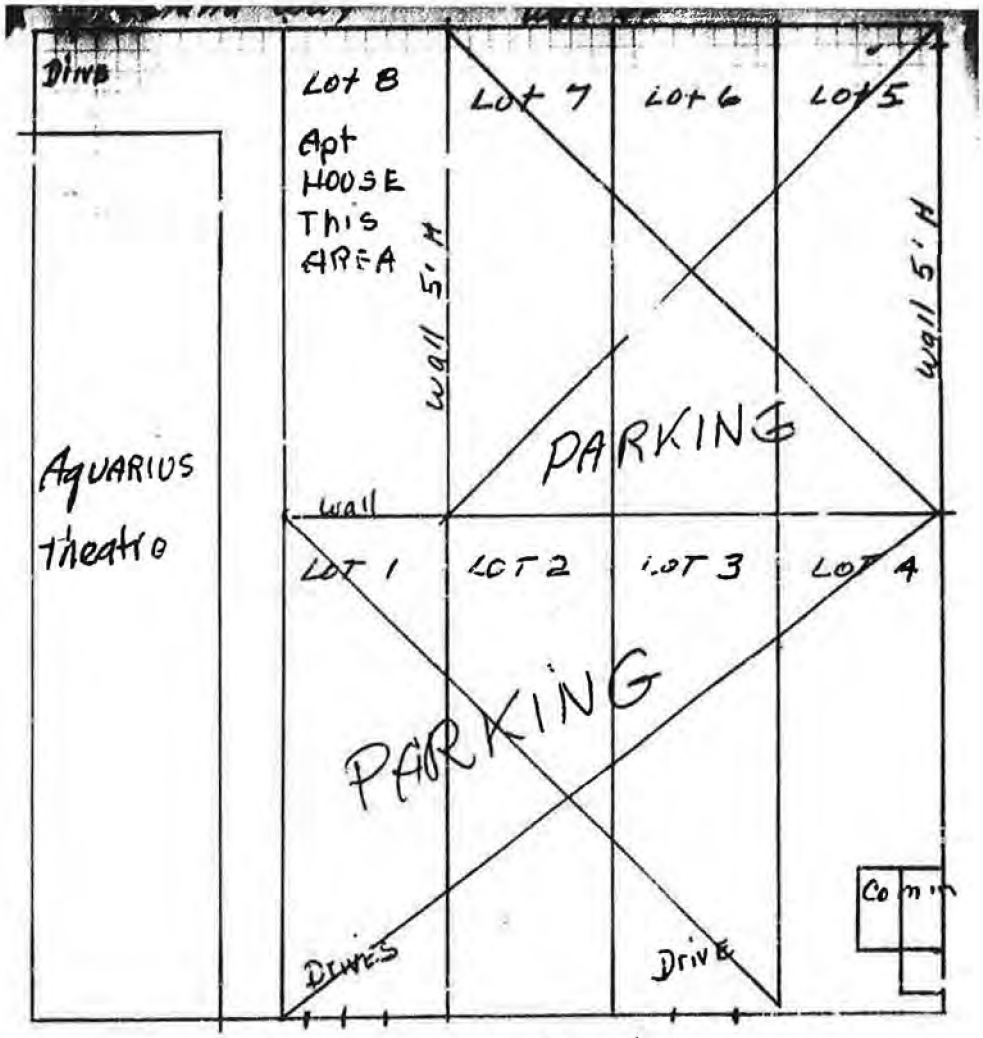
Signed Colt Blaady VICE PRESIDENT (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED		
	SEWERS AVAILABLE		
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
	FLOOD CLEARANCE APPROVED		
Conservation	APPROVED FOR ISSUE FILE #	machet	11-1[illegible]
Plumbing	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Planning	APPROVED UNDER CASE #		
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)		
Traffic	APPROVED FOR		

77808



6230-58 Sunset Blvd.

LA

Nov 14 68 7780

23

1. PERMIT NO. 234576	B.C. -	YEAR 4884	APPLICATION NO. 25e7
2. PRESENT USE OF BUILDING Theatre	NEW USE OF BUILDING Theatre		DATE 4/16
3. ADDRESS 6230 Sunset			ZONE C-4-3
4. BETWEEN CROSS STREETS El Centro Ave AND Vine St			FIRE DIST. ONE
5. OWNER'S NAME	PHONE		LOT (TYPE) Irregular
6. OWNER'S ADDRESS Same	CITY	ZIP	LOT SIZE [illegible]
7. ARCHITECT OR DESIGNER	STATE LICENSE No.	PHONE	
8. ENGINEER C. F. Knowlton	STATE LICENSE No.	PHONE	ALLEY
9. CONTRACTOR Airflo Awning Co . C-61-232111	STATE LICENSE No.	PHONE 321-0193	BLDG. LINE
10. LENDER	BRANCH OFFICE	PHONE	AFFIDAVITS AP, AWG

11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG. →	EXT. WALLS N/C	ROOF	FLOOR	
13. JOB ADDRESS Same - 6230 Sunset				DISTRICT OFFICE LA.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 400 —			GRADING
15. NEW WORK: (Describe) 1 8x22 Awning LA Stnd SB				CRIT. SOIL
Also 1 5x8 Awning collapsible				HIGHWAY DED. Yes
NEW USE OF BUILDING THEATRE	SIZE OF ADDITION	STORIES	HEIGHT	FLOOD
TYPE III A	GROUP A-1/G-1	SPRINKLERS REQ'D SPECIFIED —	VALUATION APPROVED	CONS. Yes
BLDG. AREA NC	MAX. OCC.	TOTAL	PLANS CHECKED	ZONED BY CRY
DWELL. UNITS	GUEST ROOMS	PARKING SPACES REQ'D N/C PROVIDED	PLANS APPROVED	FILE WITH
P.C. No.	CONT. INSP.		APPLICATION APPROVED	INSPECTOR B

B.C. 2 1+	S.P.C.	G.P.I.	B.P. 30	I.F.	O.S.	C/O	TYPIST

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER ... IS PAID IF CONSTRUCTION IS NOT COMMENCED.

[illegible] 60196 5 •70200 X — 6 CK 214

[illegible] 60191 5 •70200 X — 1 CK 330

STATEMENT OF RESPONSIBILITY

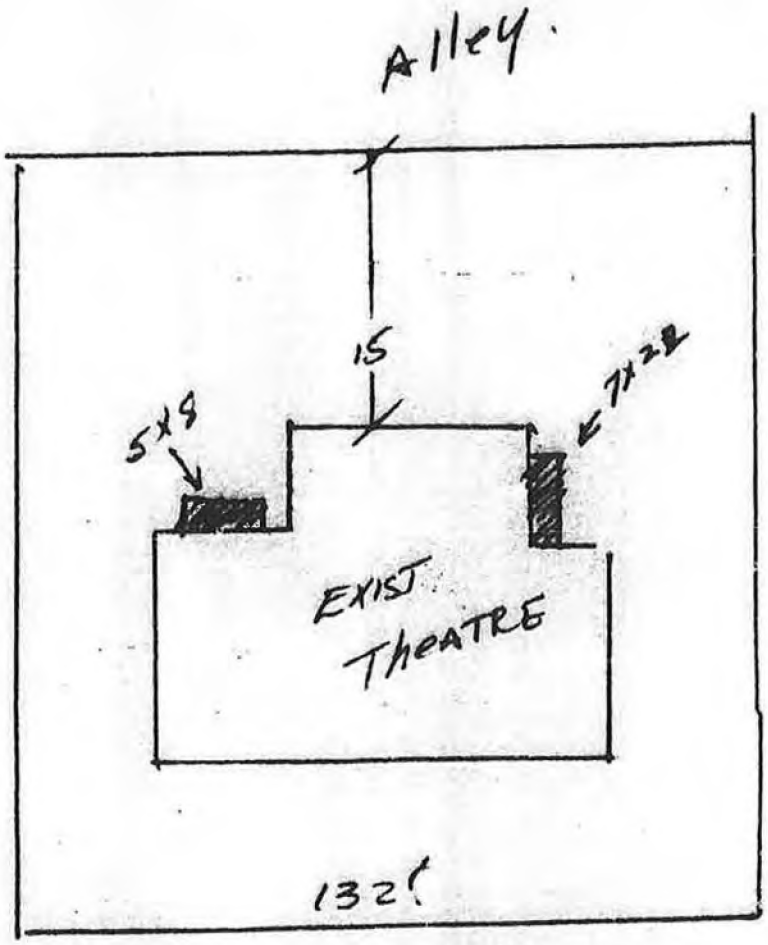
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed [illegible] for Contractor

Name	Date
[illegible]	11-20-6[illegible]

ADDRESS APPROVED



6280 SUNSET

24

3 CITY OF LOS ANGELES — APPLICATION TO [illegible] AND FOR CERTIFICATE OF OCCUPANCY [illegible]

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 3	BLK.	TRACT 4884	CENSUS TRACT 1908
2. PRESENT USE OF BUILDING 04 Theatre	NEW USE OF BUILDING 04 Same		DIST. MAP 4716
3. JOB ADDRESS 6230 Sunset Blvd.			ZONE C4-3
4. BETWEEN CROSS STREETS ~~[illegible]~~ El Centro AND ~~[illegible]~~ Vine			FIRE DIST. 2
5. OWNER'S NAME United Artists Theatres Inc.	PHONE		LOT (TYPE) Inter
6. OWNER'S ADDRESS 172 Golden State Ave. San Francisco	CITY	ZIP	LOT SIZE 44.39 X136.25
7. ARCHITECT OR DESIGNER —	STATE LICENSE No.	PHONE	
8. ENGINEER —	STATE LICENSE No.	PHONE	ALLEY —
9. CONTRACTOR Aetna Roofing Co.	STATE LICENSE No. 169661	PHONE 232-4231	BLDG. LINE —
10. LENDER —	BRANCH	ADDRESS	AFFIDAVITS 10146
11. SIZE OF EXISTING BLDG. LENGTH 190 WIDTH 115	STORIES 3	NO. OF EXISTING BUILDINGS ON LOT AND USE one	
12. MATERIAL OF CONSTRUCTION OF EXISTING BLDG. →	EXT. WALLS	ROOF X 15-90	FLOOR
3 13. JOB ADDRESS 6230 Sunset Blvd.			DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING $ $2659.00			GRADING —
15. NEW WORK: (Describe) Re-roof: 15 lb. felt, 90 lb. capsheet over existing.			CRIT. SOIL —
			HIGHWAY DED. Yes
NEW USE OF BUILDING (04) Theatre	SIZE OF ADDITION —	STORIES —	HEIGHT — FLOOD —
TYPE I N/C	GROUP B-1 N/C	SPRINKLERS REQ'D SPECIFIED N/C	INSPECTION ACTIVITY COMB / GEN / MAJ. S / CONS — CONS. Yes
BLDG. AREA N/C	MAX. OCC.	TOTAL N/C	PLANS CHECKED Waymire — ZONED BY Waymire
DWELL. UNITS N/C	GUEST ROOMS —	PARKING SPACES REQ'D N/C PROVIDED	PLANS APPROVED Waymire — FILE WITH
P.C. No. —	CONT. INSP. —	APPLICATION APPROVED	INSPECTOR I

P.C.	S.P.C.	G.P.I.	B.P.	I.P.	O.S.	C/O	TYPIST
0	—	—	14.08	—			

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

JUL--9-70 35898 E •11927 V — 1 CK 14.08

STATEMENT OF RESPONSIBILITY

I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the [illegible] results of any work described herein, or the condition of the property or soil upon which [illegible]." (See Sec. 91.0202 L.A.M.C.)

Signed [signature]

APPLICATION FOR INSPECTION OF SIGNS

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

25.

1. LEGAL DESCR. LOT	3	BLK. --	TRACT 4884	DIST. MAP 4716 / CENSUS TRACT 1908.00
2. TYPE OF SIGN OR NEW WORK (19) Wall Signs	☐ RESIDENTIAL	☒ COMMERCIAL		ZONE C4-3
3. JOB ADDRESS 6230 Sunset Blvd.				FIRE DIST. one
4. BETWEEN CROSS STREETS Vine	AND El Centro			LOT (TYPE) int
5. OWNER'S NAME Don Alexander		PHONE 466 8555		LOT SIZE 44 x 136
6. OWNER'S ADDRESS same	CITY	ZIP		
7. ARCHITECT OR ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY -------
8. QUALIFIED INSTALLER Mills Signs	BUS. LIC. NO. 292743	ACTIVE STATE LIC. NO. 985 5650	PHONE	BLDG. LINE -------
9. INSTALLER'S ADDRESS 11307 Burbank Blvd., N.H.	CITY	ZIP 91601		AFFIDAVITS AFF 10146

10. SIZE OF EXISTING BUILDING WIDTH / LENGTH	TYPE	STORIES 2	EXT. WALL CONST. conc	ROOF CONST. wood
11. SIZE OF SIGN various	TOTAL COPY AREA 234'	OVERALL HEIGHT →	FROM GRADE 35	FROM ROOF 0
12. MATERIAL OF SIGN CONSTRUCTION →	SUPPORTING FRAME steel alum.	FRAME OF COPY	SURFACE OF SIGN plex	

13. JOB ADDRESS 6230 Sunset Blvd.	DIST. OFFICE L.A
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN $ 5000—	GRADING -------
15. TYPE OF SIGN OR NEW WORK Wall Signs ☒ SINGLE FACE ☐ DOUBLE FACE	CONS. -------
16. ILLUMINATION ☐ NONE ☒ INTERNAL ☐ EXTERNAL ☐ FLASHING ☐ REVOLVING ☒ OTHER	ZONED BY Thayne
17. NO. OF SIGNS OR GAS TUBE SYSTEMS 5 — NO. OF ADDITIONAL BRANCH CIRCUITS 0 — NO. OF CONTROL DEVICES 1	FREEWAY CLEARANCE Of Keydi

CLEARANCES AND/OR APPROVALS REQUIRED	Yes	No
FREEWAY SURVEY	☐	☐
TRAFFIC DEPT.	☐	☐
BOARD	☐	☐

ELECTRICAL PERMIT FEES	
SIGNS/G.T. SYSTEMS	22 50
ADDITIONAL CIRCUITS	—
CONTROL DEVICES	3 —
BLDG. PERMIT	37
ISSUING FEE	7 —
S.P.C.	
E.P. TOTAL	69 50

PLANS CHECKED Pending		DATE 10/4/82	
PLANS APPROVED Pending		FILED WITH	
APPLICATION APPROVED Pending			
CONT. INSP. NO	INSP. ACTIVITY E	INSPECTOR	
I.F. XX	G.P.I.		

P.C. 31 45

P.C. NO.

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

TYPIST mj

OCT [illegible] 33785 33785 CK 31.45 69.50

STATEMENT OF RESPONSIBILITY

I certify that in doing the work specified herein, I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

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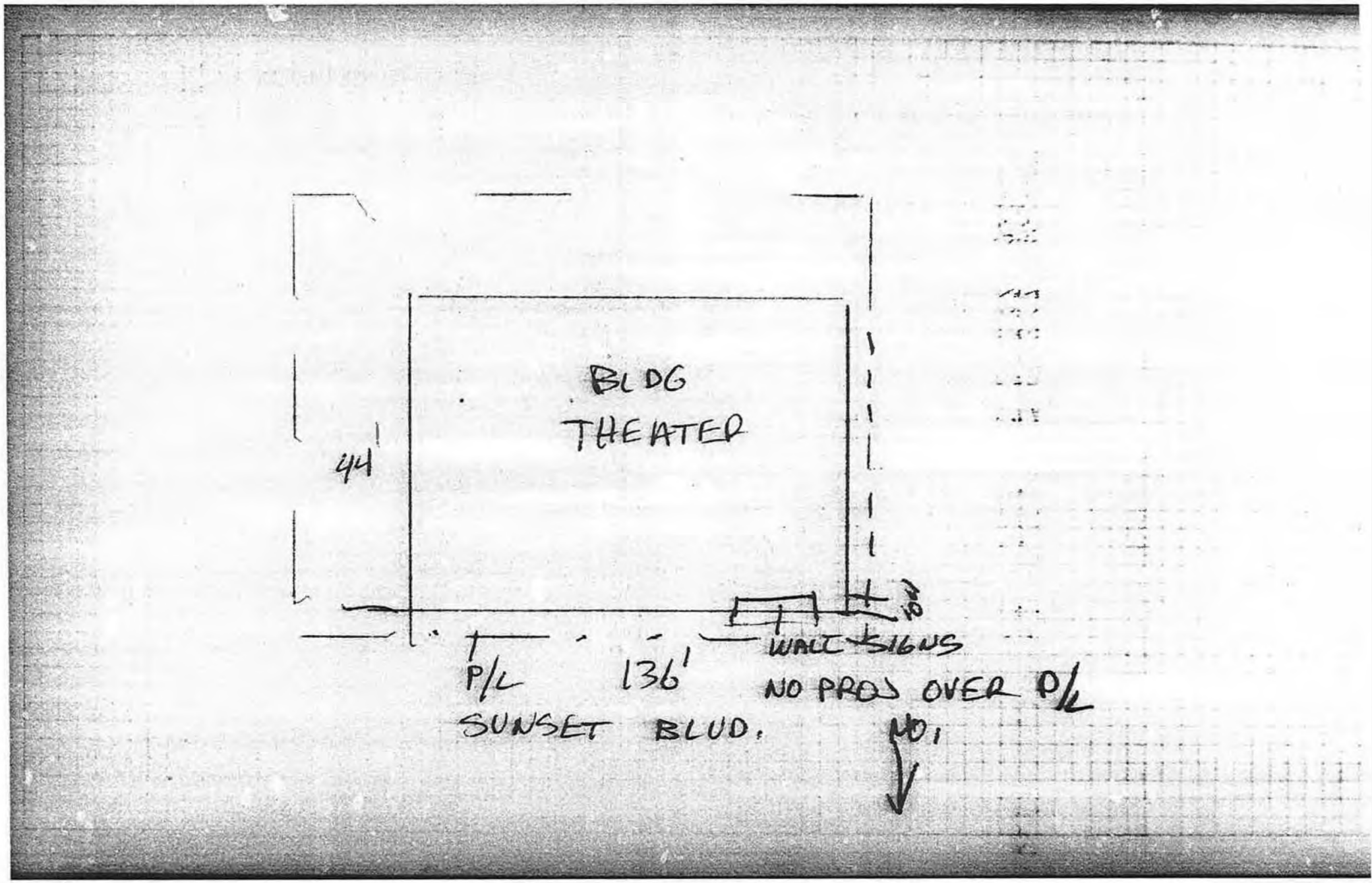
Signed _____ (Owner or Agent having Property Owner's Consent) — Signature/Date


BLDG
THEATER
44'
10'
WALL SIGNS
P/L
136'
NO PROJ OVER P/L
SUNSET BLVD.
NO.

WORKER'S COMP. EXEMPT — ON FILE

S CITY OF LOS ANGELES

APPLICATION FOR INSPECTION OF SIGNS

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR.	LOT: 3	BLK.: /	TRACT: 4884	DIST. MAP: 4716
				CENSUS TRACT: 1908.00
2. TYPE OF SIGN OR NEW WORK: (19) Wall Sign	☐ RESIDENTIAL	XX COMMERCIAL		ZONE: C4-3
3. JOB ADDRESS: ~~6280~~ 6230 Sunset Blvd.				FIRE DIST.: one
4. BETWEEN CROSS STREETS: Vine St.	AND: El Centro			LOT TYPE: Int.
5. OWNER'S NAME: Aquarius Theatre		PHONE: —		LOT SIZE: 44.39x136.25 44.37
6. OWNER'S ADDRESS: same	CITY: Hollywood	ZIP: 90028		ALLEY: /
7. ARCHITECT OR ENGINEER: James A. Lynch	BUS LIC NO: CE6055	ACTIVE STATE LIC. NO: 223-4141	PHONE:	BLDG. LINE: /
8. QUALIFIED INSTALLER: Heath & Co.	BUS LIC. NO: 308088	ACTIVE STATE LIC NO: 223-4141	PHONE:	AFFIDAVITS: AFF10146
9. INSTALLER'S ADDRESS: 3225 LAcy St.	CITY: LA	ZIP: 90031		

10. SIZE OF EXISTING BUILDING WIDTH 100 LENGTH 136	TYPE: V	STORIES: 2	EXT. WALL CONST.: conc	ROOF CONST.: comp	
11. SIZE OF SIGN: 11x25	TOTAL COPY AREA: 275	OVERALL HEIGHT →	FROM GRADE: 27	FROM ROOF:	
12. MATERIAL OF SIGN CONSTRUCTION →	SUPPORTING FRAME: stl	FRAME OF COPY: stl	SURFACE OF SIGN: plex		

S

12a. JOB ADDRESS: 6230 Sunset Blvd.

13. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN $ 6900/—

18. TYPE OF SIGN OR NEW WORK: Wall Sign — XX SINGLE FACE ☐ DOUBLE FACE

16. ILLUMINATION: ☐ NONE XX INTERNAL ☐ EXTERNAL ☐ FLASHING ☐ REVOLVING ☐ OTHER none

17. NO. OF SIGNS OR GAS TUBE SYSTEMS: 1 — NO. OF ADDITIONAL BRANCH CIRCUITS: 4 — NO. OF CONTROL DEVICES: /

DIST. OFFICE: XRS — GRADING: IA — CONS.: / — ZONED BY: Wooding — FREEWAY CLEARANCE: Shukla — DATE: 11-2-77 — FILED WITH: — INSPECTOR: — TYPIST: KCB

CLEARANCES AND/OR APPROVALS REQUIRED	Yes	No
FREEWAY SURVEY	☐	☒
TRAFFIC DEPT.	☐	☒
BOARD	☐	☒

ELECTRICAL PERMIT FEES

SIGNS/G.T. SYSTEMS	9 50
ADDITIONAL CIRCUITS	17 00
CONTROL DEVICES	—
BLDG. PERMIT	41 40
ISSUING FEE	7 00
E.P. TOTAL	81 90

PLANS CHECKED — PLANS APPROVED — APPLICATION APPROVED — CONT. INSP. — INSP. ACTIVITY E — I.F. / — E.P.T.

P.C. 41 14 — S.P.C. —

P.C. NO.

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED

CASHIER'S USE ONLY

NOV- 39833 E •54157 I = 6 CK 41.40
NOV- 39834 E •54157 I = 2 CK ~~82.90~~ 40.50
RO 81.90

STATEMENT OF RESPONSIBILITY

I certify that in doing the work specified herein, I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval of an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed ... (Owner or Agent having Property Owner's Consent) — Signature/Date

Bureau of Engineering	ADDRESS APPROVED	Christian 11-1-77
Conservation	APPROVED FOR ISSUE ☐ NO FILE ☐	
Traffic	APPROVED FOR ISSUE	
Municipal Arts	APPROVED FOR ISSUE	
Planning	APPROVED UNDER CASE #	
Board of Building and Safety Commissioners File #		

LEGAL DESCRIPTION

WORKMAN'S COMPENSATION CERTIFICATION

1. I certify that in the performance of the work for which this permit is issued I shall [illegible] in any manner so [illegible] compensation laws [illegible], or

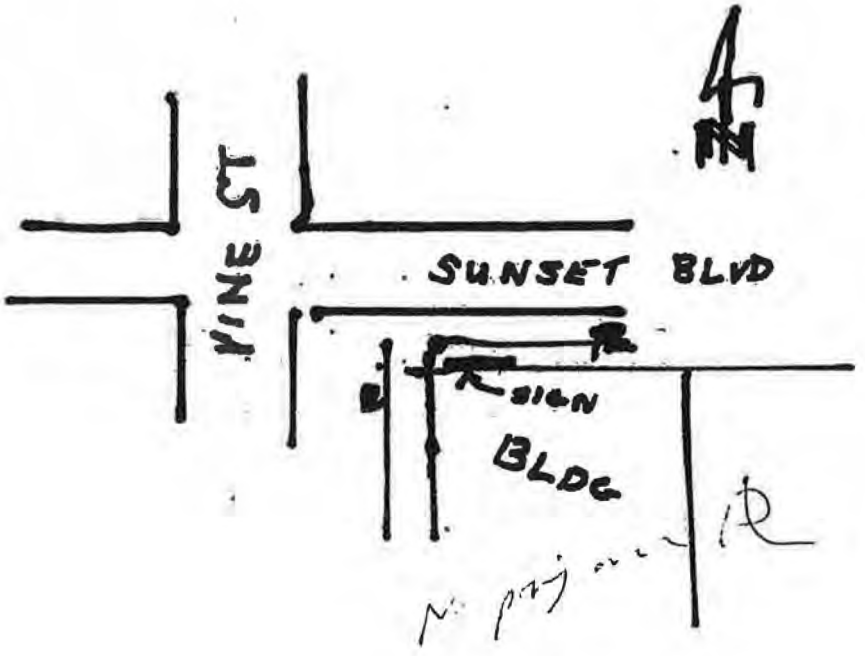
2. I [illegible] compensation [illegible] the [illegible] Building [illegible] Angeles [illegible] following:

a) [illegible]

b) [illegible] insurance

c) [illegible] certified by the director [illegible]

SIGNED _____ TITLE _____ DATE _____



28

1981LA19159 2-26-81

APPLICATION FOR INSPECTION — TO ADD-ALTER-REPAIR-DEMOLISH

CITY OF LOS ANGELES — AND FOR CERTIFICATE OF OCCUPANCY — B & S B-1 (8-7-80) DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT	BLOCK	TRACT: 4884 Sht 1 & 2 5840	COUNCIL DISTRICT NO.: 13	DIST. MAP: 4716 / CENSUS TRACT: 1908.00
2. PRESENT USE OF BUILDING: 21' Theatre			NEW USE OF BUILDING: 21' Theater		ZONE: C4-3
3. JOB ADDRESS: 6230 Sunset Blvd.					FIRE DIST.: One
4. BETWEEN CROSS STREETS: Vine St.			AND: El Centro Ave.		LOT TYPE: Int
5. OWNER'S NAME: Center Theatre Group			PHONE: 665-4764		LOT SIZE: IRR
6. OWNER'S ADDRESS: 135 N. Grand Ave.			CITY: Los Angeles	ZIP: 90012	
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		ALLEY: --
8. ARCHITECT OR DESIGNER: Ronald L Lohan Assoc.	BUS. LIC. NO.	ACTIVE STATE LIC. NO.: 570-9045	PHONE		BLDG. LINE: -
9. ARCHITECT OR ENGINEER'S ADDRESS: 912 S. Olive Ave.		CITY: Alhambra	ZIP: 91803		AFFIDAVITS: AFF6186
10. CONTRACTOR: NS	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		10219
11. SIZE OF EXISTING BLDG. WIDTH 272 LENGTH 330	STORIES: 2	HEIGHT: 31	NO. OF EXISTING BUILDINGS ON LOT AND USE: 1-Theatre		ZA 5812
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS: Conc	ROOF: Comp	FLOOR: Conc		
13. JOB ADDRESS: 6230 Sunset Blvd.			STREET GUIDE		DISTRICT OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING			$ 25,000		SEISMIC STUDY ZONE: --
15. NEW WORK (Describe): new theatre sound wall					GRADING: -- / FLOOD: -- / HWY. DED.: YES / CONS.: --
NEW USE OF BUILDING: Theatre		SIZE OF ADDITION: None	STORIES: --	HEIGHT: --	ZONED BY: Calabrese
TYPE: III	GROUP OCC.: A1	BLDG. AREA: NC	PLANS CHECKED		FILE WITH
SHELL UNITS: NC	MAX OCC.: 1194	TOTAL	APPLICATION APPROVED		TYPIST: RG
FIRST FLOORS: NC	PARKING REQ'D: NC	PARKING PROVIDED: STD. NC COMP.	INSPECTION ACTIVITY: COMB / GEN. / MAJ. S. / CONS.		INSPECTOR

BRUSHLERS NEW'D SPEC.		CONT. INSP.: —
P.C.: 13	P.M.	
S.P.C.	I.F.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC
S.P.: 149	O.S.	
G.P.I.	C/O	
DIST. OFFICE: 21	ENERGY: —	
P.C. NO.		

CASHIER'S USE ONLY

C 13[illegible] B-[illegible]
B9237 [illegible]
[illegible]
[illegible]

THIS CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date _____ Lic. Class _____ Lic. No. _____ Contractor _____

Contractor's Mailing Address _____

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure [illegible] (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply

APPLICATION FOR INSPECTION 3 3 0 2 — 1 0 2 — OF SIGNS

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT: 3	BLOCK:	TRACT: 4884	COUNCIL DISTRICT NO.: 13	DIST. MAP: 4715	CENSUS TRACT: 1908
2. TYPE OF SIGN OR NEW WORK: 19 Roof sign	☐ RESIDENTIAL	☒ COMMERCIAL		ZONE: C4-3	
3. JOB ADDRESS: 6230 Sunset Blvd.				FIRE DIST.: one	
4. BETWEEN CROSS STREETS: El Centro Ave	AND: Vine St.			LOT (TYPE): int	
5. OWNER'S NAME: Aquarius Theater		PHONE		LOT SIZE: irreg	
6. OWNER'S ADDRESS: 6230 Sunset Blvd.	CITY: Hollywood	ZIP			
7. ARCHITECT OR ENGINEER: Neon Specialties	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
8. ARCHITECT OR ENGINEER ADDRESS	CITY	ZIP		BLDG. LINE	
9. QUALIFIED INSTALLER: Southland Sign	BUS. LIC. NO.: 455415	ACTIVE STATE LIC. NO.: 862-0404	PHONE	AFFIDAVITS: AFF10146	
10. INSTALLER'S ADDRESS: 9412 Baysinger St.	CITY: Downey	ZIP: 90241			
11. SIZE OF EXISTING BUILDING WIDTH LENGTH	TYPE	STORIES	NO. OF EXISTING BUILDINGS ON LOT AND USE		
12. SIZE OF SIGN: 4-0x29-0	TOTAL COPY AREA: 116	OVERALL HEIGHT →	FROM GRADE: 15-0	FROM ROOF	HIGHWAY DED.: yes
S 13. JOB ADDRESS: 6230 Sunset Blvd.			STREET GUIDE		DIST. OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN: $ 3000					GRADING
15. MATERIAL OF SIGN CONSTRUCTION →	SUPPORTING FRAME: angle iron	FRAME OF COPY	SURFACE OF SIGN: sheetmetal plastic		CONS.
16. TYPE OF SIGN OR NEW WORK: Roof sign	☒ SINGLE FACE ☐ DOUBLE FACE ☐ OTHER				ZONED BY: E. Galland
17. ILLUMINATION ☐ NONE ☐ INTERNAL ☒ EXTERNAL	☐ FLASHING ☐ REVOLVING	☐ OTHER ☒ NONE			FREEWAY CLEARANCE
18. NO. OF SIGNS OR GAS TUBE SYSTEMS: 1	NO. OF ADDITIONAL BRANCH CIRCUITS: 0	NO. OF CONTROL DEVICES: 1			CONST. INSP.: Lisfab

PERMIT FEES		
SIGNS/G. T. SYSTEMS	15	00
ADDITIONAL CIRCUITS		
ELECTRICAL SERVICE		
CONTROL DEVICES	3	50
ISSUING FEE	10	00
BLDG. PERMIT	25	00
P.C. 21.25	TOTAL	53 50
S.P.C.	EI .50	
I.F.	OSS 1.51	
DISTRICT OFFICE LA	SOSS	

FREEWAY CLEARANCE: None AP-

DATE: 3/20/85

APPROVALS REQUIRED — Yes / No
FREEWAY SURVEY ☐ ☐
TRANS DEPT ☐ ☐

INSP. ACTIVITY BMI

INSPECTOR

P C NO

PLANS CHECKED

APPLICATION APPROVED

FILED WITH

TYPIST: ts

B & S B-5 (R 2.83)

CASHIER'S USE ONLY

21.25 B-PC
53.50 B-CI
.50 E.I.
1.51 OSS
00 0001
GB634 3/24/03/85 79.76 CHTO

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT TWO YEARS AFTER OR 180 DAYS IF WORK IS NOT BEGUN

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

19. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

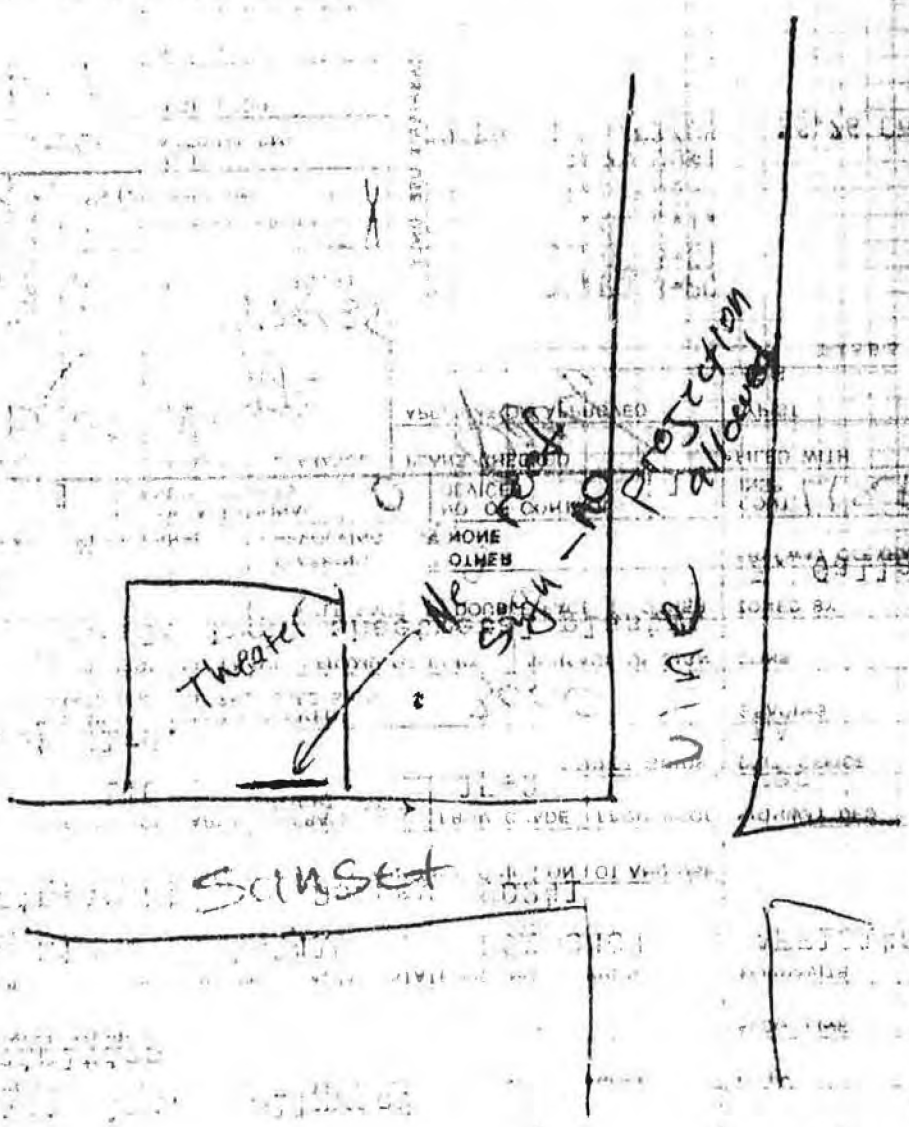
Date 3/21/85 Lic Class C-[illegible] Lic No 455415 Contractor's Signature [signature]

Contractor's Mailing Address 9412 BAYSINGER ST, DOWNEY

OWNER-BUILDER DECLARATION

20. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500).):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of [illegible]


Theater
Sunset

3 APPLICATION FOR INSPECTION 2 7 3 0 0 5 0 2 7 0 — TO REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

4755

1. LEGAL DESCR.	LOT 1-6	BLOCK ---	TRACT 4884	COUNTY, REF. NO. MP 55-3/4	DIST. MAP 4716 / CENSUS TRACT 1908
2. PRESENT USE OF BUILDING (21) Theatre		NEW USE OF BUILDING (21) same			ZONE C4-3 / R4-2
3. JOB ADDRESS 6230 Sunset Blvd.					FIRE DIST. One / COUN. DIST. 13
4. BETWEEN CROSS STREETS Vine St.		AND El Centro			LOT TYPE Int.
5. OWNER'S NAME Saul Pick			PHONE 467-1001		LOT SIZE Lot tie req'd
6. OWNER'S ADDRESS 1438 N. Gower St	CITY Los Angeles		ZIP 90028		
7. ENGINEER Mackintosh & Mackintosh	BUS. LIC. NO.	ACTIVE STATE LIC. NO. SE437	PHONE 662-1184		ALLEY ----
8. ARCHITECT OR DESIGNER ---------	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		BLDG. LINE ----
9. ARCHITECT OR ENGINEER'S ADDRESS 3838 Oakwood Ave.	CITY Los Angeles		ZIP 90004		AFFIDAVITS AFF 10146
10. CONTRACTOR ~~N/S~~ OWNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		ZI 1417
11. SIZE OF EXISTING BLDG. WIDTH 114 LENGTH 212	STORIES 1	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE 1		ZI 1352
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS Concrete	ROOF Wood	FLOOR Wood		Lot Tie 90-252812
13. JOB ADDRESS 6230 Sunset Blvd.			STREET GUIDE		
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING 45,000					DIST. OFF. L.A. / P.C. REQ'D NO(d)
15. NEW WORK (Describe) Raise portion of floor 4500 - to be level with stage.					GRADING --- / SEISMIC --- / HWY. DED. Yes / FLOOD ---
NEW USE OF BUILDING N/C	SIZE OF ADDITION N/C	STORIES 1	HEIGHT		FILE WITH
TYPE IIIN	GROUP OCC. A1	FLOOR AREA 25420	PLANS CHECKED Ron Van Orden		ZONED BY D. Alvidrez
DWELL UNITS —	MAX OCC. 1194	TOTAL	APPLICATION APPROVED [signature]		TYPIST sm
GUEST ROOMS —	PARKING REQ'D N/C	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY CS / GEN. / MAJ. S. / EQ.		INSPECTOR

P.C. 230.47	G.P.I. + NP —	CONT. INSP.
S.P.C. 5.24	P.M. 6.00	
B.P. 277.31	E.I. 6.75	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.
I.F. —	F.H. —	
S.D. —	O.S.S. 4.61	
ISS. OFF. HO	S.O.S.S. 5.91	SPRINKLERS REQ'D SPEC. YES
P.C. NO. E 5473	C/O	ENERGY NO / DAS YES

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

B & S B-3 (R.7/86)

CASHIER'S USE ONLY

230.47 [illegible]
[illegible]
[illegible] 3 [illegible] 603.00 [illegible]
C 5.24 S-PC
C 277.31 AP-R
C 6.00 PL/M
C 6.75 ET-C
C 5.91 OSS
[illegible]
[illegible] 1 [illegible] 391.81 [illegible]

235.08

'90 HO 4559

2-16-90

DECLARATIONS AND CERTIFICATIONS

2 7 3 0 0 5 0 0 2 7 1

Bureau of Engineering T/I ONLY NO DED PER SEC 12-37 L.A.M.C [signature] 2/9/90	ADDRESS APPROVED		
	DRIVEWAY		
	HIGHWAY DEDICATION	REQUIRED	
		COMPLETED	
	FLOOD CLEARANCE		
SEWERS REG. NO. CERT. NO.		SEWERS AVAILABLE	
		NOT AVAILABLE	
		SFC PAID	
	SFC NOT APPLICABLE	SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐		
Fire	APPROVED (TITLE 19) (L.A.M.C.-8700)		Hasbrouck 12-20-89
Housing	HOUSING AUTHORITY APPROVAL		
Planning X	APPROVED UNDER CASE # 90-842		Watri 2-7-90
Transportation	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

W-Z 1.1417. T.I. ONLY

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

THE COMMUNITY REDEVELOPMENT AGENCY
OF THE CITY OF LOS ANGELES, CALIFORNIA

THESE PLANS ARE APPROVED AS BEING IN COMPLIANCE WITH APPLICABLE REDEVELOPMENT PLANS.

PROJECT....HWP.....PARCEL 554-625-002

BY.....[signature].....

TITLE...A.D.....DATE...1/8/90.....

CEQA CLEARED

ATTACHED PLOT

3

PUR

INSPECTION SEE ATTACHED LEGAL

AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1-6	BLOCK	TRACT 4884	CITY CLERK FILE M 55-3/4 MP 55-58/59 MR 53-10	DIST. MAP 147 A 189
	Por arbi+2	2	5840 Colgrove Colgrove		CENSUS TRACT 1908
2. PRESENT USE OF BUILDING	( ) TV audience theater/stage	NEW USE OF BUILDING	( ) same		ZONE C4-2D/R4-2D
3. JOB ADDRESS	6230 Sunset Bl			SUITE/UNIT NO.	FIRE DIST. 1 / COUN. DIST. 13
4. BETWEEEN CROSS STREETS	Vine St.	AND	El Centro		LOT TYPE thru
5. OWNER'S NAME	( ) TENANT ( ) BUILDING Dick Vanoff			PHONE 213-467-1001	LOT SIZE irr lot tie req
6. OWNER'S ADDRESS	1438 N. Gower St	CITY L.A.		ZIP 90028	
7. ENGINEER	Makcintosh & Mackintosh	BUS. LIC. NO. 71082-57	ACTIVE STATE LIC. NO. C30791	PHONE 213-662-1184	ALLEY --
8. ARCHITECT OR DESIGNER		BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE ----
9. ARCHITECT OR ENGINEER'S ADDRESS	3838 Oakwood Ave	CITY LA		ZIP 90004	DOCUMENTS ZI 1352 EM ZI 1417 EM EASEMENT CD16566
10. CONTRACTOR	owner	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	APF 6186 AF 10146 APF 10219 APF 63769 ZA 13809 ZAI 80-091

11. SIZE OF EXISTING BLDG. WIDTH	114 LENGTH 192	STORIES 3	HEIGHT 46	NO. OF EXISTING BUILDINGS ON LOT AND USE 1
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS conc	ROOF compo	FLOOR conc/wood	

3

13. JOB ADDRESS	6230 Sunset Bl.	SUITE/UNIT NO.	DIST. OFF LA / P.C. REQ'D ---
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$30,000.00		GRADING --- / SEIS. IC ---
15. NEW WORK (Describe)	NEW toilet rms. and entrance lobby		HWY DED yes / FLOOD ---

NEW USE OF BUILDING	SAME	SIZE OF ADDITION	10-9" x 54-8"	STORIES N/C	HEIGHT BUILDING N/C ZONING N/C
BLDG.	III EN	GROUP OCC.	A-3/B-2	MAX OCC. N/C	PLANS CHECKED E. MAMOYAC
DWELL UNITS	0	BUILDING AREA	+526	ZONING AREA +526	APPLICATION APPROVED E. Mamoyac 7874
GUEST ROOMS	0	PARKING REQ'D	N/C	PARKING PROVIDED S N/C HC	INSPECTION ACTIVITY CS / GEN. / MAJ. S. / EQ

ZONED BY IBA / TYPIST 93 / INSPECTOR

P.C. 263.95	G.P.I + NP	CONT. INSP. —	
S.P.C.	P.M. 10.00		
B.P. 210.54	E.I. 6.30	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration or extension for building or grading permits granted by the Dept. of B & S SECTIONS 22.12 & 22.13 LAMC.	
I.F.	F.H.		
S.D. 158.76	O.S.S. 5.28		
ISS. OFF. LA	S.O.S.S. 6.54	SPRINKLERS REQ'D SPEC —	
P.C. NO. BB6772	C/O	ENERGY YEJ	DAS YES

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

SVS 15.84 / SVS 19.61

B & S 08-B-3 (R.7/90)

CASHIER'S USE ONLY

04/05/93 02:50:2 LA06 T-8389 C 09

bpc 263.95

ONE STOP 6.30
SYS DEV 19.61
TOTAL 285.87
CHECK 285.87

04/21/93 LA06 T-0223 C 07
BLDG SERVICE CO 319.34
INVOICE # 0078740 BB
PLAN MAINTENAN 10.00
CO COMMERCIAL 6.30
SYS DEV 19.61
ONE STOP 6.54
SCHOOL DEV COM 158.76
TOTAL 511.75
CHECK 511.75

93LA 04353

4-21-93

NEW AFFIDAVITS

PLAN CHECK EXTENDED TO _____ PER _____

ADMINISTRATIVE APPROVAL DATED _____

BY _____

D.A.D. PLANS CHECKED Chavez 4-16-93

HOUSING MITIGATION FEE ORDINANCE

☐ REQUIRED ☒ EXEMPT

ASBESTOS NOTIFICATION

Check Box ☐ Notification letter sent to AQMD or EPA

☒ I declare that notification of asbestos removal is not applicable to addressed project

Signature Harold Landon Date 4 93

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the

SD FEE 588 x .27 = $158.76 david chin 4-5-93

Bureau of Engineering	Sunset (Major) Ex. width is 100' - Leland (Local) no Dedication reqd. Improvements to be determine. Fees needs to be paid	ADDRESS APPROVED		
		DRIVEWAY		
		HIGHWAY DEDICATION	REQUIRED X COMPLETED	A. Esquivias 4/15/93
		FLOOD CLEARANCE		
Public Works Improvement	Required YES ☐ NO ☐ PERMIT	#		
SEWERS RES. NO 4755-5 no change? use CERT. NO.		X	SEWERS AVAILABLE	Chang 4/5/93
			NOT AVAILABLE	
			SFC PAID	
	X SFC NOT APPLICABLE Chang 4/5/93		SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED			
Comm. Safety	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐			
OEQA				
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)			E Espinosa 4-15-93
	APPROVED - HYDRANT UNIT, ROOM 920 CHE			
CRA	APPROVED PER REDEV. PROJECT			
Transportation	APPROVED FOR DRIVEWAY LOCATION			
	APPROVED FOR ORD. #			
Planning	WORK SHEET # 93-1072 / ZE 1417			Rick Jacks 4-15-93
	APPROVED UNDER CASE #			
	LANDSCAPE / XERISCAPE			
	SIGHT PLAN REVIEW			
Housing	HOUSING AUTHORITY AFFIDAVIT NO.			
Construction Tax	RECEIPT NO. DWELLING UNITS			
Cultural Affairs				
Rent Stabilization Division				

BUREAU OF ENGINEERING (CURB RAMPS) N/A ORD #165,530 H.M. FEE YES ___ NO ___

LEGAL DESCRIPTION

A CERTIFICATE OF OCCUPANCY (C.O.O.) WILL NOT BE ISSUED UNTIL SEWER FEES ARE PAID AND/OR PUBLIC WORKS IMPROVEMENTS ARE COMPLETED.

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

LOT TIE ATF 93-74217

THE GU... OF TH... WITH ... DEVELOPMENT PLANS.

... HWD ... 5576-025-002

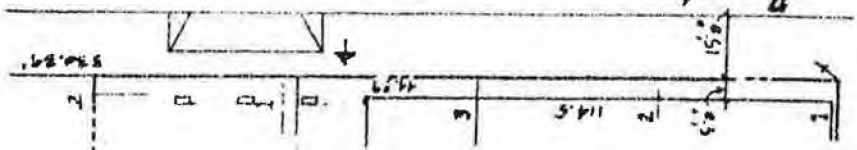
BY ...

TITLE ... A.P. ... DATE 4/19/93

CEQA CLEARED

* as per Allen Dow

SUNSET BLVD



3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

102 - 0401

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: SEE	BLOCK: ATTACHED	TRACT:	CITY CLERK REF. NO.:
DIST. MAP: 147 A 189	CENSUS TRACT: 1908			
2. PRESENT USE OF BUILDING: (21) TV audience theatre	NEW USE OF BUILDING: stage (21)	same		ZONE: C4-ZD/R4-2D
3. JOB ADDRESS: 6230 Sunset Bl.	SUITE/UNIT NO.:			FIRE DIST.: 1 / COUN. DIST.: 13
4. BETWEEEN CROSS STREETS: Vine St.	AND: El Centro			LOT TYPE: thru
5. OWNER'S NAME ( ) TENANT (X) BUILDING: Pick-Vanoff, Inc.	PHONE: 213-467-1001			LOT SIZE: irr
6. OWNER'S ADDRESS: 1438 N. Gower St.	CITY: L.A.	ZIP: 90028		[redacted]
7. ENGINEER: Mackintosh & Mackintosh	BUS. LIC. NO.: 71082-57	ACTIVE STATE LIC. NO.: C30791	PHONE: (213)	ALLEY: --- 662-1184
8. ARCHITECT OR DESIGNER:	BUS. LIC. NO.:	ACTIVE STATE LIC. NO.:	PHONE:	BLDG. LINE: ---
9. ARCHITECT OR ENGINEER'S ADDRESS: 3838 Oakwood Ave.	CITY: L.A.	ZIP: 90004		DOCUMENTS/EASEMENTS: ORD16566, ZI 1352, ZI 1417, AFF 6186, af 10146, AFF 10219, AFF 63769, ZA 13809, ZAI 80-091
10. CONTRACTOR: owner	BUS. LIC. NO.: N/A	ACTIVE STATE LIC. NO.:	PHONE:	
11. SIZE OF EXISTING BLDG. WIDTH: 114 LENGTH: 192	STORIES: 3	HEIGHT: 46	NO. OF EXISTING BUILDINGS ON LOT AND USE: 1	
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS: conc.	ROOF: compo	FLOOR: conc/wd.	
13. JOB ADDRESS: 6230 Sunset Bl.	SUITE/UNIT NO.:			
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 21,000.00			DIST. OFF.: L.A. / P.C. REQ'D: ---
15. NEW WORK (Describe): mechanical equipment platforms, REROOF WITH CLASS B MIN (STRIP OLD ROOF). INSULATE				GRADING: --- / SEISMIC: --- / HWY DEP.: YES / FLOOD: ---
NEW USE OF BUILDING: (21) THEATRE	SIZE OF ADDITION:	STORIES:	HEIGHT: BUILDING / ZONING	FILE WITH
TYPE:	GROUP OCC.:	MAX. OCC.:	PLANS CHECKED: FRANK ROJAS	ZONED BY: 5/6/93
DWELL UNITS:	BUILDING AREA:	ZONING AREA:	APPLICATION APPROVED: Frank Rojas 99660	TYPIST
GUEST ROOMS:	PARKING REQ'D:	PARKING PROVIDED: S C HC	INSPECTION ACTIVITY: CS / GEN. / MAJ. S. / EQ.	INSPECTOR

P.C.: 192.92	G.P.I. + NP: —	CONT. INSP.: NO	
S.P.C.: —	P.M.: —		
B.P.: 226.97	E.I.: 4.41	Claims for refund of fees paid on permits must be filed. 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
I.F.: —	F.H.: —		
S.D.: —	O.S.S.: YES		
ISS. OFF.: HO	S.O.S.S.: —	SPRINKLERS REQ'D SPEC.: —	
P.C. NO.: CC	C/O: —	ENERGY: HO	DAS: YES

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

B & S 06-B-3 (R.7/80)

SYS: YES | SSYS:

CASHIER'S USE ONLY

05/06/93 02:54:35PM H001 T-9032 C 26
BLDG PLAN CHEC 192.92
BLDG PERMIT CO 226.97
INVOICE # D099660 BB
EI COMMERCIAL 4.41
SYS DEV 25.46
ONE STOP 8.49
TOTAL 458.25
CHECK 458.25

NEW AFFIDAVITS: None

PLAN CHECK EXTENDED TO N/A PER

ADMINISTRATIVE APPROVAL DATED

BY

D.A.D. PLANS CHECKED 5/6/93

HOUSING MITIGATION FEE ORDINANCE

☐ REQUIRED ☐ EXEMPT

ASBESTOS NOTIFICATION

Check Box: ☐ Notification letter sent to AQMD or EPA.

☒ I declare that notification of asbestos removal is not applicable to addressed project.

Signature: [signature] Date: 5/6/93

93HO 22341

	APPROVED - HYDRANT UNIT, ROOM 920 CHE	
CRA	APPROVED PER REDEV. PROJECT	
Transportation	APPROVED FOR DRIVEWAY LOCATION	
	APPROVED FOR ORD. #	
Planning	WORK SHEET #	
	APPROVED UNDER CASE #	
	LANDSCAPE / XERISCAPE	
	SIGHT PLAN REVIEW	
Housing,	HOUSING AUTHORITY AFFIDAVIT NO.	
Construction Tax	RECEIPT NO. DWELLING UNITS	
Cultural Affairs		
Rent Stabilization Division		

LEGAL DESCRIPTION

ZC 1417 – Exempt

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

AGENCY
OF LOS ANGELES, CALIFORNIA
IN COMPLIANCE
WITH APPLICABLE REDEVELOPMENT PLANS.
HWD PARCEL 174-025-002
BY nmf
TITLE A.S. DATE 5/1/93
CEQA CLEARED

ATTACHED PLOT PLANS SHALL NOT E

3 FOR INSPECTION — SEE ATTACHED — REPAIR-DEMOLITION AND FOR CERTIFICATE OF OCCUPANCY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR	LOT 1-6, 1-8 por arb L +2	BLOCK -- 2	TRACT 4884 (Mp55-58/59) 5840 (MP55-58/59) Calgrove Co Comp 53-10	CITY CLERK REF. NO.	DIST. MAP 147A189 / CENSUS TRACT 1908
2. PRESENT USE OF BUILDING	TV audience theatre/stage	NEW USE OF BUILDING ( ) Same ( ) Motion Picture sound stage			ZONE C4-2D/R4-2D
3. JOB ADDRESS	6230 Sunset Blvd			SUITE/UNIT NO.	FIRE DIST. 1 / COUN. DIST. 13
4. BETWEEN CROSS STREETS	Vine St.	AND	El Centro		LOT TYPE thru
5. OWNER'S NAME	( ) TENANT ( ) BUILDING Pico Van Off		PHONE 213-467-1001		LOT SIZE irr
6. OWNER'S ADDRESS	1438 N. Gower St.	CITY LA	ZIP 90028		
7. ENGINEER	Mackintosh & Mackintosh	BUS. LIC. NO. 71082-57	ACTIVE STATE LIC. NO. C30791	PHONE 213-662-1164	ALLEY ---
8. ARCHITECT OR DESIGNER	---	BUS. LIC. NO	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE ---
9. ARCHITECT OR ENGINEER'S ADDRESS	3838 Oakwood AVe	CITY LA	ZIP 90004		DOCUMENTS/ EASEMENTS ZI 1352 ZI 141
10. CONTRACTOR	owner	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	
11. SIZE OF EXISTING BLDG.	WIDTH 114 LENGTH 192	STORIES 3	HEIGHT 46	NO. OF EXISTING BUILDINGS ON LOT AND USE 1	
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS conc	ROOF compo	FLOOR conc/wood		

3

13. JOB ADDRESS	6230 Sunset Blvd	SUITE/UNIT NO.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 1,000.	DIST. OFF La / P.C. REQ'D ---
15. NEW WORK (Describe)	change of use theater to Movie & TV sound stage in add'l control room (OVER)	GRADING --- / SEISMIC ---
		HWY. DED. yes / FLOOD ---

NEW USE OF BUILDING Same	SIZE OF ADDITION n/a	STORIES N/C	HEIGHT	FILE WITH
TYPE IIIN	GROUP OCC. A-2/B-2	MAX OCC. n/c	BUILDING PLANS CHECKED	ZONING ZONED BY 6/25/93
DWELL UNITS	BUILDING AREA N/C	ZONING AREA	APPLICATION APPROVED 88103	TYPIST Julia
GUEST ROOMS	PARKING REQ'D n/c	PARKING PROVIDED S C HC	INSPECTION ACTIVITY CS GEN MAJ S. EQ.	INSPECTOR

P.C. 40.16	G.P.I. + NP	CONT. INSP.	
S.P.C.	P.M.		
B.P. 47.25	E.I. .50	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration or extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
I.F.	F.H.		
S.O. N/A	O.S.S.		
ISS. OFF. LA	S.O.S.	SPRINKLERS REQ'D SPEC.	
P.C. NO.	C/O	ENERGY No	DAS YES.

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

NEW AFFIDAVITS

PLAN CHECK EXTENDED TO ____ PER

ADMINISTRATIVE APPROVAL DATED

BY

D.A.D. PLANS CHECKED 6/25/93

HOUSING MITIGATION FEE ORDINANCE
☐ REQUIRED ☐ EXEMPT

ASBESTOS NOTIFICATION
Check Box ☐ Notification letter sent to AQMD or EPA
☒ I declare that notification of asbestos removal is not applicable to addressed project

Signature [signature] Date 6 25 93

CASHIER'S USE ONLY

06/25/93 04:22:05PM [illegible] C 04
BLDG PLAN CHEC 40.16
BLDG PERMIT CO 47.25
INVOICE # 0088103 PB
CC COMMERCIAL 0.50
SYS DEV 5.27
ONE STOP 1.76
TOTAL 94.94
CHECK 94.94

B & S 08-B-3 (R.7/90)

DECLARATIONS AND CERTIFICATIONS
LICENSED CONTRACTORS DECLARATION

1993LA06926
6-25-93

Bureau of Engineering		ADDRESS APPROVED		
		DRIVEWAY		
		HIGHWAY DEDICATION	REQUIRED / COMPLETED	
		FLOOD CLEARANCE		
Public Works Improvement	Required YES ☐ NO ☐ PERMIT			
SEWERS RES. NO 4755-S [206-H-43] CERT. NO No Change in Use + Occ.	X SFC NOT APPLICABLE 6/10	X	SEWERS AVAILABLE	6/10 6-25-93
			NOT AVAILABLE	
			SFC PAID	
			SFC DUE	
Grading	PRIVATE SEWAGE SYSTEM APPROVED			
Comm. Safety	APPROVED FOR ISSUE ☐ NO FILE ☐ FILE CLOSED ☐			
CEQA				
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)			E Thomas 6-25-93
	APPROVED - HYDRANT UNIT, ROOM 920 CHE			
CRA	APPROVED PER REDEV. PROJECT			
Transportation	APPROVED FOR DRIVEWAY LOCATION			
	APPROVED FOR ORD. #			
Planning	WORK SHEET #			
	APPROVED UNDER CASE #			
	LANDSCAPE / XERISCAPE			
	SIGHT PLAN REVIEW			
Housing	HOUSING AUTHORITY AFFIDAVIT NO.			
Construction Tax	RECEIPT NO. DWELLING UNITS			
Cultural Affairs				
Rent Stabilization Division				

ZE 1352 OK, CRA. PER ALAN OHO 6/25/93 VERBAL APPROVAL

LEGAL DESCRIPTION

* SEE ADM APPROVAL TO WAIVE ACCESS TO NEW CONTROL ROOM!

NEW WORK

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

INSTALL NEW 18' X 23' CONTROL ROOM @ REAR OF THEATRE NEAR LOBBY.

NEW CONTROL ROOM!

NEW WORK

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

INSTALL NEW 18' X 23' CONTROL ROOM @ REAR OF THEATRE NEAR LOBBY.

N/C

PLAT OF
LOTS 1 TO 6 INCL TRACT NO. 4884, BOOK 55,
PAGE 3 OF MISCELLANEOUS RECORDS
LOT 1 INCL. TRACT NO. 5849, BOOK 55, PAGE
58 OF MAPS
A PORTION OF BLOCK 2 COLUMBIA TRACT,
BOOK 53, PAGE 18 OF MISCELLANEOUS RECORDS
BEGINNING AT THE NORTHEAST CORNER OF
LOT 1 OF TRACT NO. 5849 IN
BK 55 PG. 58 & 59 OF MAPS,
OF THE COUNTY RECORDER OF
THENCE EASTERLY ALONG
PROLONGATION OF THE NORTHERLY LINE OF
SAID LOT 1 TO THE WESTERLY LINE OF TRACT
4884 AS PER MAP RECORDED IN BK 55, PG 3
& 4 OF SAID MAP RECORDS; THENCE SOUTHERLY
ALONG SAID WESTERLY LINE OF A POINT IN
THE EASTERLY PROLONGATION OF
SOUTHERLY LINE OF
WESTERLY ALONG
PROLONGATION TO THE
OF SAID LOT 1;
DIRECT LINE TO THE

ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

#138550

8/11/1993

S APPLICATION FOR INSPECTION OF **SIGNS**

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. SIGN CLASS: I-6 — 4884
2. TYPE OF NEW WORK: Wall
3. JOB ADDRESS: 6230 Sunset Bl
4. BETWEEN CROSS STREET: Gover AND El centro
5. OWNER NAME: Chevy Chase Theatre
6. OWNER ADDRESS: above
7. ARCHITECT OR ENGINEER: LIC NO ACTIVE STATE LIC NO PHONE
8. ARCHITECT OR ENGINEER ADDRESS CITY ZIP
9. QUALIFIER OR INSTALLER: Carey Sign Graphics LIC NO 376085 ACTIVE STATE LIC NO 376085 PHONE 714-630-8414
10. INSTALLER ADDRESS: 1274 N Gro CITY Anaheim ZIP 2806
11. SIZE OF EXISTING SIGN: WIDTH 12 FT 227 IN HEIGHT
12. SIZE OF NEW SIGN: Varies TOTAL COPY AREA 22 SQ FT
13. JOB ADDRESS: 6230 Sunset Bl
14. VALUATION OF SIGN AND ALL EQUIPMENT RELATED THERETO INCLUDING ANY ELECTRICAL AND/OR SHOPPING CHARGES: $ 1200.00
15. MAT'L OF SIGN: FRAME OF COPY: SURFACE OF SIGN: brick
16. TYPE OF SIGN OR NEW WORK: Wall Sign
17. ILLUMINATION: X NONE
18. NO. OF SIGNS ON THIS SITE: NO OF CONSTR

MAP: 147A 189
CENSUS TRACT: 1908.00
ZONE: C4-2D C4-2D
LOT NO: 1 13
LOT DIMS: int/thru
LOT SIZE:
BLDG LINE:
ATTACHED:
ASSY:
DWG NO: XI 1417 1352
AFF 10146
XA 13809
DIST OFFICE: LA
APPROVED: yes
CK:
PLAN CHECKED: rab

PERMIT FEE
14 00
42 00
21.00 56 00
.50
SP

CASHIER'S USE ONLY

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

19. I hereby affirm that I am licensed with Sandoval
Date 5-27-93 License 376085 Exp 3-31-95 Carey Sign Graphics
Contractor's No Address 1274 N Grove Anaheim Ca. 92806

OWNER-BUILDER DECLARATION

20. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance also requires the applicant for the permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500):
I am exempt under Sec. B. & P.C. for this reason:
I am the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)
I am exempt from the Contractor's License Law because:
Date

WORKERS' COMPENSATION DECLARATION

21. I hereby affirm that I have
Policy No. Aw223588- Insurance Co. Zepke
Certified copy is filed with the city.
Certified copy is filed with the county.
Date 5-5-93
Applicant's Mailing Address 1274 N Grove St Anaheim 92806

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

22. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California.
NOTICE TO APPLICANT: If, after making this certificate of exemption, you should become subject to the workers' compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

23. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).
Lender's Name
Address

24. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. (We) agree to save indemnify and keep harmless the City of Los Angeles against all liabilities, judgments, costs, and expenses which may in any manner accrue against the City of Los Angeles in consequence of the granting of this permit. Additionally, the applicant understands and agrees that the applicant will comply with all city, county and state regulations applicable to the work authorized by the permit and that the issuance of the permit or the granting of any inspection shall not be construed to be a permit for, or an approval of, any violation of any of the provisions of the Building Code or other ordinances of the City of Los Angeles. The issuance of a permit does not prevent the City of Los Angeles from thereafter requiring a correction of errors in plans or in construction. The City of Los Angeles is not liable for any damages to persons or property as a result of the issuance of this permit. I hereby certify that I have the authority to sign this application and obtain the permit on behalf of the property owner. I also authorize representatives of the City of Los Angeles to enter the above-mentioned property for inspection purposes.

Signature (Owner or authorized agent of property owner's consent) Agent 5-5-93 Date

35

#20550

12/3/1997

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

APPLICATION

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR: LOT 1-6; BLOCK; TRACT 4884; CITY CLERK FILE NO; DIST MAP 147A189; CENSUS TRACT 1908; ZONE C4-2D/R4-2D; FIRE DIST —; COUN DIST 13
2. PRESENT USE OF BUILDING: ( ) TV STUDIO; NEW USE OF BUILDING: ( ) TV Studio; SUITE/UNIT NO; LOT TYPE —
3. JOB ADDRESS: 6230 SUNSET PL.
4. BETWEEN CROSS STREETS: El Centro AND Vine; LOT SIZE —
5. OWNER'S NAME ( ) TENANT ( ) BUILDING: Gower Studios; PHONE 213-467-1001
6. OWNER'S ADDRESS: 6230 Sunset B. CITY Los Angeles ZIP 90028
7. ENGINEER; BUS LIC NO; ACTIVE STATE LIC NO; PHONE; ALLEY —
8. ARCHITECT OR DESIGNER; BUS LIC NO; ACTIVE STATE LIC NO; PHONE; BLDG. LINE —
9. ARCHITECT OR ENGINEER'S ADDRESS; CITY; ZIP; DOCUMENTS/EASEMENTS —
10. CONTRACTOR: Espinoza Roof'g; BUS LIC NO 571140; ACTIVE STATE LIC NO 483176-99 B97-6747; PHONE
11. SIZE OF EXISTING BLDG WIDTH LENGTH; STORIES; HEIGHT; NO. OF EXISTING BUILDINGS ON LOT AND USE: reroof
12. FRAMING MATERIAL OF EXISTING BLDG; EXT WALLS; ROOF 291 sq; FLOOR; SUITE/UNIT NO
13. JOB ADDRESS: 6230 SUNSET BL
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $ 54,000
15. NEW WORK (Describe): tearrs off existing, reroof with 4 ply built up roofing class B.

DIST OFF L.A.; PC REQD —; GRADING —; GRADING —; PAVING —; FLOOD —; FIRE WAIT —

NEW USE OF BUILDING: TV studio; TYPE; GROUP OCC; DWELL UNITS; GUEST ROOMS; SIZE OF ADDITION; STORIES; HEIGHT; BUILDING PLANS CHECKED; EXAMINER 70472; ZONING ADMIN; FOUND BY KM; EXPIRES 4-28-93; CJ INSPECTOR; PARKING REQ'D; PARKING PROVIDED; FIRE; INSPECTION ACTIVITIES; MAJOR; OTHER

PC			
SPC	PM		
BS 385.30	$11.34 refuse		
CP			
SD	085		
185 OFF	8080	SPRINKLERS REQ'D SPEC	
VN			
PC NO	C/O	ENERGY —	GAS
CC			

Unless a shorter period of time has been stated above by an official action, plan check application expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

04/28/93 01121430PM VN03[illegible]-3223 C 03
BLDG PERMIT CO 385.30
INVOICE # 0070472 BB
EI-COMMERCIAL 11.34
ONE STOP 7.93
SYS DEV FEE 23.80
TOTAL 428.37
CHECK 428.37

93VN 20550

* Refuse to pay

NEW APPLICANTS

PLAN CHECK EXTENDED TO; FEE

ADMINISTRATIVE APPROVAL DATE

BY

DATE PLANS CHECKED

HOUSING MITIGATION FEE ORDINANCE
☐ REQUIRED ☐ EXEMPT

ASBESTOS NOTIFICATION
Check One ☐ Notification has been sent to AQMD or EPA ☐ Asbestos notification or asbestos removal is not applicable or addressed elsewhere

Signature [signature] Date 4-28-93

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 4-28-93 License Class C-39 License Number 571140 Contractor [signature] (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500.):

☐ I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.)

☐ I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.).

☐ I am exempt under Sec. B & P C. for this reason

Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Workers' Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.)

Policy No 670547 Insurance Company State Comp INS Fund

☐ Certified copy is hereby furnished.

☒ Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date Applicant's Signature [signature] 16-0121

Applicant's Mailing Address

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date Applicant's Signature

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.)

Lender's Name Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize permit any violation of, or failure to comply with any applicable law, that neither the city of Los Angeles nor any agency, department, officer or employee thereof makes any warranty or shall be responsible for the performance or results of the work specified herein or the condition of the property or soil upon which such work is performed (See Sec. 91.0202 LAMC).

[signature] CONTRACTOR 4-28-93 Date

30

6330 W Sunset Blvd

Permit #: 02016 - 10000 - 12060
Plan Check #:
Event Code:
Printed: 06/24/02 02:06 PM

Bldg-Alter/Repair
Commercial
Plan Check at Counter
No Submit Plan Check

City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Last Status: Ready to Issue
Status Date: 06/24/2002

1. TRACT	BLOCK	LOT(s)	ARB	MAP REF #	PARCEL ID # (PIN)	2. BOOK/PAGE/PARCEL
TR 4884		3		M B 55-3/4 (SHTS 1-2)	147A189 63	5546 - 025 - 002

3. PARCEL INFORMATION
BAS Branch Office - LA
Council District - 13
Community Plan Area - Hollywood
Census Tract - 1908.000
District Map - 147A189
Energy Zone - 9
Fire District - 1 (Entire parcel)
Near Source Zone Distance - 1.2
Thomas Brothers Map Grid - 593-F4
Thomas Brothers Map Grid - 593-F5
ZONE(S): C4-2D/

4. DOCUMENTS
ZI - ZI 2277
ZI - ZI-1352
ZI - ZI-2277
ZA - ZA-1993-700-ZV
ORD - ORD-165652
ORD - ORD-173562
CRA - ZI 1352 HOLLYWOOD
CPC - CPC-1999-2293-ICO
CPC - CPC-1999-324-ICO
AFF - AF-93-744217-LT
AFF - AFF-10146

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s):
Pick Vanoff Company Ltd — 1438 Gower St — HOLLYWOOD CA 90028
Tenant:
Applicant: (Relationship: Agent for Contractor)
Chris Polster - — 15197 Lighthouse Lane — LAKE ELSHORE, CA — (909) 678-4677

7. EXISTING USE / PROPOSED USE
(21) Motion Picture Studio

8. DESCRIPTION OF WORK
INSTALL TWO (2) 16' WIDE X 25' HIGH FRAME PANEL STRUCTURES AS AN ARCHITECTUAL FEATURE TO THE FRONT OF BUILDING.

9. # Bldgs on Site & Use

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: Jesse Jimenez
DAS PC By:
OK for Cashier: Julio Zafra
Coord. OK:
Signature:
Date: 6-24-02

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
Outside LA County, call (213)-977-6941. (LA4BUILD = 524-2845)

For Cashier's Use Only — W/O #: 21612060
Project Name:

LA Department of Building and Safety
LA 06 28 012232 06-24/02 02:12PM

BUILDING PERMIT COMM	$[illegible]
EI COMMERCIAL	$[illegible]
ONE STOP SURCH	$[illegible]
SYSTEMS DEVT FEE	$[illegible]
CITY PLANNING SURCH	$[illegible]
MISCELLANEOUS	$[illegible]
Total Due:	[illegible]
Check:	$149.[illegible]

02LA 29614

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period
Permit Valuation: $2,525 — PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	149.87
Permit Fee Subtotal Bldg-Alter/Repair	130.00
Plan Check Subtotal Bldg-Alter/Rep	0.00
Fire Hydrant Refuse-To-Pay	0.00
E.O. Instrumentation	0.53
O.S. Surcharge	2.61
Svs. Surcharge	7.83
Planning Surcharge	3.90
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	0.00

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS
plot plan

02LA29614

0775010393

02016 - 10000 - 12060

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

14. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS		CLASS	LICENSE#	PHONE #
(C) Tyko Tako	5002 Venice Blvd,	Los Angeles, CA 90019	C45	690492	323-864-3268
(E) Wu, Jackson Ka-Hung	911 S Primrose Ave Ste D,	Monrovia, CA 91016		S3200	626-256-6688

U 7 5 0 1 0 0 3 9 4

PERMIT EXPIRATION

This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. If doing work on a residential property, I certify that I hold a valid certification as a Home Improvement contractor per Business and Professions Code, Section 7150.2c. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: C45 Lic. No.: 690492 Contractor: Tara Tyko - Ruben & Leon

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

( ) I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

(X) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: National Fire Ins. Co. of Hartford Policy Number: B1036656617

( ) I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS ($100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION

I certify that notification of asbestos removal is either not applicable or was sent to the AQMD or EPA as per section 19827.5 of the Health and Safety Code.

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

By signing below, I certify that:

(1) I accept all the declarations above namely the Licensed Contractor's Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration, Construction Lending Agency Declaration and Final Declaration; and

(2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: Christopher Polstead Sign: _____ Date: 06/24/02 ☐ Contractor ☒ Authorized Agent

6331 W Sunset Blvd

Permit Application #: 02016 - 10000 - 12060

Bldg-Alter/Repair
Commercial
No Submit Plan Check

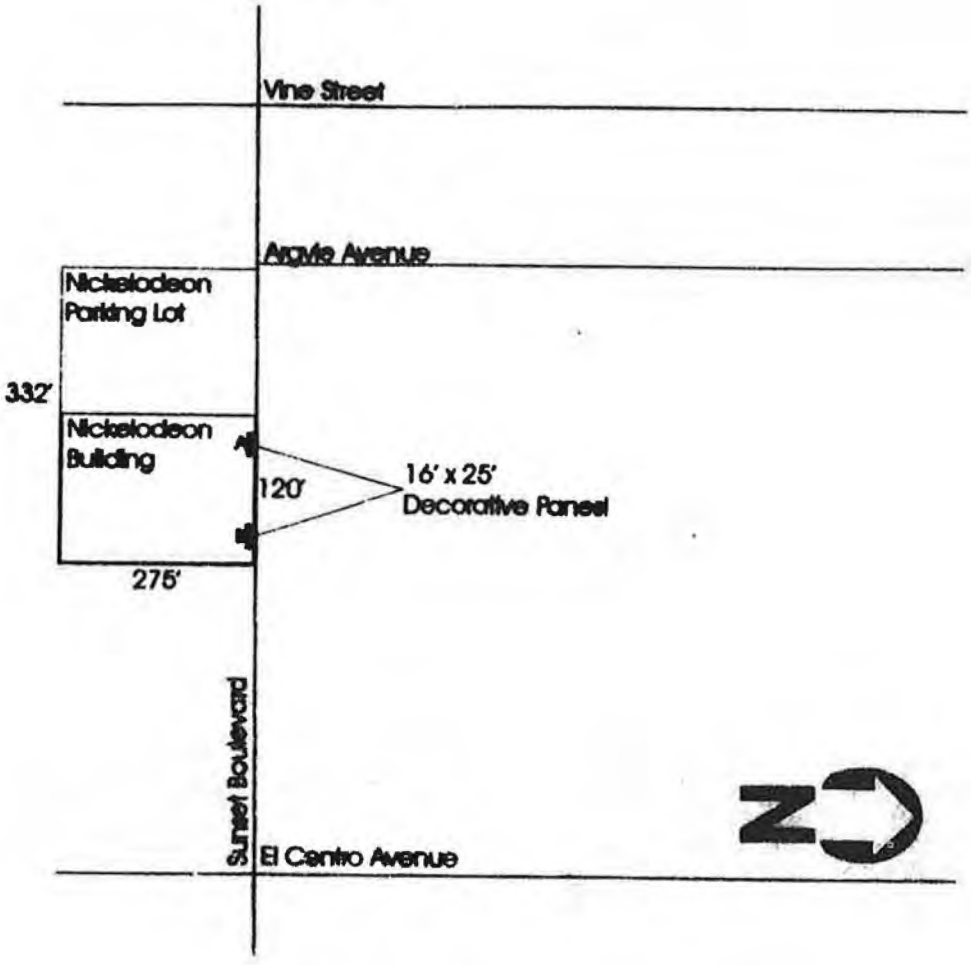
City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: METRO

PLOT PLAN ATTACHMENT

Printed on: 06/24/02 12:33:28

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



COUNCIL DISTRICT: 13

PLOT PLAN ATTACHMENT

6230 W Sunset Blvd

Permit #: **09014 - 10000 - 03778**
Plan Check #: B09LA10243 Printed: 11/25/09 01:53 PM
Event Code:

Bldg-Addition
Commercial
Regular Plan Check
Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Last Status: Ready to Issue
Status Date: 11/25/2009

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4884		3		M B 55-3/4 (SHTS 1-2)	147A189 63	5546 - 025 - 002

3. PARCEL INFORMATION

Area Planning Commission - Central
LADBS Branch Office - LA
Council District - 13
Certified Neighborhood Council - Central Hollywood
Community Plan Area - Hollywood
Census Tract - 1908.00
District Map - 147A189
Energy Zone - 9
Fire District - 1 (Entire parcel)
Near Source Zone Distance - 1.2
Thomas Brothers Map Grid - 593-F4
Thomas Brothers Map Grid - 593-F5

ZONE(S): C4-2D-SN /

4. DOCUMENTS

ZI - ZI-1352 Hollywood Redevelopment	ZA - ZA-1993-700-ZV	CRA - ZI 1352 HOLLYWOOD	CPC - CPC-2002-4173-SUD
ZI - ZI-2277 Hollywood Redevelopment	ORD - ORD-165652-SA180	CPC - CPC-1986-835-GPC	CPC - CPC-2003-2115-CRA
ZI - ZI-2330 Hollywood Signage Suppl I	ORD - ORD-173562	CPC - CPC-1999-2293-ICO	CPC - CPC-2007-5866-SN
ZI - ZI-2374 Los Angeles State Enterpris	ORD - ORD-176172	CPC - CPC-1999-324-ICO	CDBG - BID-Sunset & Vine

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
Essex Protfolio Lp — 925 Meadow Dr — PALO ALTO CA 94303

Tenant

Applicant (Relationship: Agent for Owner)
Eddie Navarrette - — 943 N. Broadway # 204 — LOS ANGELES, CA 90012 — (213) 687-6963

7. EXISTING USE / **PROPOSED USE**
(23) Miscellaneous Bldg/Structu

8. DESCRIPTION OF WORK
NEW DECK FOR MECHANICAL EQUIPMENT ONLY AT AN EXISTING 3-STORY STUDIO, 192 SQ.FT. (AREA UNDER THE DECK IS ALSO USE FOR MECHANICAL EQUIPMENT PLATEFORM ONLY)

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Larry Lee
OK for Cashier: Alex Mendez
DAS PC By: Ronald Allen
Coord. OK:
Signature:
Date: 11/25/09

For inspection requests, call toll-free (888) LA4BUILD (524-2845). Outside LA County, call (213) 482-0000 or request inspections via www.ladbs.org. Speak to a call center agent, call (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

Department of Building and Safety
11/25/09 01:01PM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: $10,000 PC Valuation:

FINAL TOTAL Bldg-Addition	275.49	School District Commercial Area	0.00
Permit Fee Subtotal Bldg-Addition	202.13	Green Building Fee	1.00
Energy Surcharge		Permit Issuing Fee	0.00
Handicapped Access			
Plan Check Subtotal Bldg-Addition	14.85		
Off-hour Plan Check	7.43		
Plan Maintenance	10.00		
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	2.10		
O.S. Surcharge	4.73		
Sys. Surcharge	14.19		
Planning Surcharge	14.06		
Planning Surcharge Misc Fee	5.00		

Sewer Cap ID:
Total Bond(s) Due:

12. ATTACHMENTS
D.A. Hardship Exemption
Plot Plan

For Cashier's Use Only W/O #: 91403778

BUILDING PERMIT COMM	$202.13
BUILDING PLAN CHECK	$14.85
BUILDING PLAN CHECK	$7.43
PLAN MAINTENANCE	$10.00
EI COMMERCIAL	$2.10
ONE STOP SURCH	$4.73
SYSTEMS DEVT FEE	$14.19
CITY PLANNING SURCH	$14.06
MISCELLANEOUS	$5.00
GREEN BUILDING FEE	$1.00
SCHOOL D-COMM	$0.00
BUILDING PLAN CHECK	$0.00

P09014100000377 8FN

Total Due: $275.49
Check: $275.49

2009LA44601

P09014100000377 8FN

13. STRUCTURE INVENTORY (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

09014 - 10000 - 03778

(P) Floor Area (ZC): +192 Sqft / Sqft
(P) Height (BC): 0 Feet / Feet
(P) Height (ZC): 0 Feet / Feet
(P) Length: 0 Feet / Feet
(P) Stories: 0 Stories / 3 Stories
(P) Width: +8 Feet / Feet
(P) B Occ. Group: +192 Sqft / Sqft
(P) Parking Req'd for Bldg (Auto+Bicycle): 0 Stalls / Sta
(P) Type III-A Construction

14. APPLICATION COMMENTS

ENGINEER: JAMES BRADLEY BOWDEN, C74025,

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE #
(O) , Owner-Builder			0	

PERMIT EXPIRATION/REFUNDS: This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC) Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

17. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars ($500).):

(__) I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

OR

(__) I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

(__) I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

(__) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier:_____ Policy Number:_____

(__) I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS ($100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at (909) 396-2336 and the notification form at www.aqmd.gov Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead.

20. FINAL DECLARATION

I certify that I have read this application **INCLUDING THE ABOVE DECLARATIONS** and state that the above information **INCLUDING THE ABOVE DECLARATIONS** is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC).

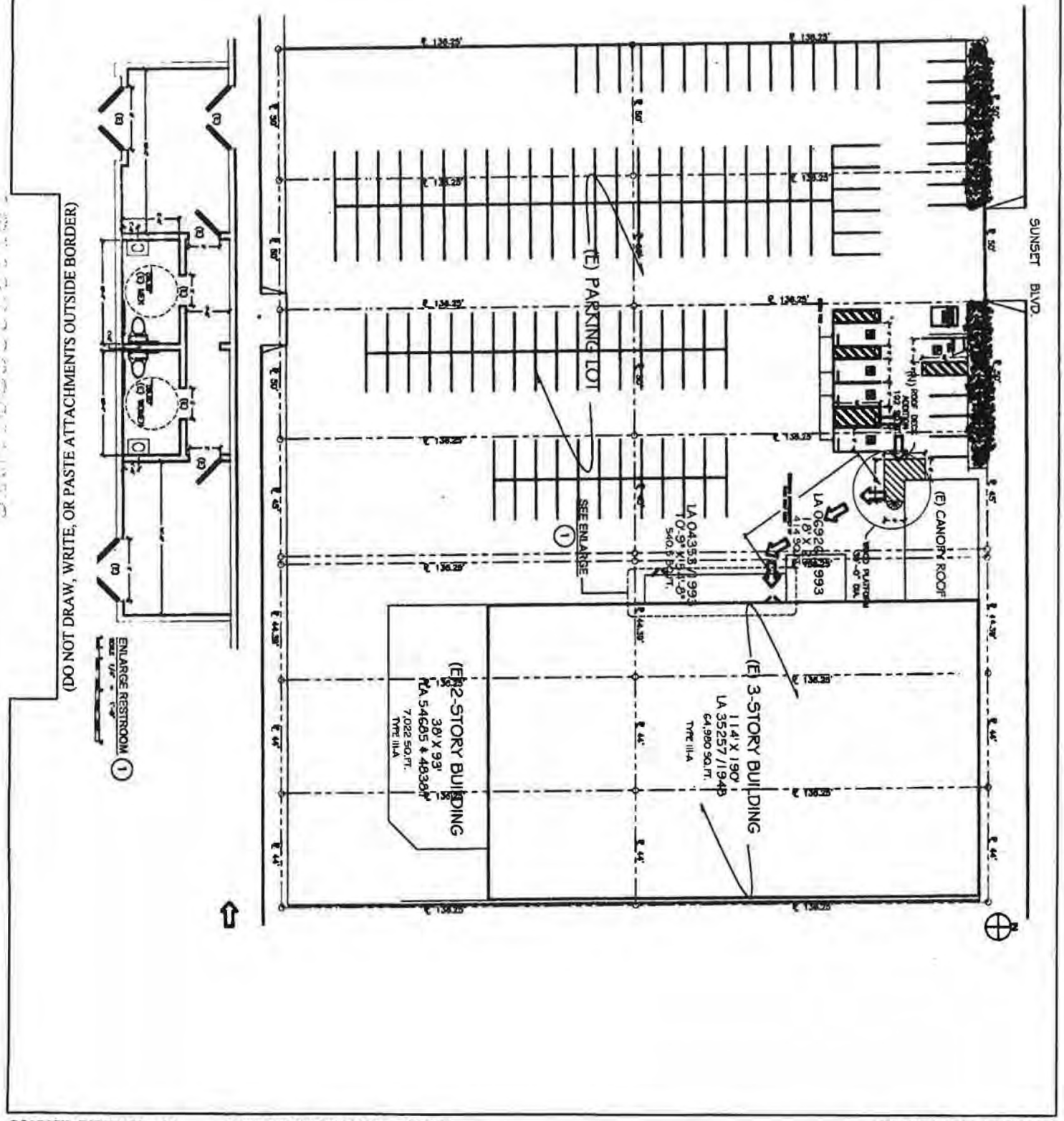
By signing below, I certify that:

(1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning and Final Declaration; and
(2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: MARISSA DIAZ Sign: _____ Date: 11/25/09 ☐ Owner ☐ Authorized Agent

6230 W Sunset Blvd Permit Application #: **09014 - 10000 - 03778**

Bldg-Addition Commercial Plan Check	City of Los Angeles - Department of Building and Safety **PLOT PLAN ATTACHMENT**	Plan Check #: B09LA10243FO Initiating Office: METRO Printed on: 11/23/09 15:46:50



COUNCIL DISTRICT: 13 INSPECTION DISTRICT: BIGIM2 PLOT PLAN ATTACHMENT

CITY LA DBS
DEPARTMENT OF BUILDING AND SAFETY

OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF INFORMATION

(OWNER-BUILDER DECLARATION)

Application Number: 09010-10000-3178

Project Address: 1230 SUNSET

DIRECTIONS: Read and initial each statement below to signify you understand or verify this information.

MR 1. I understand a frequent practice of unlicensed persons is to have the property owner obtain an "Owner-Builder" building permit that erroneously implies that the property owner is providing his or her own labor and material personally. I, as an Owner-Builder, may be held liable and subject to serious financial risk for any injuries sustained by an unlicensed person and his or her employees while working on my property. My homeowner's insurance may not provide coverage for those injuries. I am willfully acting as an Owner-Builder and am aware of the limits of my insurance coverage for injuries to workers on my property.

MR 2. I understand building permits are not required to be signed by property owners unless they are *responsible* for the construction and are not hiring a licensed Contractor to assume this responsibility.

MR 3. I understand as an "Owner-Builder" I am the responsible party of record on the permit. I understand that I may protect myself from potential financial risk by hiring a licensed Contractor and having the permit filed in his or her name instead of my own.

MR 4. I understand Contractors are required by law to be licensed and bonded in California and to list their license numbers on permits and contracts.

MR 5. I understand if I employ or otherwise engage any persons, other than California licensed Contractors, and the total value of my construction is at least five hundred dollars ($500), including labor and materials, I may be considered an "employer" under state and federal law.

MR 6. I understand if I am considered an "employer" under state and federal law, I must register with the state and federal government, withhold payroll taxes, provide workers' compensation disability insurance, and contribute to unemployment compensation for each "employee." I also understand my failure to abide by these laws may subject me to serious financial risk.

MR 7. I understand under California Contractors' State License Law, an Owner-Builder who builds single-family residential structures cannot legally build them with the intent to offer them for sale, unless *all* work is performed by licensed subcontractors and the number of structures does not exceed four within any calendar year, or all of the work is performed under contract with a licensed general building Contractor.

MR 8. I understand as an Owner-Builder if I sell the property for which this permit is issued, I may be held liable for any financial or personal injuries sustained by any subsequent owner(s) that result from any latent construction defects in the workmanship or materials.

MR 9. I understand I may obtain more information regarding my obligations as an "employer" from the Internal Revenue Service, the United States Small. Business Administration, the California Department of Benefit Payments, and the California Division of Industrial Accidents. I also understand I may contact the California Contractors' State License Board (CSLB) at 1-800-321-CSLB (2752) or www.cslb.ca.gov for more information about licensed contractors.

As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities. For efficient handling of information internally and in the internet, conversion to this new format of code related and administrative information bulletins including MGD and RGA that were previously issued will allow flexibility and timely distribution of information to the public.

CITY LA DBS
DEPARTMENT OF BUILDING AND SAFETY

OWNER'S ACKNOWLEDGMENT AND VERIFICATION OF INFORMATION

(OWNER-BUILDER DECLARATION, cont.)

Application Number: 09014-10000-03178

Project Address: 6230 SUNSET

ML 10. I am aware of and consent to an Owner-Builder building permit applied for in my name, and understand that I am the party legally and financially responsible for proposed construction activity at the following address: 6230 SUNSET.

ML 11. I agree that, as the party legally and financially responsible for this proposed construction activity, I will abide by all applicable laws and requirements that govern Owner-Builders as well as employers.

ML 12. I agree to notify the issuer of this form immediately of any additions, deletions, or changes to any of the information I have provided on this form. Licensed contractors are regulated by laws designed to protect the public. If you contract with someone who does not have a license, the Contractors' State License Board may be unable to assist you with any financial loss you may sustain as a result of a complaint. Your only remedy against unlicensed Contractors may be in civil court. It is also important for you to understand that if an unlicensed Contractor or employee of that individual or firm is injured while working on your property, you may be held liable for damages. If you obtain a permit as Owner-Builder and wish to hire Contractors, you will be responsible for verifying whether or not those Contractors are properly licensed and the status of their workers' compensation insurance coverage. Before a building permit can be issued, this form must be completed and signed by the property owner and returned to the agency responsible for issuing the permit.

Note: A copy of the property owner's driver's license, form notarization, or other verification acceptable to the agency is required to be presented when the permit is issued to verify the property owner's signature.

Owner's Name: MELISSA LOEFFELHOLZ

Signature of property owner Melissa Loeffelholz Date: 11/25/09

SEC. 3. Section 19830 of the Health and Safety Code is repealed.
SEC. 4. Section 19831 of the Health and Safety Code is repealed.
SEC. 5. Section 19832 of the Health and Safety Code is repealed.

As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities. For efficient handling of information internally and in the internet, conversion to this new format of code related and administrative information bulletins including MGD and RGA that were previously issued will allow flexibility and timely distribution of information to the public.

CALIFORNIA ALL-PURPOSE ACKNOWLEDGMENT

State of California

County of LOS ANGELES }

On 11/9/09 (Date) before me, TASITA PADILLA, A NOTARY PUBLIC (Here Insert Name and Title of the Officer)

personally appeared MELISSA LOEFFELHOLZ (Name(s) of Signer(s))

who proved to me on the basis of satisfactory evidence to be the person(s) whose name(s) is/are subscribed to the within instrument and acknowledged to me that he/she/they executed the same in his/her/their authorized capacity(ies), and that by his/her/their signature(s) on the instrument the person(s), or the entity upon behalf of which the person(s) acted, executed the instrument.

TASITA PADILLA
Commission # 1718841
Notary Public - California
Los Angeles County
My Comm. Expires Jun 21, 2011

I certify under PENALTY OF PERJURY under the laws of the State of California that the foregoing paragraph is true and correct.

WITNESS my hand and official seal.

Signature _____ (Signature of Notary Public)

Place Notary Seal Above

OPTIONAL

Though the information below is not required by law, it may prove valuable to persons relying on the document and could prevent fraudulent removal and reattachment of this form to another document.

Description of Attached Document

Title or Type of Document: _____

Document Date: _____ Number of Pages: _____

Signer(s) Other Than Named Above: _____

Capacity(ies) Claimed by Signer(s)

Signer's Name: _____	Signer's Name: _____
☐ Individual	☐ Individual
☐ Corporate Officer — Title(s): _____	☐ Corporate Officer — Title(s): _____
☐ Partner — ☐ Limited ☐ General	☐ Partner — ☐ Limited ☐ General
☐ Attorney in Fact	☐ Attorney in Fact
☐ Trustee	☐ Trustee
☐ Guardian or Conservator	☐ Guardian or Conservator
☐ Other: _____	☐ Other: _____
Signer is Representing: _____	Signer is Representing: _____
RIGHT THUMBPRINT OF SIGNER — Top of thumb here	RIGHT THUMBPRINT OF SIGNER — Top of thumb here

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Application for Unreasonable Hardship to Disabled Access Requirements (Form A)

(For Existing Buildings Where Cost of Construction does not exceed $126,764.66 (rev. 1-2009) Sec. 1134B.2.1 Exc. 1)

Project Address: 6230 SUNSET	Plan Check # B09LA10243FO
Project Description: NEW 912 SQ FT. ROOF DECK AT EXISTING CANOPY FOR EQUIPMENT STORAGE	Total Construction Cost (project valuation) $ 10,000

It is requested that the above project be granted an exemption from the requirements of the State of California Title 24, Accessibility Regulations, as specifically listed below. The specific accessibility features that create a hardship may be exempted but not all of them. **The area of alteration itself may not be exempted.**

Access Features Item Provide description below	Does this feature meet latest edition of Title 24?	If not, is this feature going to be made accessible as part of this permit?	If so, cost of making feature accessible? (Documentation may be required)
1. Path of travel to entrance	YES	N/A	$
2. Entrance to Building	YES	N/A	$
3. Path of travel within building / facility to area remodel	YES		$ N/A
4. Elevator	YES		$
5. Restrooms	NO	ADJUST LOCATION OF GRAB BARS	$ 2,000
6. Public telephones if provided	YES		$
7. Drinking fountains if provided	YES		$
8. Other (parking, etc.)	YES		$
Total Cost of access features provided (A)			$ 2,000
Total cost of construction (B)			$ 10,000
(A ÷ B) x 100% (20% minimum expenditure is required)			20%
Has the same tenant performed work in the same tenant space, within the last three years?			

Description of access features to be provided: ADJUST LOCATIONS OF GRAB BARS AND T.P. DISPENSORS

Applicant Information

I certify that the above noted information is true and correct.

Name (print) MARISSA DIAZ Signature

Firm Address 943 N. BROADWAY #204, LA CA 90012 Position DESIGNER

FOR DEPARTMENT USE ONLY

Approved by Title DAS - PLAN CHECKER Date 11/23/09

Denied by Title Date

REVIEWED BY:

Ifa Kashefi, Chief
Engineering Bureau

RECOMMENDED BY:

Raymond Chan
Executive Officer

APPROVED:

Andrew A. Adelman, P.E.
General Manager

Distribution: All LADBS Staff
All IB Binder Users
LADBS Website
BASEC

file: IB P-BC 2008-076 Hardship Exemption - Signoff - 01-26-09.doc

As a covered entity under Title II of the Americans with Disabilities Act, the City of Los Angeles does not discriminate on the basis of disability and, upon request, will provide reasonable accommodation to ensure equal access to its programs, services and activities. For efficient handling of information internally and in the internet, conversion to this new format of code related and administrative information bulletins including MGD and RGA that were previously issued will allow flexibility and timely distribution of information to the public.

Additional Contemporary Photos



North and west elevations, view southeast (PCR 2014)



West elevation and parking lot, view east (PCR 2014)



Porte-cochère *and northwest corner, view southeast (PCR 2014)*



West elevation showing fire escape and ribbon windows (PCR 2014)



North and east elevations, view southwest (PCR 2014)



Detail of western end of north elevation, showing fenestration, piers, and semicircular planters, view southwest (PCR 2014)



North elevation, view southeast (PCR 2014)



Original wall of rear (south) elevation, with original fenestration pattern, view north (PCR 2014



Addition to the rear (south) elevation, view north (PCR 2014)



Porte-cochère, view south (PCR 2014)



Porte-cochère and main entry, view east (PCR 2014)



Lobby entry and ticket counter (PCR 2014)



Lobby entry, view northwest (PCR 2014)



Black structural glass wall and attached fluted column north of entrance (PCR 2014)



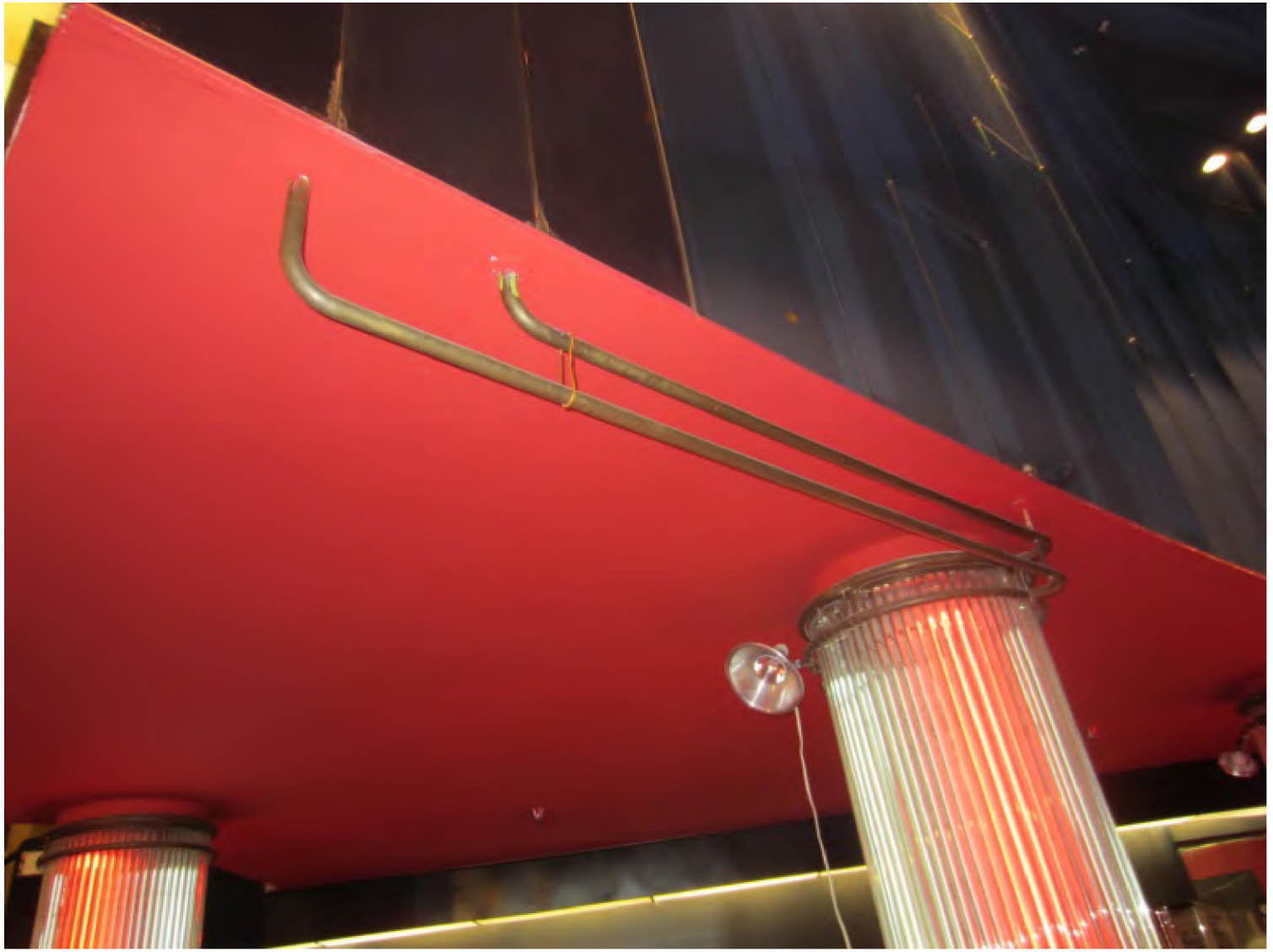
Female sculptural figure signed by Martin Deutsch at top of stairs to the main lobby, with convex wall and glass panels framing the stairs behind (PCR 2014)



Main lobby passageway showing western and eastern bar areas, fluted glass and plexi columns, and smoke colored mirrors over imperial staircase, view east (PCR 2014)



Streamline Moderne lighting well above imperial staircase and brass decorative ceiling feature. Smoke colored mirrors on section of the wall above , view northeast (PCR 2014)



Brass decorative ceiling features near column just east of imperial staircase (PCR 2014)



Western bar area with etched glass artwork, view northeast (PCR 2014)



Imperial staircase flanked by stepped curvilinear brass handrails and two sculptures by Willy Pogany (PCR 2014)

Historic Photographs

Exterior



Earl Carroll Theater circa 1938 from the WPA Collection (Los Angeles Public Library)



Earl Carroll Theater c.1938, photo by Bob Plunkett (Los Angeles Public Library)



Earl Carroll Theater circa 1939 (Alison Martino's "Vintage Los Angeles," http://martinostimemachine.blogspot.com/2009/09/blog-post_27.html, accessed April 23, 2014)



ECT Building as the Moulin Rouge in the 1961 (Alison Martino's "Vintage Los Angeles," http://martinostimemachine.blogspot.com/2009/09/blog-post_27.html#!/2009/09/blog-post_27.html)



ECT Building as club called Hullabaloo in the late 1960s (Alison Martino's "Vintage Los Angeles," http://martinostimemachine.blogspot.com/2009/09/blog-post_27.html#!/2009/09/blog-post_27.html)



ECT Building as the Aquarius Theater in 1970 (Alison Martino's "Vintage Los Angeles," http://martinostimemachine.blogspot.com/2009/09/blog-post_27.html#!/2009/09/blog-post_27.html from the Richard Wojcik Collection)

Interior



Original lobby entry and ticket counter, 1939 (Maynard Parker Collection, Huntington Digital Library)



View of sculpture at main lobby entrance, August 1939 (Maynard Parker Collection, Huntington Digital Library)



View of dining area of theater, with sculpture visible in the background (Maynard Parker Collection, Huntington Digital Library)



Western (left) and eastern (right) bar areas, 1939 (Maynard Parker Collection, Huntington Digital Library)



Western bar area, 1939 (Maynard Parker Collection, Huntington Digital Library)



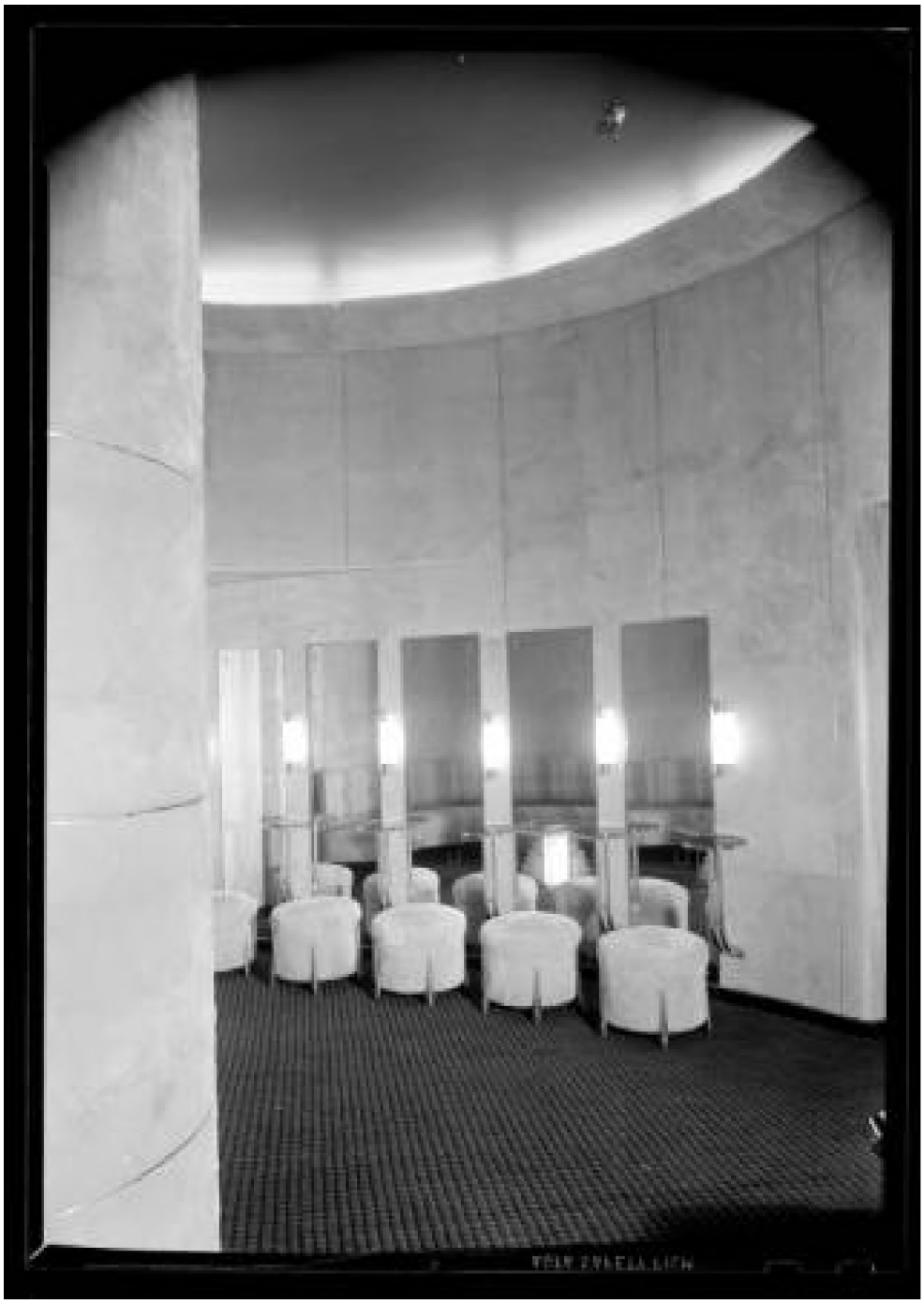
Imperial staircase, 1939 (Maynard Parker Collection, Huntington Digital Library)



Two statues at the top of the imperial staircase, 1939 (Maynard Parker Collection, Huntington Digital Library)



View of one of a pair of statues at the top of the imperial staircase, 1939 (Maynard Parker Collection, Huntington Digital Library)



Entry to lounge of women's restroom, 1939 (Maynard Parker Collection, Huntington Digital Library)



Lounge of women's restroom, 1939 (Maynard Parker Collection, Huntington Digital Library)



View of dining area from the stage, view northeast, 1939 (Maynard Parker Collection, Huntington Digital Library)



East wall of the dining area as viewed from the stage, 1939 (Maynard Parker Collection, Huntington Digital Library)



Opening for boxed seats on wall, 1939 (Maynard Parker Collection, Huntington Digital Library)

City of Los Angeles
Department of City Planning

8/5/2016
PARCEL PROFILE REPORT

PROPERTY ADDRESSES

6230 W SUNSET BLVD

ZIP CODES

90028

RECENT ACTIVITY

Adaptive Reuse Incentive Spec. Pln-Ord 175038
CHC-2016-1612-HCM
ENV-2016-1613-CE
AA-2014-752-PMEX
ENV-2014-751-EAF
Hollywood Signage SUD

CASE NUMBERS

CPC-2016-1450-CPU
CPC-2014-750-VZC-HD-DB-SPP-SPR
CPC-2007-5866-SN
CPC-2003-2115-CRA
CPC-2002-4173-SUD
CPC-1999-324-ICO
CPC-1999-2293-ICO
CPC-1986-835-GPC
ORD-181340
ORD-176172
ORD-173562
ORD-165652-SA180
ORD-129944
ZA-1993-700-ZV
ENV-2016-1451-EIR
ENV-2014-751-EIR
ENV-2003-1377-MND
AFF-10146
AF-93-744217-LT

Address/Legal Information	
PIN Number	147A189 63
Lot/Parcel Area (Calculated)	6,050.0 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F4
	PAGE 593 - GRID F5
Assessor Parcel No. (APN)	5546025002
Tract	TR 4884
Map Reference	M B 55-3/4 (SHTS 1-2)
Block	None
Lot	3
Arb (Lot Cut Reference)	None
Map Sheet	147A189
Jurisdictional Information	
Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Central Hollywood
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1908.01
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	C4-2D-SN
Zoning Information (ZI)	ZI-1352 Hollywood Redevelopment Project
	ZI-2331 Hollywood (CRA Area)
	ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE
	ZI-2277 Hollywood Redevelopment Project
	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Regional Center Commercial
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Baseline Hillside Ordinance	No
Baseline Mansionization Ordinance	No
Specific Plan Area	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
POD - Pedestrian Oriented Districts	None
CDO - Community Design Overlay	None
NSO - Neighborhood Stabilization Overlay	No
Sign District	Hollywood (CRA Area)
Streetscape	No
Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
Ellis Act Property	No

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(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Rent Stabilization Ordinance (RSO)	No
CRA - Community Redevelopment Agency	Hollywood Redevelopment Project
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5546025002
Ownership (Assessor)	
Owner1	ESSEX PROTFOLIO LP
Address	925 E MEADOW DR PALO ALTO CA 94303
Ownership (Bureau of Engineering, Land Records)	
Owner	ESSEX PORTFOLIO, L. P. ATTN: MAIL STOP, PROPERTY TAX
Address	925 E MEADOW DRIVE PALO ALTO CA 94303
APN Area (Co. Public Works)*	0.824 (ac)
Use Code	6120 - Legitimate Theater
Assessed Land Val.	$10,259,535
Assessed Improvement Val.	$1,675,024
Last Owner Change	07/19/06
Last Sale Amount	$24,000,240
Tax Rate Area	200
Deed Ref No. (City Clerk)	562726 3071553 1649126-8 1589421 1259534 108085 0-249
Building 1	
Year Built	1938
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	40,858.0 (sq ft)
Building 2	
Year Built	1938
Building Class	C6C
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	54,968.0 (sq ft)
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Very High Fire Hazard Severity Zone	No
Fire District No. 1	Yes
Flood Zone	None
Watercourse	No

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Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.1777472
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	SUNSET AND VINE
Promise Zone	Yes
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None
Public Safety	
Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	666
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

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CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-750-VZC-HD-DB-SPP-SPR
Required Action(s):	DB-DENSITY BONUS
	HD-HEIGHT DISTRICT
	SPP-SPECIFIC PLAN PROJECT PERMIT COMPLIANCE
	SPR-SITE PLAN REVIEW
	VZC-VESTING ZONE CHANGE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-2007-5866-SN
Required Action(s):	SN-SIGN DISTRICT
Project Descriptions(s):	HOLLYWOOD SIGN SUD AMENDMENT
Case Number:	CPC-2003-2115-CRA
Required Action(s):	CRA-COMMUNITY REDEVELOPMENT AGENCY
Project Descriptions(s):	First Amendment to the Hollywood Redevelopment Plan
Case Number:	CPC-2002-4173-SUD
Required Action(s):	SUD-SUPPLEMENTAL USE DISTRICT ("K" DIST., "O" DISTRICT, ETC.)
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1999-324-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	
Case Number:	CPC-1999-2293-ICO
Required Action(s):	ICO-INTERIM CONTROL ORDINANCE
Project Descriptions(s):	INTERIM CONTROL ORDINANCE.
Case Number:	CPC-1986-835-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	PLAN AMENDMENTS AND ZONE CHANGES FOR THE HOLLYWOOD COMMUNITY PLAN REVISION/ZONING CONSISTENCY PROGRAM
Case Number:	ZA-1993-700-ZV
Required Action(s):	ZV-ZONE VARIANCE
Project Descriptions(s):	REQUEST FOR AN AUDIENCE SOUND STAGE WITH AUDIENCE FOR MOTIION PICTURE FILMING AND TELEVISION BROADCASTING IN C4 AND R4 ZONE.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2014-751-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	APPLICANT IS REQUESTING A VESTING ZONE CHANGE AND HEIGHT DISTRICT CHANGE FROM C4-2D-SN TO [Q]C4-SD-SN TO ALLOW 4.5:1 FAR ON THE NORTHEAST AND NORTHWEST LOTS (LAMC 12.32); AND FROM R4-2D TO [Q]C4-2D TO ALLOW 4.5;1 FAR ON SOUTHWEST LOTS AND SOUTHEAST LOTS (LAMC 12.32). FURTHERMORE, THE APPLICANT REQUEST A DENSITY BONUS TO PERMIT A 200-UNIT RESIDENTIAL HOUSING DEVELOPMENT, WITH 5% RESTRICTED TO VERY LOW INCOME HOUSEHOLDS AND UTILIZATION OF PARKING OPTION 1 PER LAMC 12.21-A.4.(LAMC 12.22-A,25(D)(1))CONTINUING THE APPLICANT REQUEST PROJECT PERMIT COMPLIANCE FOR SINAGE WITHIN THE HOLLYWOOD SIGNAGE SUPPLEMENTAL USE DISTRICT (LAMC 11.5.7); AND SITE PLAN REVIEW FOR A PROJECT WITH GREATER THAN 50 RESIDENTIAL UNITS.
Case Number:	ENV-2003-1377-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	Approval of a proposed Sign Supplemental Use District pursuant to Section 13.11 of the LAMC for the Hollywood Redevelopment Project Area

DATA NOT AVAILABLE

ORD-181340

ORD-176172

ORD-173562

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ORD-165652-SA180
ORD-129944
AFF-10146
AF-93-744217-LT

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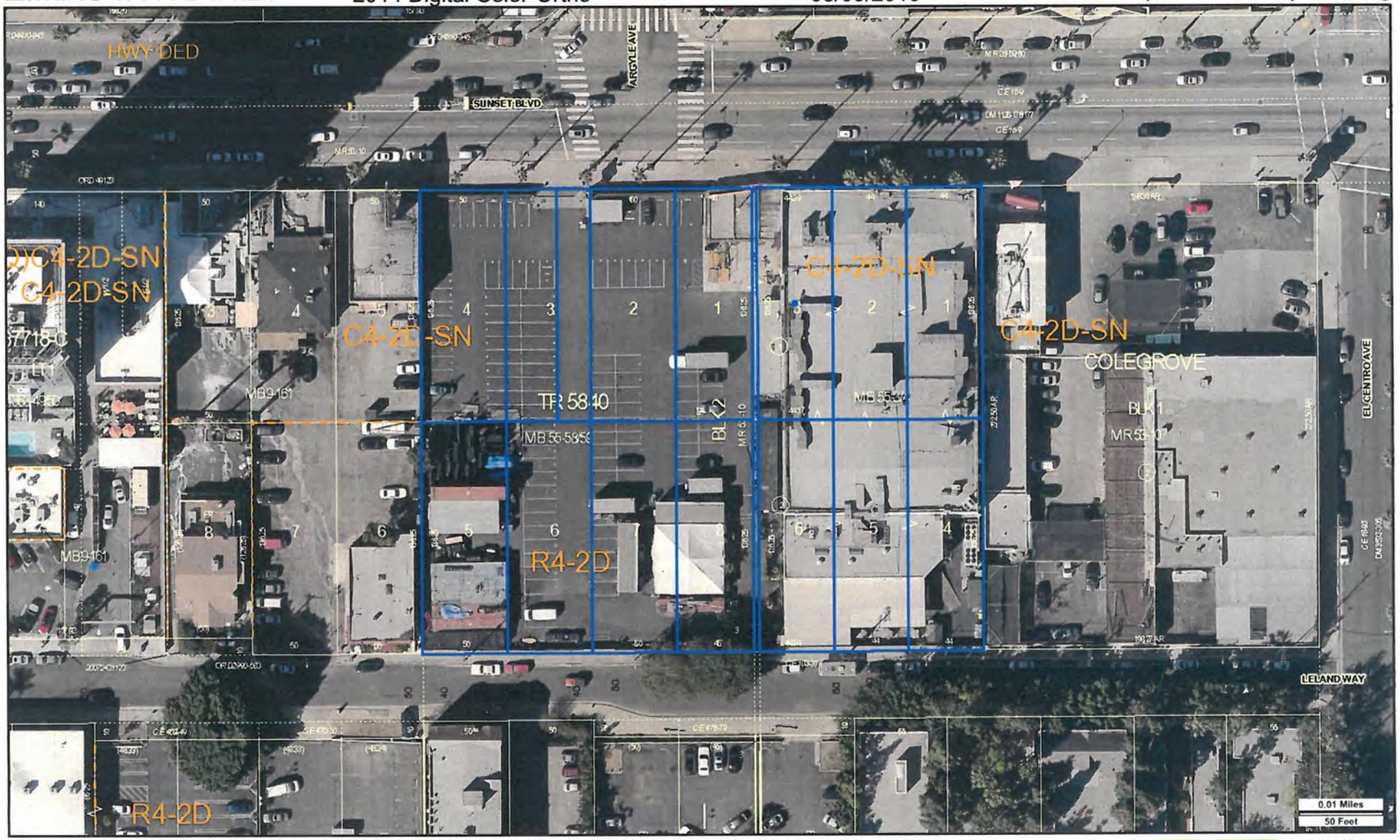
ZIMAS INTRANET

2014 Digital Color-Ortho

08/05/2016

City of Los Angeles
Department of City Planning



Address: 6230 W SUNSET BLVD
APN: 5546025002
PIN #: 147A189 63

Tract: TR 4884
Block: None
Lot: 3
Arb: None

Zoning: C4-2D-SN
General Plan: Regional Center Commercial

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