THE BLACK DAHLIA AND RUDOLPH SCHINDLER
– A BLUEPRINT FOR MURDER
by Crow
ACKNOWLEDGEMENTS
To my wife, Shannon, and our daughter, Rachel, for their continued support and understanding as the mystery unfolds. – Crow
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INTRODUCTION BY CROW
About This Book

This book explores the connections that exist between Hollywood architect Rudolph Schindler and the murder of Elizabeth Short. My purpose is to provide a record of my findings for serious, open-minded individuals, law enforcement officials, and other investigative bodies, who have the authority, the capacity, and the will to further this investigation.

Please note: This is not a single theory. What I have endeavored to do is show the various ways in which the investigation of the Communist infiltration in Hollywood could have led Elizabeth Short to Schindler and how the social and political climate may have affected his psyche.

Several of Schindler’s clients were communists involved in the movie business, but the investigation also included forays into public housing programs as well as espionage tie-ins so there were several ways in which an investigation could have led to him.

Elizabeth Short, aka the Black Dahlia, a young woman lured by the bright lights of Hollywood to a fateful starring role in her own murder mystery.

But who was she really? Was there a cover-up? And if so, why was it done? People obsess over her. Folklore depicts her as a naïve and innocent victim, a would-be starlet whose charms stoked the rage of a brutal killer. But is this entirely true?

Popular theories focus on externalities but none of them seems to grasp the full extent of the psychological aspects of the crime. Contemporary works such as Black Dahlia Avenger and Exquisite Corpse point toward surrealism as a potential element involved in the crime, in addition to a web of art world connections. I propose that the killer was both an artist and a tortured soul who could not escape his own unfulfilled ego.

Elizabeth Short, aka the Black Dahlia, a young woman lured by the bright lights of Hollywood to a fateful starring role in her own murder mystery.
1940’s Los Angeles was a hot bed for artists living on the bohemian fringe. Many were progressive-minded immigrants who came to the US to escape the ravages of war-torn Europe. During this period, some became targets of investigations and were either sent to jail for contempt or else crucified in the court of public opinion by red baiters and yellow journalists. That is not to say that the murder of Elizabeth Short was politically motivated. Only that strong-arm politics may have aggravated conditions that led to her death.

I submit that Elizabeth Short was somehow caught in the act of spying and made to suffer for it, only to be abandoned by her dispatchers for fear of exposure. Furthermore, I submit that the murder was planned over a long period of time and that Miss Short was chosen for her role because of what she symbolized to her killer.

I propose that the killer was both an artist and a tortured soul who could not escape his own unfulfilled ego.
The Essence of Schindler

By studying Schindler’s words and actions, you get a feel for his thought processes. His expressions, artistic and otherwise, provide insights into his psyche. There are his writings; articles and proclamations, some I would even consider rants that prove his glaring contempt for contemporary designs.

Compositions found in nature, and the ways in which they coexisted, seemed to have formed the basis of his spiritual convictions. Often times, we see Schindler’s discontent, not with the natural world, but with the flaws of human beings.

Schindler’s gifts of foresight and perception were real and remarkably valid, and yet, few paid attention to him. Vanity and stupidity would overcome mountains.

I am not making a case for justifiable homicide. I am simply describing a way in which worlds collide.

The Premise

In order to simplify and reduce the theory to its basic elements:

1) Schindler committed the crime as a result of severe psychological disorders imposed by a lifetime of neglect and mental anguish.

2) Schindler perceived Elizabeth Short as representative of the imposing social forces that would smother his art. In a violent, artistic protest, he murdered her.

3) In regard to this, I believe that the official investigation into the Communist infiltration of Hollywood is relevant. Ms. Short may have been involved with any one of a number of anti-communist forces (HUAC, Tenney Commission, FBI, Motion Picture Alliance, or other right-wing elements).

4) Schindler’s article “Who will save Hollywood” is the blueprint for the murder which contains graphic illustrations of land butchering and crimes against nature.

“Art is when anyone in the world takes any sort of material and fashions a deliberate statement with it.”

–Thomas Hoving
Degrees of Separation
Schindler can be linked to Elizabeth Short, by degrees of separation, through Dr. Patrick S. O’Reilly, a friend of Mark Hansen, and Dr. George Hodel... both DA suspects and both clients of Schindler.

Another noteworthy item is the fact that, S. Charles Lee, an architect famous for his art deco theater designs, was head of that syndicate that purchased the Florentine Gardens. Schindler may have had some psychological or professional conflicts there.

(A) Rudolph M. Schindler — Dr. Patrick S. O’Reilly — Mark Hansen — Elizabeth Short

(B) Rudolph M. Schindler — George H. Hodel — Lillian Lenorak — Elizabeth Short

(C) Rudolph M. Schindler — Richard Neutra — Robert E. Alexander à Bernardus van der Steen — Mark Hansen — Elizabeth Short

(D) Rudolph M. Schindler — Numerous (Exquisite Corpse) — George Hodel à Lillian Lenorak — Elizabeth Short

(E) Rudolph M. Schindler — Numerous (Architectural/Building Community) — S. Charles Lee *(Syndicate/Owner Florentine Gardens) — Mark Hansen — Elizabeth Short

(F) Rudolph M. Schindler — Lansburgh/Chevalier Estate (Salvador Dali — Walt Disney (Salvador Dali) — S. Charless Lee — Mark Hansen — Elizabeth Short

Note: Timeline of development for projects by S. Charles Lee generally coincide with Elizabeth Short’s time in Miami (Miami Theater) and San Diego (Point Loma Theater)

“Art has no function. It is created with no outside purpose in view. It has not to be pleasant, beautiful, moral etc... it is out of reach for the masses.”

– RM Schindler
What Elizabeth Short Might have Symbolized to Schindler?
Schindler seemed to think that architecture could affect progressive social change, austere, pragmatic, resourceful designs, attributes he hoped would find root in human beings. It isn’t hard to imagine what Schindler might have thought about Beth’s activities.

It’s generally accepted that Elizabeth Short came to Hollywood to become an actress. Dark crime dramas and spy thrillers were popular box office draws in 1946. If Beth was somehow coaxed into doing spy work for someone, it’s possible she imagined herself in a lead role as a femme fatale and may not have fully realized all of the dangers.

Film Noir - Femme Fatale
Schindler wasn’t a moralist but he did seem to appreciate the virtues found in nature. He loathed self-promotion and marketing ploys and demonstrated a low tolerance for, what he considered to be, inferior designs.
Schindler’s designs were instruments of his will and he tried to control every aspect of their production. He was critical of the public for not recognizing the importance of the architect’s “spiritual contributions.”

All of this ran counter to pop culture with its commercial appeals to the masses: the movies, the music, the nightlife, the glitz, the glam, the romance, the impatient, the artificial. Elizabeth Short was all of these things and they ran counter to his sensibilities. Given Schindler’s disposition, Elizabeth Short may have been a reflection of the city around her.

Schindler was emphatically aloof. He valued his own independence above all else. He never joined any professional associations and would not accept any work unless he played a major role in it.

This is what was at stake for him in the postwar years; the loss of his independence, freedom of expression, the imposition of censorship, and above all else, the prospect of being a hireling to speculative builders, large manufacturers, and bureaucrats.
The scenario ...a very brief overview

Homicides are generally the result of some basic conflict, but this was something different: A one of a kind stand alone killing.

For the sake of Occam’s razor, What could be simpler than an architect displaying his work on a vacant lot?

There is reason to believe Elizabeth Short was investigating the communist infiltration in Hollywood and eventually crossed paths with Schindler. She could have been aiding any number of intelligence gathering agencies: HUAC, CUAC, FBI, Military Intelligence, possibly the Motion Picture Alliance for the Preservation of American Ideals.

Several of Schindler’s clients were communists involved in the movie business, but the investigation also included forays into public housing programs as well as espionage tie-ins so there were several ways in which an investigation could have led to him.

The Schindlers had some serious connections to people under investigation for espionage including Haakon Chevalier and Anna Louise Strong. His cohabitating ex-wife, Pauline Schindler, was an active member of the communist party.

In November of 1946, the FBI field office in Los Angeles was directed to investigate the current affairs of Pauline Schindler. This undoubtedly meant someone was watching the Schindler house.

There is also reason to believe that Dr. George Hodel was involved with this same espionage ring—having moved in the same social circles as Schindler.

Documents found in the FBI’s Silvermaster files prove that the UNRRA was actively recruiting architects in 1946 for the Communist Party. It is possible that Hodel was to broker these jobs. He could have been discovered and tried save his own hide by scapegoating others, or he might have been recruited by Military Intelligence as part of the investigation and had turned on his friends.
For the sake of Occam’s razor, What could be simpler than an architect displaying his work on a vacant lot?

In addition, due to the alienation of Franco Spain by members of the newly forming United Nations and their efforts to use the organization against him, one must consider the possibility that Michael Anthony Otero may have been linked to Spanish counterintelligence and that Elizabeth Short’s meetings with him could have been for the main purpose of exchanging information.
(continued)

The informant has furnished information to the effect that Jules Korchien, an associate of Abe Brothman, was in contact with officials of the National Housing Administration in Washington, D.C., and that attempts were being made to infiltrate the UNRRA with architects who were considered to be "progressives." Specifically, on May 15, 1946, Korchien was in touch with Mill Bishop of the NA, Washington, D.C. In informant advised that Bishop told Korchien that there were several positions open as "site planners" and asked Korchien to have "some of the boys" send in form 57 for the position. This information was considered of sufficient importance to notify the Bureau in order that they might be aware of the fact that "progressives" or liberals were attempting to obtain positions in the UNRRA.

5. Specific valuable information obtained since previous report with indication of specific value of each item and what use was made of each item of information involved.

On May 10, 1946, Jules Korchien, associate of Abe Brothman, was in touch with Harry Clement who requested names of persons who would qualify as architects in the UNRRA. Korchien stated that only "progressives" should qualify for the positions. Information furnished the Bureau.

On June 3, 1946, informant advised that Brothman was working on a project for the Social Commission, the nature of which was not ascertained.
"The sense for the perception of architecture is not the eyes – but living. Our life is its image."

–Rudolph M. Schindler
from Esther McCoy.
*Five California Architects.* p149–150.
The Display of the Body
What is evident in the display of the body?

In this monumental creation we see a masterpiece of planning and flawless execution – which was something severely lacking in the development of Los Angeles with all of it’s profiteers vying for social and financial superiority in the building industry. “Vanity and stupidity will overcome mountains” Schindler once said, and indeed it did.

This is exactly why I believe the killer has never been brought to justice. She didn’t know him at least not overtly. If she did, police investigators would have solved the case a long time ago. I have reason to believe that the murder of Elizabeth Short was planned, maybe over a long period of time, and that she was chosen for the part.

The severance of the body represents the disunity of the city’s heterogeneous parts as stated in Schindler’s article “Who will save Hollywood”. The arms bent, the legs spread apart, in a “U” “A” configuration, graphically depicting the HUAC (House Un-American Activities Committee), symbolizing what Schindler felt was un-american about the proceedings themselves and the motives behind them.

The exsanguination symbolizes the leaching of the earth’s mineral wealth, as in Schindler’s sketch entitled “Trickling Hands”, the mining operations, the oil drilling, the processing, the waste, all that “California sap” (see Schindler’s statement to Esther McCoy shortly before his death).

It is quite possible that the original package sent by the killer to the Examiner, containing Beth’s belongings, was soaked in gasoline as a statement about the chemical and petrol industries.

In addition to the force feeding the victim fertilizer, I have reason to believe that the unidentified stomach matter was some form of chemical waste, possibly produced at one of the Del Amo sites.
John Douglas, FBI Profiler, "stranger murder"

From killer's letter to the Examiner
A. The slashing of the mouth mocks the Dali mustache. Dali was thrown out of the French Surrealist movement over his own fascist leanings and his support of Franco. Schindler had no respect for gifted artists who allowed themselves to be exploited commercially. Given Dali’s proximities to Walt Disney and Haakon Chevalier, it’s possible that he himself was aiding Spanish Counterintelligence.

B. The washing of the body and the removal of a tattoo could express Schindler’s modernist preferences for clean, smooth, precious surfaces, with a lack of ornamentation.

C. The placement of the body close to the sidewalk could be a slam on S. Charles Lee’s slogan “The Show Starts on the Sidewalk”

D. Black Dahlia “Case”…a reference to the Case Study House Program?

E. Elizabeth Short was transformed into the space architects version of the “California House”: a house of un-American activities, constructed for all it’s constituents. Ripe with imagery and symbolism. Schindler was crushed by his exclusion from the Case Study House Program.

Schindler was criticized so harshly, once having his work referred to as exhibiting “arbitrary and brutal effects” by Henry-Russell Hitchcock of the MOMA in New York, that he was actually daring his critics to recognize his work!!!
“Momumentality is the mark of power.”

–Rudolph M. Schindler
Elizabeth Short Tombstone

DAUGHTER
ELIZABETH SHORT
JULY 29, 1924 — JAN. 15, 1947
DR. GEORGE HODEL’S COMMUNIST CONNECTIONS
The Silvermaster Files
Throughout 1946, FBI officials were wrapping up an espionage investigation based on the testimony of Elizabeth Bentley, a Soviet spy who had defected in 1945 and exposed a couple of spy rings—one of them headed by Nathan Gregory Silvermaster, an economist with the United States War Production Board.

Around the time of the murder, the case was shrouded in secrecy in an effort to avoid leaks—so even if officials knew, or suspected, that the Black Dahlia case was somehow related, they couldn’t say it without jeopardizing the case—which might have made a difference in the effort to obtain Beth’s Social Security records.

For all intents and purposes, the Silvermaster section in the Rosenberg case files may as well be called “the UNRRA files”. The Feds were camped outside the UNRRA office on DuPont Circle conducting physical surveillance, wire-tapping employees, or otherwise gathering evidence on suspected communists inside the organization. So an official investigation of the UNRRA was underway, and it was under these circumstances that George Hill Hodel entered service.

The Silvermaster group was being watched and they knew it. Some of the usual networking contacts and information routes had broken down, so new ones sprung up in their place. the UNRRA was one such outlet.

The U.S., which provided the majority of funding for the UNRRA, cut off its participation in the program at the end of 1946 due to it’s failure on several levels. In China’s case, high-ranking KMT officials within the CNRRA hastened its demise by hijacking supplies and looting the program.

Utilizing information provided by Steve Hodel we can assemble a brief description and timeline for certain people and events beginning with Hodel’s letter to Lloyd Wright, Jr.
While UNRRA is not technically and completely an agency of the United States Government, in view of its quasi-governmental character, there is set out below brief information concerning five American employees of this international organization.

As you will, of course, note, the employees of each Government agency in the attached memorandum are listed on a separate sheet or sheets.

The penultimate section of the attached memorandum concerns subjects of the Silvermaster case who are presently employed by UNRRA, which, although not strictly a United States Government agency, enjoys at least a quasi-governmental character. The last section of the attached memorandum comprises a list of very prominent subjects in the Silvermaster investigation who have only recently terminated their employment with the United States Government and whose names are being set out in view of their extreme importance in connection with this case generally and in connection with other subjects who are still employed by the United States Government. Under each name set out in the attached memorandum is a brief summary of the available information concerning that individual.

Attachment

All information contained hereinafter is unclassified.
Note: I have often wondered why this letter was written. Lloyd Wright, Jr was not a city planner. I don’t recall any of his work that would indicate this. Furthermore, he didn’t need anyone’s help or endorsement if he wanted to work in China. His father was well connected and could have provided any assistance required.

For instance, Yen Liang, a Wright apprentice, who stayed at Taliesin both before and after the war, and was selected to work with a group of international architects on the United Nations building, was a major architect in China. All Lloyd, Jr had to do was pick up the phone and call his father.

Why is Hodel promising to make inquiries on his behalf?

At the time Hodel entered service, the man in charge of the UNRRA in China was Benjamin Kizer, an IPR trustee who was once on the editorial board of “Amerasia”. He was later fingered as a communist.

His successor, Franklin Ray, didn’t fare much better with the KMT. Based on the timing of his appearance on the scene, he could have been either another communist replacement, or else a highly placed informant investigating the communist infiltration of the UNRRA— which might explain Hodel’s sudden resignation.

United Nations
Relief and Rehabilitation Administration
Annes House,
San Wei & Han Chung Roads,
Shanghai, China
20 April, 1946.

Lloyd Wright,
5008 Daffey Drive,
Los Angeles 46,
California.

Dear Mr. Wright:

In pursuance of my promise, I have made inquiries as to the possibility of your being brought to China for city planning work. I am informed that a firm request has been made by the Chinese National Relief and Rehabilitation Administration for at least two city planning experts, and that the Washington headquarters of United Nations Relief and Rehabilitation Administration may soon be recruiting these specialists.

If you are interested, it is suggested that you write to Franklin Ray, Director, Far Eastern Division, UNRRA, Dupont Circle Building, Washington, D.C.

It might also be well to write to an shuang-yung, Vice-Minister, Ministry of the Interior, Nanking, China. I know Mr. Hs, but did not discuss your interest in China with him because I was not aware, during the occasions on which I spoke with him, that he was in charge of city planning work.

I expect to remain here until the spring of 1947. It would be a pleasure to hear from you, and I am naturally very much interested to know how my house is coming along.

With cordial personal regards, I am,

Sincerely yours,

U. Hill Hodel, M.D.,
 Chief Regional Medical Officer,
 Hankou Regional Office, UNRRA.
The other gentleman to whom Lloyd Wright, Jr. was referred to, Wen Ha-hsiung (Hodel spells it differently) was KMT.

Jan 4, 1946: Mr. Hsiu-hing, head of the Department of Construction at the Ministry of the Interior and his adviser Lieutenant Norman I. Gordon have arrived in Shanghai on an inspection of the city's postwar reconstruction project. (NCDL p. 1)

KMT heavyweights attending a recent funeral service for Wen Ha-hsiung, former commander-in-chief of the Combined Logistics Command, making Wang feel quite embarrassed.
The following communications are straight out of the Silvermaster files:

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On May 10, 1966, Joe Forchith, associate of Abe Brothman, was in touch with Harry Clement who requested names of persons who would qualify as architects in the VHRA. Forchith stated that only "progressives" should qualify for the position. Information furnished the Bureau.

(continued)

The informant has furnished information to the effect that Slaus Forchith, an associate of Abraham Brothman, was in contact with officials of the Federal Housing Administration in Washington, D. C., and that attempts were being made to infiltrate the VHRA with architects who were considered to be "irregularists." Specifically, on May 25, 1966, Forchith was in touch with Bill Bishop of the FHA, Washington, D. C. Informant advised that Bishop told Forchith that there were several positions open as "site planners" and asked Forchith to have "some of the boys" send in form 57 for the position. This information was considered of sufficient importance to notify the Bureau.
Was George Hill Hodel aware of the UNRRA investigation? It would be easy to place him inside the espionage ring except for one thing... Steve Hodel claims that his father was not a follower.

So is it possible then, that Hodel tried to sell out Lloyd Wright and his colleagues for his own personal gain?

In the Silvermaster case files, Elizabeth Bentley indicates that she was recruited into the communist party by a woman names Lini Furh.
Mr. Stripling. Miss Bentley, were you ever a member of the Communist Party of the United States?

Miss Bentley. Yes; I was.

Mr. Stripling. When did you join?

Miss Bentley. March 1938.

Mr. Stripling. Who recruited you into the Communist Party?

Miss Bentley. The two people who signed my membership card were Mrs. Lee Fuhr and Dr. James P. Hendenball.

Mr. Stripling. Will you please spell Mrs. Fuhr's name?

Miss Bentley. F-u-h-r.
Lini Furh married Lou Stoumen who covered the CBI theater for Yank magazine during the war. Did pieces on various topics including interviews with Claire Chennault and the Fourteenth between 1944 and 1945.
In 1946 Stoumen moved to Los Angeles. There he did architectural photography for some of the modern architects as well as for the Housing Authority.

While Fritz Burns was giving lectures about revitalizing dilapidated buildings through private means, Frank Wilkinson was herding politicians and powerful citizens through the most deteriorated neighborhoods of Los Angeles as visceral proof that new housing had to be built. Wilkinson believed that awareness of the deplorable conditions in the slums would insure support for affordable housing programs. He was following the Rosenman method, named after the head of the National Housing Committee who made slum tours a strategic part of pro-housing lobbying across the nation.

In the late 1940s, housing was still easily defined as a crisis in Los Angeles. Veterans were inadequately housed and there were desperately poor areas of makeshift housing. Some of this part of LA was documented by capable photographers like Otto Rothchild, Louis Stoumen, and Leonard Nadel. Nadel’s slum photographs, commissioned by the Housing Authority, are remarkable works of art, anthropology, and propaganda, portraying the worst of sub-standard housing inhabited by a submerged (usually white) middle class—the “deserving poor.” These were not unlike the Depression-era Farm Security Administration images of Walker Evans, Dorothea Lange, and company, which illustrated the need for federal supports for the rural poor.
Here is a listing from Lini Stoumen's resume that appears in the Silvermaster files:

Is it possible … Lini Stoumen signed Hodels card too?
My point about Hodel is this:

He became a Grand Jury suspect because he was a doctor, brought up on morals charges, in the L.A. area— as Brian Carr has previously stated. I believe he knew Elizabeth Short which put the pressure on him. However, I don’t believe he killed her. A doctor wouldn’t telegraph his surgical skills in a murder anymore than the mafia would leave a body out in the open to be discovered.

The killer may have turned the tables on Hodel for double crossing him.

Following Hodel’s trial, he lands a position at the University of Hawaii and flees the country. The University of Hawaii was headed by another Institute of Pacific Relations Trustee, Gregg M. Sinclair. Both the IPR and the University had numerous communist connections, although Sinclair himself seemed to be more of a Wendell Willkie “One World” advocate. I tend to think Hodel had similar ambitions—which would be more in line with the “person of the world” post card found in Beth’s belongings.

After this, he spends roughly the next 30 years in the Philippines, at International Research Associates as Executive Director for the Far East, a marketing research firm, engaged in psyops, that has it’s roots in the Office of War Information.

Hodel’s communist potential is obvious but more of me thinks that he used his leftist affiliations to gain access to positions that would allow him to influence peddle and provide intelligence and counterespionage services to the highest bidder.

Hodel could have been part of the FAECT Investigation, The UNRRA Investigation, and/or The AIA Investigation—all of which were underway.

And if turns out that Michael Anthony Otero was in fact associated with the Del Amo Foundation, and Dr. George Hodel was involved with the espionage ring, then Elizabeth Short’s connections to them could mean that information was being passed to the Spanish Government. Which may lead us to the door... of Étant donnés.
Étant donnés
ÉTANT DONNÉS
Marcel Duchamp
Marcel Duchamp’s final piece, Étant donnés, was his most mysterious. Built in secret over a 20-year period and not revealed until after his death in 1968, the work has inspired many theories and interpretations as to what its actual meaning is.

A Wall Street Journal article entitled “Duchamp’s Secret Masterpiece in August of 2009 spoke of its potential relevance to the Black Dahlia case. Here is an excerpt:

“In recent years, some writers have argued that “Étant donnés” was partly inspired by Hollywood’s so-called “Black Dahlia” murder in 1947 of 22-year-old Elizabeth Short. The 2006 book “The Exquisite Corpse: Surrealism and the Black Dahlia Murder” by Mark Nelson and Sarah Hudson Bayliss, theorizes that because the nude in Duchamp’s installation is in a similar position to that of the murder victim’s body, and because Mr. Duchamp’s confidant, the photographer Man Ray, was friends with one of the suspects, “Étant donnés” was partly based on the case.

Duchamp scholars and most art historians disagree with this theory, partly because Duchamp started work on the piece a year before the murder took place. The artist was traveling on a transatlantic ocean liner at the time the “Black Dahlia” murder was committed. The crime remains unsolved.”

As you can see, the main objection to any connection between the two is the fact that Duchamp started work on Étant donnés before the murder.

As I have previously stated, I believe the Black Dahlia murder was planned, or pre-fabricated if you will, and if this is the case, Duchamp might have received some foreboding communication(s) in advance of the murder. Something elusive that would only become evident upon revelation. Something that might even ensnare Duchamp in a real life game of chess with Beth’s killer.

If you want to link up the Schindlers to Duchamp, all you need to do is add one other name to the web of connections inside the cover of Exquisite Corpse, John Cage. He was no casual acquaintance. At one time having an affair with Pauline Schindler, Cage had intimate knowledge of both the Schindlers and Duchamp. It is quite possible they were aware of each other’s activities.
John Cage and Marcel Duchamp Playing Chess
In addition, let’s not forget Maria Martins, Duchamp’s love interest; this woman was well known in diplomatic circles throughout the world. Her husband Carlos Martins Pereira e Souza, was dean of the diplomatic corps as the Brazilian Ambassador to the United States and then to France. President Truman and his wife were close personal friends of the Martins. Maria Martins moved easily in political circles and would have been a great source of intelligence information as the perfect femme fatale. Especially since Truman’s State Department was loaded with communists.

Marcel Duchamp lived at 210 West 14th Street, New York, NY, in the heart of what was once known as “Little Spain” (14th Street between 7th and 8th). It was here, in his 4th floor apartment, that he worked on Étant donnés from 1946 to 1966.

“Little Spain” was the cultural center of Spanish American life in New York. Casa Moneo, a restaurant famous for its native Spanish cuisine, was located on the 1st floor of the same building that housed Duchamp.
Based on my own findings, which suggest the potential involvement of Del Amo Foundation associates, it is particularly noteworthy that the owner of Casa Moneo was a Franco supporter and that at least one reputed Falangist who appears in the Del Amo Foundation records, Dr. Ramon Castroviejo, was known to have dined in the restaurant as well as Nelson Rockefeller (who was also presumed to have had an intense affair with Maria Martins).

**Living in “Little Spain”** places Duchamp in a rather curious proximity to elements sympathetic to the Falange and is of particular interest to me given the fact that Spain has been such a recurring theme in my research.

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**Casa Moneo, 210 West 14th Street**

From 1929 to 1988, Casa Moneo was a leader in Spanish and Latin American gastronomy in New York City. Located at 210 West 14th Street, Casa Moneo was opened by Spaniard from the Basque region, Carmen Barañano, widow of Jesús Moneo, as a “tienda de ultramarinos” —packaged foods imported from Spain. Along with food however they also sold things like cookware, dresses, shoes and perfumes. During the Spanish Civil War Casa Moneo was picketed by pro-Republican Spaniards in New York, as the owner openly expressed her support of Franco. Apparently, Casa Moneo did not suffer hugely from this boycott as its success continued and accelerated after the war. As time went on Casa Moneo began expanding by importing products their customers asked for from many varied Latin American countries and even added a delicatessen to the store in the late seventies. Casa Moneo was featured many times in the gastronomy section of the New York Times and Carmen Moneo’s son sought to add a sidewalk café to the establishment. However, upon closing for renovation the Moneos fell into severe debt and the store was not able to be reopened. Customers ranging from individuals to restaurateurs sent distraught letters about the loss of this Spanish and Latin American food hub and even today continue to blog about their fond memories of this business that served as a kind of anchor for the Little Spain that emerged on West 14th St.
Fallece en Nueva York doña Carmen Barañano

El pasado 10, noticias llegadas a Bilbao dan cuenta de haber fallecido en Nueva York, a los ochenta y ocho años de edad, doña Carmen Barañano, viuda de Narcio, dama bermejita natural de Beriain (Vizcaya) y residente desde hace muchos años en la gran metrópoli, neoyorquina, donde fungió el renombrado establecimiento “Casa Mon- -Que”, el más popular entre todos los co-

lectividades españolas e hispanoamericanas de Nueva York.

En “Casa Mon-Que”—centro de reunión de los vascos allí residentes, lo mismo que de los transcúntulos—doña Carmen disponía de la más variada gama de productos españoles, lo mismo alimentos que de regalo y de uso diario. Su clientela comprendía todas las capas sociales, hombres y mujeres, y honrados con su amabilidad personalidades como el cardenal Spelman, el embajador de Mary, el embajador de Estras-

burgo en Washington; el gobernador Rockefeller, y el doctor Castroviejo, entre otras muchas.

Doña Carmen Barañano estaba en pose-

sión del título de dama de la Orden de Isabel la Católica.—Cifras.
The Falange in the United States

Citizenship. Some were powerful Puerto Ricans, others were Spanish-born American citizens.

The most powerful men in Spanish-American shipping, Marcelino García and Manuel Díaz—owners of the firm of García & Díaz—dominated the first meeting of this group. José María Torres Perona, personal representative in New York of Havana's Pepin Rivera, and Francisco Larrécui, the Spaniard carrying credentials from Rivera's Diario de la Marina and other papers, were among the others in the group. They shared ideas and delicacies with Dr. Ramón Castroviño, Julio Rojo, a Puerto Rican Spaniard, Benito Collado, Felix Lopez, José Reyes, and other prominent members of the Spanish big-business set in New York.
Looking at Étant donnés, some things are so apparent they’re actually elusive. From my vantage point, here’s what you have at face value without getting into an esoteric analogy:

1. architecture—right down to the arch and the façade
2. housing—a framework, a shelter for its contents
3. construction—requiring the use of conventional & unconventional building materials
4. prefabrication—requiring instructions for its disassembly and reassembly
5. secrecy—as if it were classified information known only to a few insiders
6. spying—featuring peep holes which transform the viewer into an unwitting accomplice

You also realize that had it not been for the illumination, the hole in the wall would be missed and thus the entire habitation.

Duchamp left the world of retinal art early in his career. He was known to say “there is no solution because there is no problem” and yet evokes a contradiction in Étant donnés by presenting it as a problem with given elements.
Something a bit more on the periphery but certainly worth mentioning is the fact that Carlos Martins, Maria Martins’ husband, and Raoul Aglion, a French Diplomat, who some years later married Mark Hansen’s daughter Margaret, were both in attendance at conferences during the formation of the United Nations. The Spanish Government would have been extremely interested in U.N. policies of the day toward Spain.

And since Carlos Martins eventually wound up as an Ambassador to France, one has to wonder if Mark Hansen had ties to elements inside the French Government or French Counterintelligence. This could explain why Elizabeth Short might have taken Mark Hansen’s address book. Falangists would certainly be interested in keeping tabs on French governmental affairs for a variety of reasons.

Another oddity is the fact that another woman, named Beth Short, with ties to the Truman administration, also appears in the Silvermaster files. In most of the references I can recall, she is generally referred to as someone to be approached with caution, known in spy circles but not altogether trusted. Beth Short’s husband, Joseph Short traveled with the Trumans and the Martins to Brazil in 1947 as a newspaper correspondent. Joseph Short would eventually become Truman’s Press Secretary and his wife, Beth Short, his Correspondence Secretary. It’s highly probable that this Beth Short knew Maria Martins.
Annex II

Representatives and Officers at the United Nations Conference on International Organization, San Francisco

Representatives

Edmundo de Sousa
Carlos Salamanca
Luis Inzunza
Pedro Leão Veloso
Carlos Martins
Ciro de Freitas Valle
Major-General Estevão Leitão de Carvalho
Major-General Armando Figueira
Trompowsky de Almeida
Admiral Sylvia de Noronha
Antonio Camillo de Oliveira
Dr. Bertha Lutz

Colombia

Alberto Lleras Camargo
Roberto Urdaneta Arbeláez
Miguel López Pumarego
Alberto González Fernández
Edmundo Zuleta Angel
Silvio Villegas
Jesús María Yepes

Brazil

Pedro Leão Veloso
Carlos Martins

Costa Rica

Julio Acosta Garcia
Luis Anderson Morea
Alvaro Bonilla Lara
Francisco de P. Gutierrez

Chairmen of Committees of the Executive Committee

Committee 1 (General Assembly)
Committee 2 (Security Council)
Committee 3 (Economic and Social Council)
Committee 4 (Trusteeship Council)
Committee 5 (Court and Legal Problems)
Committee 6 (Arrangements for the Secretariat)
Committee 7 (Financial Arrangements)
Committee 8 (Relations with Specialized Agencies)
Committee 9 (League of Nations)
Committee 10 (General)

Chairman

P. J. Noel-Baker
Edward R. Stettinus, Jr.
Victor Chui-Tai Hoo
H. V. Evatt
S. B. Krylov succeeded by H. McKinnon Wood
A. Pelt

Glenn Hall
B. J. O. Schneke succeeded by Raoul Aglioti
Jacques Fouquet-Duparc
Nasrollah Etezam
Margaret K. Hansen Aglion

Obituary

Aglion, Margaret K. Hansen
September 17, 1916 - August 1, 2010
The elegant Margaret Kathryn Hansen Aglion passed away peacefully in Los Angeles on August 1, 2010. Margaret was born in Scobey, Montana on September 17, 1916 and lived most of her life in Southern California. She attended both USC and UCLA and worked for at MGM and Lockheed before she became a mother. She was preceded in death by her distinguished husband, Raul Aglion.

She will always be remembered as a stylish lady with a great love of Paris, cats, bridge, the Dodgers, fine wine and everything beautiful. She is survived by her daughter, Janice Burrell, and her granddaughter, Lily, both of whom miss her and loved her very much. She is also survived by her step-daughter, Marie Aglion and her children Zarena and Grace; her sister Helen and nieces Gail Root and Alexis Yonov.

Services will be held at the Hollywood Forever Cemetery on Tuesday, August 10, at 11am with a graveside service and reception to follow. In lieu of flowers, the family requests that donations be made to Ramona Convent Secondary School in Alhambra, California or to the charity of your choice.

Published in the Los Angeles Times from August 7 to August 8, 2010

Margaret Aglion Obituary
Michael Anthony Otero

Michael Anthony Otero, lived at the time of the murder at 3940 Marathon Street, Normandy 2-3632, with Albert Rodriguez. Shortly after the murder, he left the United States and resides in Barcelona, Spain. Approximately, on September 1, 1950, he returned to New York and is now residing there at an address known only to his brother. He has admitted going out with victim Short, twelve times. And at least on one occasion Ann Toth took the victim to the Biltmore Hotel to meet Otero whom she referred to as her Spanish teacher. His Spanish book was found in her effects. He was with Elizabeth Short on December 6, 1946, the day before she left for San Diego. He is the only known boyfriend who was meeting her at the Biltmore Hotel where she was last seen alive.

Albert Rodriguez still resides at 3940 Marathon, Los Angeles, and has not been questioned. See Robert Manley's statement in which he states that two days before he left San Diego with the victim to bring her up to Los Angeles, that the victim had specified in requesting him to take her, that she would like him to take her to the Biltmore Hotel in Los Angeles.

For starters…the street number on Marathon is a little different in the University of California Register.

Note that one of the records shows the field of study to be “LS”, the other record indicates his degree is in “History”.

Here’s another address for Otero on Sunset…
So Otero splits for Spain following the murder and returns to the U.S. in 1950. Here is a link to the Del Amo Foundation collection. In it there is a name listed, in 1948 and 1949, for a “Michael A. Otero”. Could it be that he received funding from this organization to facilitate his trip?
Some interesting things about the Del Amo Estate besides its connection to Spain:

There is an affiliation to the Dominguez Family name, Dominguez Hills, Rancho San Pedro… might be a connection to the mysterious Frank Dominguez, a name associated with the case, if he truly exists.

The Del Amos also owned a nursery at one time that changed names quite a few times…and there is a connection to Walter H. Leimert…this is interesting to me in that I believe there was a Dahlia type planting theme employed in the display of the body among other things.

So apart from having ties to: A “Michael A. Otero”, Walter H. Leimert, and Spain… where was the Del Amo Foundation?

About 500 ft from the Crown Grill…

And where did the Del Amos live?…Across the street from Walt Disney…who we now know was an FBI informant.
One must consider, at least the possibility, that Michael Anthony Otero may have been linked to Spanish Intelligence.
THE FOUNTAINHEAD
Ayn Rand

Ayn Rand is interesting for several reasons. She was an outspoken critic of soviet style communism, an active member of the Motion Picture Alliance for the Preservation of American Ideals (MPA), and a friendly witness for the HUAC.

Her own journal entries reveal a personal admiration she had for William Hickman, the murderer of Marian Parker, (see "Romancing the Stone Cold Killer" http://michaelprescott.net/hickman.htm) dating back as far as 1928.

There is her popular play “The Night of January 16th,” a murder mystery with different endings involving audience participation. The title alone is too close to home. But in particular, there is her epic novel “The Fountainhead”.

The Fountainhead, originally published in 1943 is Ayn Rand’s epic novel about incorrigible modernistic architect, Howard Roark. Roark, the main character, is a fiercely independent individual, possessed by an uncompromising spirit with a singular vision to design and build—much like that of Rudolph Schindler.

His friend and contemporary in the story, Peter Keating, wins commercial success and popular favor through self promotion and capitulation, more attributable to Richard Neutra, Schindler’s old friend and rival from Vienna, who while attaining international status as an architect, an assignment with the Los Angeles City Planning Commission, a declaration by Time Magazine as the architect in America second only to Frank Lloyd Wright (February of 1947), and a picture on the cover of TIME Magazine in 1949, was regarded as an opportunist by his former colleagues.

Both Roark and Keating met in college, as did Schindler and Neutra, creating a contrasting rivalry that lasted a lifetime.
Like Howard Roark in the Fountainhead, Schindler was unyielding in his efforts to remain aloof from his contemporaries as he watched his rival trade his integrity for a “second-hand” life. Schindler, like Roark, did not employ other architects in his office, only draftsmen, and did not encourage discipleship. He refused to belong to any professional associations, such as the, or trade unions and set his own standards thereby attracting a clientele that allowed for his eccentricities.

Ayn Rand was said to have crafted elements for the character of Howard Roark from the career of Frank Lloyd Wright. I will assert that she could not have developed a story line such as this without having encountered the Schindler/Neutra saga, both whom had worked for Wright.

“Ayn Rand and Song of Russia

“Don’t forget that every architect in the world read that book. It was one, first, front and center in the life of every architect who was a modern architect. And invariably, many architects would say to me, “Well, you know Ayn Rand patterned. Howard Roark after me. Raphael Soriano said that. Richard Neutra said that. Gregory Ain. There are others. Oh, many people said that.”

—Julius Shulman
To illustrate this interconnectedness, one of the more fateful stories that emerge involves director Josef Von Sternberg, whom Schindler had appealed to in a letter dated 1929. In the letter Schindler writes:

"Dear Sir,

The movie director who wants to create thoroughbreds can do nothing but wait until the public grows eyes. The architect who is limited as much as he by economic considerations, might through some chance find a client who already has eyes.

I a pupil of Otto Wagner of Vienna, have been trying to develop contemporary building in Los Angeles for the last eight years without finding anyone whose imagination would follow me to the end. Miss Barnsdall, who has appreciated my schemes for translucent space architecture, has so far used me to build half-breeds.

You are reputed to be a contemporary artist of imagination and achievement. May I present to you a new conception of architecture, which transcends the childish freaks of the fashionable, modernique décor."

This letter was written by Schindler while Neutra was still working on the Lovell Health House for Dr. Philip Lovell, a former client of Schindler's. Von Sternberg proved amenable to Schindler at first but ultimately hired Neutra for the commission in 1935. In the early '40's Ayn Rand purchased the Von Sternberg house where she lived for the remainder of the decade.

In the Fountainhead, Keating is endorsed for his architectural commissions due to his popularity derived from his willingness to capitulate, and this was certainly true for the conception of the Von Sternberg house. In the Fountainhead, Keating is even promoted for a commission by his partner's daughter, and his future wife, Dominique Francon, even though she knew his reputation to be a facade. As long as the façade held up, he was guaranteed commercial success and all that went with it.
Schindler’s audacity, as well as his feelings about Neutra as an architect, are expressed in the following, very Roark-like, statement:

“You further called it an exhibition of ‘California Architects’. Now it has become one of ‘Neutra and others’. I am quite willing to give Neutra the crown for his ability as a publicity man, but I am not willing to sail under his flag as an architect.”

—Schindler to Mrs. Frantl at MOMA in response to an upcoming exhibition, September 1935

The Fountainhead is a fictional narrative but there are anomalies that can be easily missed. To begin with, Roark is presented as a capitalist. Did you ever meet a capitalist that disliked ornamentation? Modernism, in the purest sense, is a departure from traditionalism, and the rethinking of everything that had gone before it. Odd that Ayn Rand would choose modernism as a mode for her main character’s expression knowing that it was seen as communist propaganda.

Ayn Rand stated openly that the Fountainhead was a political novel. I would submit that the use of modernism in this context was deliberate since her political convictions had been established long before publication of the Fountainhead.

Then you have Schindler’s own statement about art— that it is “out of reach for the masses.” For him, art was never intended to be understood in popular terms. How could it be?

In the Fountainhead, a newspaper known as “The Banner,” its owner Gail Wynand (a Hearst/Chandler type figure), and its architectural editors, are the major platform for public opinion. The technique used to destroy Peter Keating in the story was to serve him up to the masses and to corrupt him through a series of newspaper articles and political favors.

In the Fountainhead, Roark ultimately triumphs through persistence and maintains his artistic integrity and individuality. But in reality, by publishing her best-selling novel, Ayn Rand transforms the modernist architect into a matinee idol thereby defiling him.
I will guess that, to Schindler, this would have been quite offensive. Schindler might have perceived it as his own story being mocked and misrepresented.

The Fountainhead crescendos with Roark on trial for blowing up a building he designed that had been compromised collectively. He justifies the act by stating that he as creator also has the right to destroy his own creations whenever they are compromised…and guess what? The jury acquits him!

As a member of the Motion Picture Alliance for the Preservation of American Ideals (MPA), an organization that received much of it’s financial support from William Randolph Hearst, some of whom were FBI informants for the HUAC, Rand fought communism and spearheaded the effort against the “Hollywood Ten”, and functioned as it’s literary proponent and press agent.

With the popularity of the Fountainhead, Rand was in a unique position to be informed on communist infiltration in Hollywood as well as on it’s modern architects since she knew Frank Lloyd Wright and many of the modern architects in and around Hollywood. There is reason to believe that she was aware of Schindler’s communist affiliations.
As the ultimate statement in space architecture, the mutilation of the body could represent the space architect’s conception of the destruction of mankind in protest to censorship and interference with his life’s work.

Here’s a paragraph taken straight from the pages of the Fountainhead when Roark blows up the housing project…Here Ayn Rand describes the builder who destroys and a doctor who murders as one in the same, giving us a reason to contemplate the staging of the crime scene as well as the commonly-held belief that it was a doctor who did it.

“She did not remember that he had ordered her to lie flat, that she was standing, that glass and twisted iron were raining around her. In the flash when walls rose outward and a building opened like a sunburst, she thought of him there, somewhere beyond, the builder who had to destroy, who knew every crucial point of that structure, who had made the delicate balance of stress and support; she thought of him selecting these key spots, placing the blast, a doctor turned murderer, expertly cracking heart, brain and lungs at once. He was there, he saw it and what it did to him was worse than what it did to the building. But he was there and he welcomed it.”

The Fountainhead contains at least 24 references to torture…such as:

“That’s it. You’re completely natural only when you’re one inch from bursting into pieces. What in hell are you really made of, Howard? After all, it’s only a building. It’s not the combination of holy sacrament, Indian torture and sexual ecstasy that you seem to make of it.”

Was there some sort of psychological connection to the Fountainhead? Was Elizabeth Short somehow written into a mad screenplay? Was she connected to the communist party? Was she funneling information to someone? Was she caught in the act of collecting evidence? These are but a few of the questions that come to mind but there is at least enough here to consider the possibilities.
THE PUBLIC HOUSING ISSUE
Schindler’s Mindset

This chapter lends some insight into Schindler’s mindset and his financial standing... it is a bit lengthy... but best when read in its entirety.

It is Schindler’s call to action... but somehow he must have known that he would not enlist a “coalition of the willing”... can’t imagine he ever thought it would gain popular support... In it he states... “It will be necessary to attack the complicated organization of the contemporary building industry”... he is critical not only of the industry at large... but also the public for not recognizing the architect’s “spiritual contributions.”
If we disbelieve the prophets of a revolutionary change in our economy after the war we shall be forced to base our plans for the immediate future of the architect on the trends of the prewar past.

On this basis, optimistic hopes for radically new city planning and government sponsored housing will hardly materialize. The increasing conservatism of the United States, as expressed in our Congress, eliminates the possibility that this body will top our billion-dollar debt structure by housing grants. But houses we shall need, and the only way to get them into the hands of the people is to reduce their cost to fit the average income. Improved construction methods, prefabrication, etc., may help, but will not do the whole job. It will be necessary to attack the complicated organization of the contemporary building industry and eliminate all unnecessary charges which make the home a life-long financial burden.

A few years ago one of our statisticians found that only six percent of all building was executed under the guidance of an architect. Our California Architects’ Association took notice with a start and tried to convince the public of the architect’s value by means of radio talks. The oncoming war blurred the effectiveness of this campaign and redirected the profession into another frantic attempt: to convince government agencies that we architects had something to contribute to the war effort. Complete failure to accomplish this culminated in the advice to disguise ourselves as simple technicians when applying for public office.

In a way, this was no new disguise. The architect has always over-emphasized his value as a supervisor and policeman of construction work, with the result that his real social contribution is generally unknown. It can be understood why the owner hesitates to employ an architect for the portion of the job which any technician can apparently do as well at lower cost, especially since the law protects the owner against gross structural inadequacies and flagrant dishonesty. In most communities, plans and structures are inspected
by structural, plumbing, electrical, and health inspectors, and in addition, the finance agencies (banks, FHA) check the construction at repeated intervals.

Unless the public will come to realize the importance of the architect's spiritual contribution, his standing in the building industry will deteriorate further. The weakness of his present position and his consequent feeling of inferiority can best be shown by comparing the services rendered and remunerations received by the various members of the building industry.

Starting from the end of the undertaking, we find:

1. The landscape architect: He plans the environment of the house, specifies the plants, and supervises their planting. His principle equipment consists of a knowledge of plants and locale, coupled with a feeling for style and enough imagination to give form to his garden. Little detailing is involved, since nature provides the units for his “arrangement.”

He charges the owner fifteen percent on the total cost of the job, and in addition collects a commission of about twenty percent from the nursery providing the stock.

2. The interior decorator: He purchases and arranges furnishings and textiles. Equipped with a sense of design and a knowledge of the market, he contributes taste and color to the interior. Because he deals largely with historical designs and with the products of mills and shops, his personal creative effort is reduced to a minimum.

Mark-up for his services: one hundred percent over cost.

3. The tradesman: The recipient of the so-called subcontract, he furnishes the various materials which compose the building, and through his technical skill and labor incorporates them into the building. His profit on the transaction, besides and above expense and a salary for himself, should be at least ten percent.

4. The general contractor: He computes costs and manages execution according to plans and specifications. Provided these are complete, his knowledge of the building processes need not be extensive, which is increasingly the case. The contractor during the good old times, used to maintain mechanical equipment and possibly lumber and material yards. At present, however, his principal tool is the telephone. He signs the lump sum contract and promptly sublets all work to the various subcontractors, without having to contribute any special talent for the benefit of the owner. Union wage scales and price fixing arrangements amongst manufacturers prevent his helping the deal by shrewd trading. Supervision of the building process by public
inspectors relieves him largely of responsibility for structural soundness of the building. The present form of the building loan, with its progress disbursement reduces to a minimum his financial contribution and his need for capital.

5. The loan agency: It provides the missing portion of the money needed for the building, charging interest. The government now agrees to insure the loan, thereby relieving the agency of mortgage risks. In spite of this, the agency usually forces the owner to build in the most conventional and commonplace fashion so as to assure quick resale in case of default. Thus the architect is prevented from anticipating imminent changes in building conception. This kind of control retards architectural development in general, and victimizes the owner in particular because designs produced under such limitations depreciate rapidly.

Present interest charges are about five percent plus fees. By the time the owner has paid off his debt, he has paid more than twice the amount of the loan. This final doubling of the cost of the house reduces into insignificance the brain-twisting schemes by which the architect tries to save a few dollars through structural short-cuts. Government bonds pay two percent. Why should insured mortgages cost more? And note here, that the FHA accepts in its valuations the usual profits of contractors and tradesmen (up to 15% of the contract), but refuses to allow more than four percent for architectural services despite the higher minimum rates published by the A.I.A.

6. The realtor: We need not dwell on the subdivider. His lack of social responsibility, coupled with his fantastic profits have started the current cry for scientific planning. But even the simple salesman who gets your signature on the lot sales contract adds another five percent commission to the cost of your home.

7. And finally... the architect: We have reached the man whose performance determines whether the whole undertaking will succeed or fail financially, structurally and spiritually. He must know all materials and techniques and choose among them wisely. He must understand the owner and the neighborhood sufficiently to make his design an asset to both. He must sense the meaning of life and have a vision of its future. His imagination must enable him to take a pile of building materials and create an organism which will function and live.

His plans must cover every detail, must cope with the increasing complication of our mechanical development, and convey all necessary instructions to a host of skilled and unskilled workmen. He must supervise their performance and be responsible for the outcome.

The A.I.A. says that this contribution is worth a maximum of ten percent of the cost of the building if the architect can get it. And
hold on!— this charge is not profit, but must cover the architect’s livelihood, the expense of his office, and the amortization of his education, consisting of at least five years of college and five to ten years of apprenticeship. Where is the architect’s profit?

Is it any wonder then, that one architectural firm confesses that all jobs under twenty thousand dollars wind up in the red and serve only to maintain connections? That less scrupulous practitioners try to make ends meet by copying precedent instead of solving problems, by asking tradesmen to work out details (for which the owner therefore pays twice), and even by accepting secret commissions from contractors?

The A.I.A. further analyzes the value of the architect’s various services: “supervision” of construction (which is largely delegated to employees) is valued at two-fifths of his total fee; “working plans” (again largely executed in the drafting-room) another two-fifths and “preliminary plans” trail at the valuation of one-fifth of his remuneration. Here is final proof that the lack of public appreciation for the architect’s work is exceeded only by his own self-abasement.

The “preliminary plans” are the very crux of the architect’s contribution. They embody the over-all conception of the building and represent a complete synthesis of the architect’s gifts, schooling, and experience. They should be the result of minute and lengthy studies of functional, structural, financial, and cultural problems entailed by the human needs and physical and financial limitations involved in the building.

It is for this main creative effort that the architect earns the smallest portion of his fee.

A further paragraph in the A.I.A. contract allots the architect an additional four percent of the cost if the building is executed without a general contractor, on a “subdivided contract” basis. Why four percent? No self-respecting contractor will undertake to execute a building on this basis for less than ten percent.

The architect must realize the importance of his contribution and demand sufficient payment to permit proper performance. However, building is already overburdened with the charges listed above, and must be relieved. It is senseless for a family to spend years saving for the “down payment” and then occupy “their” shelter burdened with twenty years of debt bondage.

The only solution, both for the owner’s over-indebtedness and for the architect’s under-compensation, is for the architect to take charge of all building processes himself. His designs should include interiors and landscapes, to be executed by experts and sub-
contractors working under the architect’s guidance (In the planning of “contemporary” buildings, this procedure is a necessity.)

Complete management of building operations will not add much to the architect’s tasks if he is in the habit of supervising properly, and need increase the percentage rate of his fee only slightly. It will bring him into closer contact with craftsmen and give him greater knowledge and control of costs. I have found it advisable to compute material schedules for all sub-contracts separately. This eliminates the slip-shod and “come-on” bid, and protects the owner against eventual litigation. Coupled with a little extra care in certifying payments, it makes expensive bonds unnecessary. The owner has insight into the use of his money, and the element of uncertainty and distrust (justified or not) which the general contract creates, is eliminated. The increasing complication of our building processes allows so many variations from any norm that the lump sum contract becomes more and more a gamble in which the owner can lose but never win, since an excessive estimate will not bring him a refund, though a low estimate can lead to claims for “extras,” poor and halting execution, and even a summons to court. The general contract makes “building” synonymous with “trouble” and induces the buying of ready-made speculative buildings which do not satisfy individual needs. Building a house should be a major and stimulating event to the prospective owner.

I think this proposed simplified procedure will lower costs by concentrating charges and responsibilities, and at the same time still allow proper recompense for a key person.

It is further important that subdividing be taken out of the speculator’s hands and be guided by considerations of social need and of sound economics. The architect’s vision for future living conditions can be a definite force for improving this field.

A lowering of costs and a concentration of rewards will enable the architect to enter the small house field— which he must do if we are to develop an architecture representative of a national culture.

Should the architect fail to regain leading position as a builder, his outlook is dismal: the public will pay any amount for services of a commercial nature, but is unwilling to recognizing cultural contributions. Similarly war housing operations show that the government prefers to deal with large businesses and contractors who give the appearance of financial responsibility. It seems certain that the speculative builder and large manufacturer will become increasingly more powerful economically, and the bureaucrat more so politically. If he does not take steps to prevent it, the architect will end up as their hireling, and his art will suffocate under a blanket of commercialism.
An element of John Douglas's profile of the killer stated...

"The killer might have suffered a financial setback when housing construction was halted because of the war."

Here are more excerpts from Esther McCoy's observations:

The office during those months was great fun. But the fun somehow masked a low point for Schindler. Turning sixty appeared to make him feel more keenly his neglect. He was too proud to fix blame or protest. Instead, he laughed harder. He depended on the love and admiration of his clients and his staff to keep his spirits high.

problem. It was always in his mind. There was little room in his mind for anything beside his own work. The bills went out: the checks came in. Just enough to keep an office going. There were times when he rushed in from the mailbox to his desk—which was backed up against the concrete panels on the east with a piano bench covered with a cow hide for a seat—and from the storage cabinet at one end he got out his bank statement for the month. We knew that there was an overdraft.

solitude to the creation of his own work. As I mentioned, he took every job offered—except for those in which he could play only a nominal part. In the 1930s, there was enough time between jobs to work slowly; there was also the Depression, which left terror in the hearts of architects. Unbuilt projects might be constructive for the young, but Schindler was in his fifties when I went into his office. S7 to be exact. Time was ticking away. He had talent left to use.
THE PERSUASION OF BREAKFAST FRIENDS

The nation’s new attitude toward the Reds helped revive the virtually dead American Communist Party. Between 1941 and 1944, its membership was estimated to have doubled. And this general wave of admiration undoubtedly shaped the conversations Wilkinson had during what he describes as “breakfast after breakfast on the porch of an architect friend, with those wonderful people who were in the Communist Party.” They were all trying to persuade Wilkinson to join. He hesitated, he says, because he didn’t want to be bossed around by any organization; he wanted to be totally independent.

Oh, absolutely, you can be independent, they assured him over and over. So, finally, he gave in. Frank would remain a member of the party for thirty-one years, leaving it in 1973.

Joining the Communist Party, says Wilkinson, seemed so natural, so normal; these friends (of course he does not name them, for some are still alive), were “people in high places in Los Angeles, in the community, in churches, in trade unions,” and they were “committed to the highest traditions of American patriotism and respect for our own country, working for social justice in our country, for a better world generally, and none of them ever did anything illegal.”

When the occasion arose, Parker sacrificed secrecy—a requirement of professionalism repeatedly stressed by him as the sine qua non of intelligence work—to political necessity. In the early 1950s, for example, Mayor Bowron was locked in combat with a diehard business coalition over his plans for a federally financed low-cost housing program. In 1952, at a key point in the conflict, Parker presented the mayor with a dossier on Frank Wilkinson, the Housing Authority’s public relations officer. However, Bowron would have none of this attempted smear and told Parker that he was a long-time friend of Wilkinson’s family and had great confidence in his loyalty. Furious at Bowron, the vengeful Parker did not hesitate the next year, on the eve of the mayoralty election, to read Wilkinson’s dossier at a televised state legislative committee hearing and to reveal the fact that Bowron had rebuffed him. This disclosure created a sensation and contributed to Bowron’s overwhelming defeat by
The obvious link to the Schindlers was Frank Wilkinson. Wilkinson was an Administrator with the Los Angeles Public Housing Authority and was also active in San Diego. In this capacity, he recommended sites for the public housing program, mostly outside the barrios and ghettos of Los Angeles, to the city council and housing authority for development.

Many of these project sites, located within Spanish speaking communities, and might serve as one explanation why Beth was taking Spanish lessons from Michael Anthony Otero, and may have acquired some prior level of proficiency in the language from Carmelita DeVaul during her time in Miami.
“It seems certain that the speculative builder and large manufacturer will become increasingly more powerful economically, and the bureaucrat more so politically. If he does not take steps to prevent it, the architect will end up as their hireling, and his art will suffocate under a blanket of commercialism.”

- R. M. Schindler, 1944
THE AMERICAN RUSSIAN INSTITUTE
American-Russian Institute

The previously cited event at the Schindler house was “conducted under the auspices of the American-Russian Institute”.

On Friday, June 10, 1949, a reception in honor of certain “visiting Soviet Scientists” was conducted under the auspices of the American-Russian Institute at the home of Mrs. Pauline Schindler 837 Eo, Kings Road, Los Angeles, Calif. This function was not generally advertised but was confined to members of the Institute. With regards to API, it has been officially designated as an “official organization of the Soviet Union.”
Associated with the American-Russian Institute were:

**Robert Lynd**

"American Russian Institute"

Has been affiliated with the American Russian Institute, a Communist front organization which for 20 years has been engaged in disseminating pro-Soviet propaganda in the United States.

"The Board of Directors of the ARI is composed exclusively of persons who have extensive records as Communist fellow travelers. The record of one of these directors, Samuel J. Novick, has been discussed in some detail in the section of this memorandum which deals with the American Committee for Spanish Freedom. Other directors of the ARI who have especially long records of Communist affiliation are Robert S. Lynd..."

Memo from J.P. Coyne to Mr. Ladd, 7-17-47, Re:"American Russian Institute."

61-6211-615 (3)

Robert S. Lynd was a new member who, according to the same source advised the Institute by letter dated August 20, 1946, as follows: "Of course I shall be glad to serve on the board of the American Russian Institute... I see the Institute as a real debt. This contact with the publicity output has given me a lively sense of what I would like to see more of in the Institute." This letter was written on a letterhead of Columbia University.

Robert Staughton Lynd was listed in Who's Who for 1944-45 which states forth that he was born in 1892 and educated a Professor of Sociology at Columbia University since 1911. He has served as a Trustee of the 20th Century Fund since 1934. With his wife, he has written "Middletown, a study of contemporary modern culture" (1929), and "Middletown in 1937" (1937).
who was connected to the **Wendell Wilkie** “One Worlders”
Haakon Chevalier...

"Dear Bob:

It is exactly three months since I left San Francisco, and I am still waiting around for that war job. The OMI is still a possibility. I have been cleared by the FBI, the Civil Service, the New York and Washington offices but there is an (I do not know whom) who has a final check who is holding me up. Elmer Davis is supposed to go to him directly to find out what the obstacle is, but weeks go by without any action. Meanwhile I have been busy working on a novel of Dalí's, which is a tremendous job, and on a few things of my own.

But I still want to turn all the turnable stones. I am going down to Washington next week, and I am wondering if you have any suggestions about people I should see. What about... [sentence cut off]

You mentioned writing one or both of them. I suppose I should look up some of the OSS and C.O. Committee people. If you have anything that would be helpful, you need me either at this address, if there is time, or care of Washington, D.C. I plan to go down there the 30th and stay about a week."

The remainder of this letter consists of comments about personal problems.

This report thereafter sets out in full the letter which is quoted in the following reference: dated November 27, 1943, addressed as "Dear Haakon" which, the report states, is believed to be in answer to the first letter.

New York report, 2/9/44, as: "Haakon Maurice Chevalier, Internal Security-2", 100-18564-20
Jules Korchien, who was involved in recruiting Architects for the UNRRA...
contempt for movie moguls...

According to this article, the signers of an open letter to the movie industry in this vein included Prof. Robert S. Lynd, Columbia University.

Washington, D. C., report 7-26-40
Re: "Communist Infiltration of the Motion Picture Industry, Internal Security, C"
106-136731-427
(2)
SI 100-353852-A "Daily Worker" 12-1-4
(4)

and Franco spies...

The State Department personnel file of Robert Lynd, Columbia University, New York City, Professor of Sociology, contained the following concerning Lynd:

1. Signer of a statement against "Franco Spies," which statement was sponsored by the "American League Against War and Fascism" ("Daily Worker", May 11, 1937).

2. The name of one Robert S. Lynd appears as a sponsor on the program of the Fifth National Conference of the "American Committee for Protection of Foreign Born", held at Atlantic City, New Jersey, March 29-30, 1934.

3. The name of one Robert Lynd appears as a signer of an open letter to the President of Brazil to save Luis Carlos Prestes, which letter was sponsored by the "Council for Pan-American Democracy".

4. The name of one Robert Lynd appears as a signer of an open letter to former Secretary of State Cordell Hull and the Pan-American Conference, which letter was sponsored by the "League of American Writers".

5. The program of the "American Russian Institute" for its dinner and presentation of its first annual award held at the Hotel Pennsylvania, New York City, on May 7, 1946, listed one Robert S. Lynd on the Board of Directors.

In a pamphlet put out by the "National Council of American-Soviet Friendship, Incorporated," in 1946, one Professor Robert S. Lynd was named as a sponsor.
Charlie Chaplin in *Monsieur Verdoux*

Students of the case are familiar with Ann Toth’s connection to this film. Was Ann Toth an informant?

The following items were found in Charlie Chaplin’s FBI file:
During 1947, a publication entitled "Opinions," published by the West Coast Theatres, contained a review of Chaplin's most recent film, "Argus." The review stated as follows: "Charming and destructive are the theories advanced. This society great an effort, security, even luxury and that crime is committed for love of family or because of need makes the perpetuation of sympathy and for all evil is a very wrong kind of philosophy." (11/12/47, page 31)

\[ \text{Ann Toth} \]

Special Agent?
Then there is this curious entry in "Black Dahlia Avenger" regarding Hodel's FBI file...

The FBI Files

As I had for Elizabeth Short, I requested via the Freedom of Information Act any and all available information on my father. It was a slow process, but eventually I received the following information from the FBI.

No investigation has been conducted by the FBI concerning the captioned individual (George Hill Hodel) or his father. However, our files reflect the following information, which possibly relates to captioned individual.

I. A confidential informant of unknown reliability advised in October, 1924, that [redacted]... was a member of the Severance Club. The informant described the Severance Club as being composed of the leading "Parlor Bolsheviks" and "Pinks" of Pasadena, Los Angeles, and Hollywood, California, and its membership was limited to the club members' own language to "The Cream of the Intellectual Radicals."

II. During May, 1947, one George Hodel, 3121 Franklin Avenue, Hollywood, California, was in contact with the Soviet Embassy, Washington, D.C., concerning the "Information Bulletin" of the U.S.S.R.
I'm going to imagine that this is related...

Was Ann Toth just an extra - as we are commonly led to believe?
S. CHARLES LEE, OWNER: FLORENTINE GARDENS
S. Charles Lee

S. Charles Lee (September 5, 1899 – January 27, 1990) was an American architect remembered as one of the most prolific motion picture theater designers on the West Coast.

In 1922, Lee moved to Los Angeles; around the same time that the Schindler house was being built and the publication of “Who Will Save Hollywood” appeared in Holly Leaves. Lee was the principal designer of motion picture theaters in Los Angeles during the 1930s and 1940s. He is credited with designing over 400 theaters throughout California and Mexico.

Lee was an early proponent of Art Deco and Moderne style theaters—a style Schindler was diametrically opposed to. After World War II, Lee recognized that the grand theater building had become a thing of the past as theater profits began to wane, and began to focus on new technologies in industrial architecture as an alternative source of income. Mr. Lee and the Hayden-Lee Corp were major players in the commercial development of Los Angeles in the area west of Crenshaw in the postwar era. He was a shrewd publicity man known for his slogan “The Show Starts on the Sidewalk”
in the industry as ballyhoo. The business of selling through publicity began during the
construction phase, as an article from the late 1940s entitled "The Exploitation of
Theatre Construction" pointed out. Illustrated by a photograph of three young
women dressed in short skirts nailing up a construction sign that announced, "Making way
for Women's new Miami Theatre... to be erected on this site," the article, probably
written by someone in Lee's office, used the Miami Theatre (Miami, 1946–47, with
Robert E. Colleen) as the sole example. The caption read: "The first announcement of
the Miami Theatre is publicized by a typical trio of Florida publicity. The vigor assures
public interest and the glee make the picture worthwhile printing."

The show started on the sidewalk, and continued over it and beyond it, even before
the building was completed. In turn the theatre and its publicity sold the architect. On
the construction signs, the name of S. Charles Lee was almost equal in size to the name of
the theatre (figs. 139, 140). The sign at the site of the Tower Theatre (Los Angeles,
1926–27) not only sold the architect, the future theatre, "the finest thousand seat
theatre in America," and the Minneapolis Steel and Machinery Co., but also promoted
the Cameo Theatre, "cream of the high-class photo plays" down the street, "now playing
'The Romantic Age,' all seats 15 cents."

Ballyhoo was more than gimmicks, however. It was a means to secure and maintain
clients by understanding and serving their needs. Lee had the ability to draw upside
VALENTINE: In the late 1930s you did a lot of neighborhood theaters, small houses in which you developed what I like to call the "Lee signature," the seduction of a customer thrown use of light and pattern and color. Can you talk about that?

LEE: During this period, the exhibitors began making money, due to the fact that it was the major entertainment for the lowest price, and many exhibitors wanted to upgrade their theaters. In my view, the importance at that time was to capture the advertising value of the automobile traffic passing the theater, and I began to make the theater with a more or less amusement type of architecture, whereby I developed the theory that the show started on the sidewalk. For those who passed by the theater on foot, I actually did change the sidewalk and made it architecturally pleasing and different from the sidewalk that they had been walking on, so that their attention would be focused on the entrance to the theater. This pleased almost all of the exhibitors and almost became a signature.
In December of 1944, S. Charles Lee headed the syndicate that purchased the Florentine Gardens from the Times Mirror Corporation.
THE ESPIONAGE RING
The Schindlers & Espionage

Public Housing is the logical connection to Schindler, but there are other logical considerations. The Schindlers had some serious connections to individuals under investigation for espionage activities. Investigations into suspected espionage activities at the Berkeley Radiation Lab and within the FAECT (Federation of Architects, Engineers, Chemists, and Technicians) had been underway for years.

Any investigation into the Schindler’s activities, and we know that the FBI Field Office in Los Angeles was directed to do just that in mid-November of 1946, might have revealed some level of complicity, regardless of where, or how it originated.
Acknowledgments

In this work I owe a special tribute to Emanuel Bloch, the attorney for Julius and Ethel Rosenberg. His untimely death on January 30, 1944, was mourned throughout the world. It is difficult to name all of the reasons which led to the creation of this book, but there is little doubt that among the most important was the example of his magnificent courage in the epic fight he made in behalf of truth and justice in the case of the Rosenbergs.

To the following, my heartfelt thanks: To Emanuel Bloch’s colleague Gloria Arein, who was most helpful in reviewing the manuscript and giving it the benefit of her observations at the trial. To attorneys Howard Meyer and Benjamin Dreyfus, for their assistance with legal documents. To Emily and David Alman, for their unfailing encouragement over the past three years and their invaluable assistance in too many ways to be separately listed. To Joseph Braude and Theodore Jacoby, for their aid in providing documentation.

With regard to the research which the preparation of this book entailed, I should like to express the warmest appreciation to Pauline Schindler for her unceasing devotion and effort. And for her help in compiling my research files, thanks to Ruth Colburn Greenbaum.

In the actual labor of organizing the complex of material from start to finish, I owe a particular debt of gratitude to Angus Cameron. It is impossible to describe the inspiration I received from his ardent and uncompromising approach to the many problems that beset me in every chapter. Only through the good fortune of my having an editor so “unattached” was it at all possible for me to write this book. To Albert Kahn, for reviewing the manuscript, for his boundless enthusiasm and valuable suggestions, my warmest fraternal thanks.

To the secretaries who patiently and efficiently typed the many outlines and drafts, my deep gratitude. And to the copy editors, proofreaders, compositors and printers who saw the book through to the printed page with such uncommon zeal and interest, my appreciation.

Above all, I should like to pay a tribute to my wife, Katharine, for all she did to make this book possible. There was not a moment when she was not involved in its creation. For her fortitude, her faith, her painstaking criticism, her uncompromising insistence on simplicity, my debt to her is very great.

J. V.
If Beth had somehow been coaxed into doing spy work for someone, she might have drawn the short straw for such an assignment, especially if she had penetrated communist circles on the housing front (consider the communist party meetings held at Bayview Terrace in San Diego).

In this way, a cover-up might have been orchestrated in order to protect a corporate image. It was Walt Disney, co-founder of the Motion Picture Alliance for the Preservation of American Ideals, that had originally urged Jack Tenney to investigate reds in Hollywood, and it was Tenney who had investigated Alexander and Wilkinson on the public housing front.

Disney lived across the street from the Del Amos in the 1940's and the FBI could have consulted Del Amo on matters of mutual concern using Disney as a point man. It will be recalled that Beth was reportedly taking Spanish lessons from Michael Anthony Otero, who was referred to as her Spanish teacher. Otero’s Spanish book was found in her effects following the murder. Beth had also lived with another Spanish teacher prior during her time in Florida (Carmelita DeVaul) and, as stated in Beth’s FBI file, by a soldier she once dated, had a run in with a car load of five men, “all appearing dark complexioned, possibly all Mexicans.” So there is ample evidence to support the plausibility of this scenario. Beth had an interest in Spanish for some reason.

It is also well documented that the Del Amo Foundation was an information conduit to Spain. Michael Anthony Otero may have been a “go between”. Elizabeth Short’s meetings with him could have been for the main purpose of exchanging information.

There is reason to believe that Michael Anthony Otero was connected to the Del Amo Foundation (which was located about 500 feet away from the Crown Grill) and it’s possible that an escape to Spain was arranged for him after the murder to cut off this line of pursuit.
Del Amo is from a wealthy Los Angeles family. As a small boy, in the 1940s, he lived on
Cedrowood Drive near the Children's Hospital of Orange County. His house was a modest ranch in his back yard, with cars big enough to show, he says. He even visited the first Disneyland with Walt while it was still being built. Del Amo's obsession is shared by Jones. He first heard the Mepican tale as a boy from his father Tom, Disney's favorite press agent. Now that Tom would have liked his attempt to prove it, "My father liked him very much. He was a very loyal soldier," he says.

Like Del Amo, Jones has a photograph of himself as a boy with "Uncle Walt," taken watching a Disneyland parade in the mid-50s. "He was a very impressive kind of a guy. At that age, you didn't forget who Uncle Walt was," he says. "My own memories of Walt Disney are as good as any you could have." Now Jones' wife and their cat have moved from Italy to a hill town on her drive from Mepican as he works on a book, provisionally entitled Behind the Mask of Uncle Walt, which aims to prove the illegitimate son theory.

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**Del Amo Foundation Collection**

File Format: PDF / Adobe Acrobat - Quick View

The Del Amo Foundation was established on May 14, 1929, in Los Angeles, California, to preserve the... Otero, Michael A. 1948-1949: Box 58, Folder 7... cdm.calsphere.org/data/13530/00/td4q2nc808/files/td4q2nc808.pdf
A couple of things worth noting that could be related:

(1) Espionage was a high risk game and was about to get even riskier. The switch from military control to civilian control of domestic atomic energy development, ushered in new legislation which featured the death penalty, thus making it “a matter of life and death” for anyone convicted of major violations.

(2) Major Bud Uanna, who was head of security for both the Manhattan Project and the newly forming Atomic Energy Commission, was born and raised in Medford Massachusetts, went to Medford High, and graduated from Tufts College in Medford/Somerville, where he gained status as a local sports hero before joining Army Counter Intelligence in 1941, and soon was in command of 300 agents operating out of First Service Command in Boston.

In 1946, as Chief of the Central Personnel Clearance Office at the newly formed Atomic Energy Commission, Uanna named and established the criteria for the Q Clearance. He was a well-known and respected figure in Medford, which would have enhanced any local recruiting efforts. And this alone raises the odds that Beth may have known, or was personally involved with someone in the intelligence community...
Please Note: I have not established the identity of the woman in the photograph to the left. A positive i.d. would enhance an espionage theory but is not required. The relationships that existed between Rudolph Schindler, the Lansburghs, and the Chevaliers, in and of themselves, is sufficient to merit consideration along these lines.

This photo was taken on the Chevalier Estate and is dated 1947. In my opinion, the woman in the photo bears a strong resemblance to Elizabeth Short, especially when compared to her appearance in the Marshall High photos (see below). I may be stating the obvious, but the flowers that Beth used to wear in her hair would be a great place to conceal a couple of hidden microphones.
When I came across Schindler, I was unaware of the book “Exquisite Corpse”. I read the book a couple of years ago and spoke with the author, Mark Nelson, by telephone. His book focuses primarily on the George Hodel/Man Ray relationship. I believe the premise of the book is a good one, which is:

“Exquisite Corpse presents the theory that Elizabeth Short’s murder may have been informed by surrealist art, and that the killer was familiar with surrealist art and ideas. It also proposes that art created after the murder may have made veiled references to it.”

The killer, in my opinion, spent too much time with the body carefully composing and posing his creation for it to have been done by a jealous lover… who, I think, would have been much sloppier and reckless about it.

Inside the cover of “Exquisite Corpse” there is a “web of connections” making various art world connections to Hodel.

These people are frankly more aligned with Schindler than with Hodel. The Arensbergs, Diego Rivera, Henry Miller, Lloyd Wright, and Galka Scheyer (who actually lived at the Schindler house). If I remember correctly, Steve Hodel, in “Black Dahlia Avenger” even has a daily planner showing an appointment with Galka Scheyer for a portrait.

But the answer lies just down the street from Franklin avenue.
THE FRANKLIN HOUSE REVISTED

201

This page reads:

SYMPTOMS AND TREATMENTS OF POISONING

Unless otherwise stated, oral poisoning is to be understood.
The *lethal* dose — taken in a single dose — is of course an indefinite figure. It is to be understood that smaller doses have been taken with lethal effect, while larger quantities have not proved fatal.

The following pages provided a chart of most of the known poisons, listing each one's lethal dosage, symptoms, and treatment.

All the following were dated entries in my mother's handwriting:


November 8, 1943 — George 10-11 am 727 [Presumably this notation refers to Father's downtown office address, which was 727 W. 7th St.]
George Hill Hodel, at the time of the murder, lived at, what Steve Hodel refers to as, the “Franklin House”. The correct name for the home is “the Sowden House” which was built for John and Ruth Sowden.

Black Dahlia Avenger also makes reference to a frequent visitor by the name of Edmund Teske but doesn’t give him a second look.

Once you incorporate the Sowdens, Lloyd Wright, Teske, and Man Ray, you begin to realize that these people came by way of Barnsdall Art Park less than half a mile down the road from the Sowden house.

There is a great deal of info online on Barnsdall Art Park/Olive Hill. Around the time of the murder it was a functioning USO facility (which has its own implications). The place was practically built by Schindler. He came out primarily to bail out Lloyd Wright, Jr. who was having problems with the project and Aline Barnsdall in his father’s absence.

From my perspective, the authors of “Exquisite Corpse” are on to something but have chosen to limit their focus by generally supporting the Hodel theory.

If the claim is surrealism and the name is “Dahlia” you must look at Salvador Dali. Dali was in California at the time of the murder; first at Walt Disney Studios working on “Destino” (which was mysteriously shelved). So here again, Walt Disney’s name turns up. Dali then took off for Del Monte, up the coast, where he would spend most of his time while in the U.S.
Haakon Chevalier, a professor of French Literature at Berkeley, heavily involved with the U.N. and the Nuremberg trials, he was a close friend of both Robert Oppenheimer and Salvador Dali (for whom he had translated several books). You can read about the now famous “Chevalier incident” that resulted in the revoking of Oppenheimer’s government security clearance.

The FBI was all over Chevalier and Oppenheimer in the summer and fall of 1946 resulting in HUAC testimony in October or November of 1947—which was about the time Schindler began spending more time in Palm Springs. It is my assertion that Schindler was hiding out from authorities. This also suggests potential involvement on the part of Salvador Dali, given his relationships with Disney and Chevalier.

For reference, here is the link to a PDF file on the Landsburgh/Chevalier Estate. The picture of the woman who resembles Elizabeth Short is contained in this file.

The cast party was for “Song of Norway.” The play originated on the west coast in 1944, then moved east, playing first on Broadway, then Chicago and Boston, before ending its run in September of 1946. Records indicate it returned to Los Angeles for a run early in 1947.
So we know Walt Disney was a member of the Motion Picture Alliance for the Preservation of American Ideals (MPA). It was not generally known to the public back in 1947, but has since been established, that Walt Disney was an FBI informant.

One source states that Disney made secret trips to Spain for the FBI and the CIA. There’s also the dispute over whether or not he was from Mojacar, and his relationship with Dali is indisputable. Sources indicate he may have met the surrealist as early as 1939. Suffice it to say Spain is a constant here, which makes me wonder a bit more about Michael Anthony Otero.

One coincidence from Disney’s FBI file involves the name of an FBI agent, E.C. Kemper. His name appears several times in the file. Kemper worked in the Crime Records section of the bureau and also did Public Relations and consulting work with the studios. Other FBI records indicate he had been with the bureau back in the early 40’s, so it’s logical to think his relationship with Disney studios goes back quite a ways.

If you recall from the segment I did on Robert Alexander, a man by the same name, Edward C. Kemper, was seeking FBI assistance late in 1947 to have Alexander investigated for communist affiliations. This man would appear to be the agent’s father. If so, why write Hoover for assistance if your son’s an agent in Hollywood?
“El Grupo” Walt Disney and the Lansburghs...
December 10, 1927

Dear Mr. Bosse:

As you know, the Federal Bureau of Investigation is interested in obtaining all relevant information regarding the case of Mr. Jones. For this reason, I am asking you to provide any information, records, or evidence that you may have concerning this matter. It is essential that the investigation be thoroughly and objectively conducted, and any assistance you can provide will be greatly appreciated.

Very truly yours,

[Signature]

Executive Director
The American Institute of Architects

Mr. J. Boles, Director
Federal Bureau of Investigation
Department of Justice
Washington, D.C.

[Address]

[Signature]
Top (Left to right): Lower House, Rudolph M. Schindler, architect of Lower House, Haakon M. Chevalier working in Lower House

Below: Stinson Beach in late 1920’s
ROBERT EVANS ALEXANDER
Robert Evans Alexander
In a previous chapter, I outlined why I believe Schindler was affected by characterizations in Ayn Rand’s novel “The Fountainhead”. Further research on the topics of Postwar Public Housing and Communist infiltration in Hollywood yields another noteworthy individual who may have been an intended target for the statement in the killing: Robert Evans Alexander.

Robert Evans Alexander was born in 1907 in Bayonne, New Jersey, and played football for Cornell University. After graduating in 1930 with a degree in architecture, Alexander moved to Southern California earning a place on the Los Angeles City Planning Commission from 1945-51, becoming president from 1948-50.

Attached for reference are a couple volumes of interviews with Mr. Alexander conducted by Marlene Laskey for the Oral History Program at UCLA along with certain relevant information from Mr. Alexander’s FBI file:

http://www.archive.org/details/architectureplan01alex

http://www.archive.org/details/architectureplan02alex

In a nutshell, Alexander was part of the reform movement and rose to prominence in the midst of the highly politically charged atmosphere of the Bowron years. Although Bowron defeated mayor Frank Shaw in the recall election of 1938, Bowron himself was painted as a communist sympathizer, largely due to his support of public housing, which helped cost him the mayoral election in 1953.

The sense I get from reading about Mr. Alexander is that he walked both sides of the fence politically but outwardly expressed socialistic tendencies. About the time Alexander was made a member of the Planning Commission, he was recruited by the communist party. Alexander claimed in the Laskey interview that when asked to join the planning commission, he had interestingly never met the reform-minded mayor before but states Bowron had him investigated prior to his appointment, seeking recommendations from “all kinds of sources, such as the head of the AFL-CIO.”
In the Laskey interview Alexander describes his personal history, professional activities, and affiliations. People and places common to Robert Evans Alexander, as they relate to my research on Rudolph Schindler and the Black Dahlia case, are as follows:

**Barney Vandersteen (spelled Vanderstien in the interview)** – pages 124 to 126. Gives personal account and some background on Mr. Vandersteen, Describes designing bar for remodeled hotel, The Sherwood Inn (Del Mar, California).

**Fox West Coast** – pages 126 to 127. Converting Bakersfield Opera House into a movie theater. (Charles Skouras, president).

**Spyros Skouras** – page 128. Talks about theater project, presenting Marquee design to Spyros Skouras, brother of Charles and George Skouras, president of 20th Century Fox. Strong Anti-Communist, HUAC supporter.

**Anthony Heinsbergen** – page 128. Theater decorator and muralist, extensive work for the Skouras Brothers, client of S. Charles Lee—Architect and head of the syndicate that purchased the Florentine Gardens in December of 1944 from the Times–Mirror Co.

**Sunset Fields Golf Course** – page 253. Office space for Alexander donated for free by Ray Knisley of the Baldwin Estate. Just west of where Elizabeth Short’s body was found.

**Baldwin Hills** – Numerous references, extensive involvement in the development of this area west of where Elizabeth Short’s body was found.

**Ayn Rand** – pages 283 to 286. Describes contacting her, “the Fountainhead”, Going to her house several times and having her over for dinner at Baldwin Hills Village, Arguments late into the night.

**Richard Neutra** – Numerous references, Former schoolmate, partner, and rival of Rudolph Schindler, collaborator and partner of Robert Alexander.

**Jake Zeitlin** – page 147. Downtown bookstore owner, gathering place for art community and leftists, found in “web of connections” Exquisite Corpse.

**Rudolph Schindler** – page 351. Mentioned only in passing as someone in Richard Neutra’s past.

**Frank Wilkinson** – pg 253. Former Assistant Director of the Los Angeles City Housing Authority, battle for Chavez Ravine, 132,000 page FBI file, close political ally of Pauline Schindler.

**Carey McWilliams** – Numerous references, Author, Editor, Historian, Lawyer, FBI subject, Hollywood Ten, close friend of Rudolph Schindler.
In Mr. Alexander’s FBI file there is a carefully worded letter dated December 10, 1947 to
J. Edgar Hoover from Edward C. Kemper, Executive Director of The American Institute of
Architects, encouraging the bureau to take action by providing assistance and/or confidential
information on Mr. Alexander. In it Mr. Kemper states,

“The institute is unable through its own efforts to ascertain the facts in this case, and it turns
to the Federal Bureau of Investigation in the hope that the Bureau might be of assistance”

Regardless of how cleverly worded this document is, this is direct evidence that the AIA was
investigating one of its own members.
February 20, 1937

Mr. Beers

The American Institute of Architects is the national organization of the architectural profession.

One of its most important committees is known as the Committee on Urban Planning. It has a large part in shaping the policy of the Institute with respect to public housing legislation and other matters of importance to the construction industry and the public.

This letter concerns Mr. Robert B. Alexander, Vice Chairman of the Pacific area whose address is 7770 Blucher Street, Los Angeles 6, California.

Mr. Alexander became a member of A.I.A. in 1922 and since information concerning him, from his application for membership, is contained on the attached sheet.

It has been stated in confidence by several architects in Los Angeles, that Mr. Alexander is a Communist, and closely aligned with the Communist movement, and that his name is high on the list of those now being investigated for adverse activities by a Congressional committee.

If these rumors are well-founded, the American Institute of Architects must take steps to protect its own good name and to protect the program of its Committees on Urban Planning.

If they are not true, and if there is no reasonable basis for believing them to be true, then our confidence in the integrity of Mr. Alexander should remain undiminished and he should be permitted to participate in the work which he is doing for the Committee on Urban Planning.

The Institute is ready, through the offices of Mr. Alexander, to establish the facts in this case, and in time to the public, through the proper authority in the hope that the rumors might be of assistance.
December 10, 1947

Dear Mr. J. Edgar Hoover,

Manager,

Federal Bureau of Investigation,

Department of Justice,

Washington 25, D.C.

RE: OSB03

Note: 

Does the Bureau have any relevant information, or can it acquire it, to be transmitted to me on a strictly confidential basis? Any action which the Bureau of Investigation can take to clarify this situation would be greatly appreciated.

Very truly yours,

[Signature]

Executive Director
The American Institute of Architects
Finally, two of the most striking circumstances about Mr Alexander that are hard to ignore: a couple of addresses. In 1947, Mr. Alexander’s address, as indicated in his FBI file, was 3701 Stocker Street, Los Angeles 43, California, which is less than a mile from where Elizabeth Short’s body was found.
At the time of the Laskey interview, Mr. Alexander lived at 2909 Regent Street Apt. #3 Berkeley, California, which is less than 2 miles from Mountain View Cemetery, the final resting place of Elizabeth Short. Given these circumstances, my personal opinion is there's a strong possibility that Robert Alexander knew Elizabeth Short in some capacity and could have visited her gravesite during his final years.
San Diego Getaway
The reason for Beth's sudden departure for San Diego is a curious matter. She makes up a story about going to visit her sister in Berkeley then heads south, in the opposite direction, where she remains over the holidays.

One plausible explanation, in light the public housing issue, was the award dinner held December 11, 1946 by the Southern California Chapter of the American Institute of Architects. Attached are two articles; one from the Los Angeles Times dated December 8, 1946 announcing the event to be held the next Tuesday night, and the other dated December 11, 1946 recapping the affair.

As recalled by information from the list of District Attorney suspects, Carl Balsiger met Elizabeth Short at a real estate office on Sunset Boulevard on December 6, 1946. She moved out of the Chancellor Hotel that date and that he took her in his car on a business trip to Camarillo, California where he made a sale of supplies to a baker. They returned to Los Angeles the same day and then signed his name for a room for Short at a hotel on Yucca Street, Hollywood. That on December 7, he took her down to the bus station in Hollywood where she said she was going to take a bus San Francisco to see her sister. He said that he had no sexual relations with her; he just felt sorry for her. This story was not believed as the facts indicated that the victim took a bus to San Diego on December 9, 1946.

If Beth’s safety was somehow jeopardized by her proximity to warring factions on the housing front, she would not want to appear at an event such as this in mixed company. The article states that the meeting was “witnessed by a distinguished gathering of architects, builders, and others” so a wide variety of people were on hand. She was a young single girl in town, with no visible means of support and seemingly lots of time on her hands. She would have no viable excuse to decline an invitation.
Investment in Farm Realty Brings New Sales Record

Los Angeles Times (1923-Current File), Dec 8, 1946.

ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
p. A8

Fact and Comment

BY CHARLES C. COHEN

Board Officers for 1947 Named

TRIBUTE PAID TO GLENN WILLAMAN OF C.R.E.A.

Architectural Honors Slated

New awards to the outstanding architects will be presented at the annual meeting of the California Real Estate Association, which will be held in Los Angeles on January 15th. The awards will be given for outstanding work in the field of architecture, and will be based on the excellence and quality of the buildings constructed by the architects.

Investment in Farm Realty Brings New Sales Record

Farm sales throughout the nation have reached a new high, according to report of the Farm Bureau of America. The bureau announced that the number of farms sold in the past two years has been more than double that of the previous year. The bureau also reported that the average price of farms sold has increased by 25%. The bureau attributed the increase in farm sales to the improving economy and the availability of more land for sale.

Swelling Being Built

Swelling is being constructed in the City Terraces area for a new development. The project will include 100 new homes, each with a two-car garage and a large front yard. The project will also feature a community center, playground, and swimming pool.

Treasure Island

The project is being built by the Treasure Island Land Company, a subsidiary of Treasure Island Corporation. The company has plans to build a total of 1,000 homes in the area over the next five years.

Conclusion

The increase in farm sales and the construction of new developments are indicative of the improving economy. As the economy continues to strengthen, it is expected that there will be a further increase in demand for farm land and new developments.
Here’s an excerpt from page 77 of Laskey’s interview with Robert Alexander of the Los Angeles City Planning Commission, which describes a spying incident. Someone in this position would not want to risk exposure.

“On one occasion— I forget the name of the housing organization there [Citizens Housing Council]. Father O’Dwyer was an active member of the board, as I was. I found that a sympathizer with our cause had gotten a job as a secretary in the opposition’s camp, which was run by a couple of ruthless bastards who ran political campaigns. She would send is copies of memos, intraoffice memos, that were outrageous, about how they were going to get this Alexander. “Get his boss.” Then the note would come back, “Well, he doesn’t have a boss.” “Okay, get [Fletcher] Bowron to fire him.” Well, Bowron, the mayor at the time, was very sympathetic with my position. But as long as I said by disclaimer every time I spoke that I was not speaking for the city administration or for the planning commission but on my own, he said, “Just go right ahead. I’ll back you up anytime.” So I was called in these memos “Red” Alexander, because the idea was that if you’re for public housing that you’re naturally a communist.”

"I was called in these memos “Red” Alexander, because the idea was that if you’re for public housing that you’re naturally a communist.”

-Robert Alexander
PREFABRICATION
Schindler & Affordable Housing

Form follows function...Ornament is crime. These were tenets for the modernist architect, maybe even essentials for the space architect. When it came to post-war housing issues, vanity and stupidity would indeed move mountains.

To opportunistic profiteers bent on exploiting the housing-starved masses, it was like shooting fish in a barrel. All they needed to do was take control of the political process, pervert a few Housing Acts, skirt some zoning restrictions, hijack some FHA lending programs, and ramp up the assembly lines.

Schindler understood that times were changing and desperately tried to appeal to the public to recognize the architect’s spiritual contributions but it was too late. He was dealing with, what he would term, “pleasure seekers” and “speed-hungry Americans” who had acquired a taste for fast living.

Schindler, as did others, explored affordable housing solutions in response to the growing needs caused by war time migrations to the West Coast. Schindler’s concepts were designed as a “consequence of the magnitude of the civic problem”. They were meant to enhance efficiency and flexibility, but never intended to surrender the design and building processes to machines and factories.

“He must sense the meaning of life and have a vision of its future. His imagination must enable him to take a pile of building materials and create an organism which will function and live.”

—R.M. Schindler on the architect
Noted Architect Envisions Post-War
Town of Pre-Fabricated Houses

250,000 “Prefab” Houses in 1946
Part of Huge U.S. Building Plan

LOS ANGELES, Calif.-Fritz B. Burns, a Los Angeles land developer with a dream, and Henry J. Kaiser, wartime production genius, have joined forces in an effort to provide one answer to the GI housing problem.

In a $5,000,000 fifty-fifty partnership, Kaiser Community Homes, they hope to build 10,000 mass-production houses in 1947, costing from $5,000 to $7,500 for the two-bedroom and from $7,500 to $8,000 for the three-bedroom type.

Restrictions now to selling to veterans because of priorities, they provide a “package” house, including lot, utilities, streets, sidewalks, finished building and preliminary landscaping.

Kaiser and Burns contend that partial prefabrication, instead of throwing building craftsmen out of work, by its economies will stimulate home building to such an extent that there will be more jobs than ever before.
A $150,000 house with every available now and not yet for sale has been built by a Los Angeles contractor to show how much scientific landscaping a house can have. This is a house that is beautiful and productive with every square foot of land used for productive purposes. The home is designed to be energy-efficient and sustainable, making it an excellent choice for modern homeowners who want to live in a way that is both environmentally friendly and aesthetically pleasing.
So who was Schindler referring to in "the Architect-Post War-Post Everybody" when he mentions the increasing power of speculative builders and large manufacturers?

To Fritz Burns and Spyros Ponty, stalwarts of the real estate lobby, and friends of Charles Skouras railroading the public housers was second only to reaping fantastic profits from their burgeoning housing enterprises, some in conjunction with Henry Kaiser, an industrialist who was looking for new ways to employ his idle post war assembly lines.
A portion of the Black Dahlia murder investigation centered on a party thrown by Charles Skouras, that Mark Hansen and Van der Steen had attended, in celebration of the grand opening of the Crest Theater in Long Beach. The Crest Theater was billed as the world’s first pre-fashioned theater.

To Schindler, such machinations must have been a horror. The same people who would kill the public housing movement were, at the same time, giving birth to pre-fashioned, prefabricated, pre-cut, modular structures. Built on-site, subdivided, segregated, lifeless.

Such was the Black Dahlia murder.
BAYVIEW TERRACE - SAN DIEGO
Bayview Terrace-San Diego
Following the war, cities such as Los Angeles and San Diego that had experienced growing pains as a result of war-time migrations to the defense industries, were faced with the problems of a peace time transition back to civilian life. The political climate was changing and liberal attitudes towards social welfare, public housing, and labor issues advanced during the Roosevelt years came under fire by reactionary forces.

Post war politics made a right turn following the 1946 elections as Republicans swept both houses of Congress. Where public housing was concerned, fortunes were on the line and the real estate lobby spared no expense to kill it. Conservatives viewed public housing as the vehicle in which Socialists rode to power in Europe and weren’t about to let it get a foothold on the west coast.

During this period of time, investigations were launched into communist activities, not only in Los Angeles, but in San Diego as well. Central to these investigations were probes into public housing programs. There are literally pages of documented of testimony available revealing the extent to which FBI and Military Intelligence agents had penetrated communist circles.

One such circle in San Diego was known as the “beach unit”. It had approximately 30 members and operated in Pacific Beach, La Jolla, National City Beach, Point Loma Beach, Mission Beach, and Ocean Beach.
Included in the testimony of Lloyd Norman Hamlin, a Naval Intelligence Officer who had infiltrated the communist party in San Diego from 1945-1952, was this statement regarding Milton Lessner, a Communist party leader and public housing advocate, who later became chairman of the Morton

Mr. Tavenner. Can you identify others?

Mr. Hamlin. Those are the particular names I remember now. It is possible I may remember some a little later on.

Mr. Tavenner. Were you acquainted with a person by the name of Milton Lessner?

Mr. Hamlin. Milton Lessner was a member of this club, as was Mrs. Lessner, for quite a period of time. In fact, we met at their home in the Bay View Terrace housing project quite often.
Was Elizabeth Short's arrival at Bay View Terrace entirely happenstance?
Is it possible... that Elizabeth Short, posed as a destitute young woman... that night at the Aztec theater... in order to dupe Dorothy French... into taking her back home with her to Bay View Terrace... and Senator McCarthy's souvenir chest.
CIRCUMSTANTIAL EVIDENCE
Schindler’s architectural records:

Project in Leimert Park

Project for Dr. Patrick S. O’Reilly

Project for Dr. George H. Hodel
Sketches by Rudolph Schindler that depict elements of the crime:
Bisection begun, pubic hairs appear to have been pulled or cut, lacerations of both kidneys, bound with rope, cuts in vaginal area and legs, bloody tarpaulin.

Roots in this soil... Intestines said to tucked neatly under the buttocks when found on Norton Ave., Shackled to vine, Symbol of bondage, Body-Part of a landscape
Superficial lacerations
Handwriting:
(This envelope appears to have been opened from the side, leaving the original seal intact, which could yield a potential DNA sample— not to mention the postage stamp)
Bloody Tarpaulin, Schindler working near Indio on the Toole house at time of murder.
Drove a Ford with the back seat removed

On another site today, Mark Schindler, son of the architect, reminds us that his father’s practice was to be intimately involved with the construction of his houses, usually acting as general contractor and handling materials and tools around Los Angeles in his Ford. His response was that if more architects did this there would be more good (and economically built) houses.

Customized his car, building out the back seat to provide space for building materials and Prince. He carried around various supplies and a set of tools. He would demonstrate to workmen on site what he wanted, and sometimes made repairs himself. He was always thorough about design and worked on his projects until late at night, making changes for workmen would find in the morning.
Trickling Hands:

Tropfende Faust – Stockender Tod
Rieselnde Hände – Flüssiges Leben

In translation:
Dripping (Running) Fist –
Faltering (Hesitant) Death –
Trickling (Drizzling) Hands –
Flowing (Liquid) Life

Kidney shaped ring setting.
A depiction of exsanguination.
Picture from Chevalier Estate:
Picture, Chevalier Estate, possibly Elizabeth Short, dated 1947, could have been taken earlier or missing week.
Rudolph Michael Schindler—often addressed as "RMS"

typewriter, and some engineering drawings. Although Pauline and Schindler's residences were back to back, separated only by a boarded-up door to the kitchen, they had separate street numbers and communicated only by letter. Her salutation was Dear RMS, and his was simply, 'Madam'.

Dear RMS
I KNOW I AM A BAD WRITER - BUT I REALLY WORK VERY HARD - JUST NOW I FINISHED MIDNIGHT & I CAN NOT HOLD MY EYES OPEN (THAT'S WHY THE BIG PENCIL) BE GOOD AND DON'T FRET - I WILL TRY TO MAKE UP FOR IT THAN YOU COME BACK.

ALWAYS

R.M.S.
Architectural Flowers:

Among the Modern architects Harris knew, there was no one who understood and appreciated the appeal of the temporary, or ephemeral, as well as Schindler, who had raised it to a kind of high art. During these early years in Los Angeles, Harris admired what he called Schindler’s “architectural flowers,” engaging evidence that architecture could be a momentary experience, that it could have wit and fancy. Schindler took on the design of temporary buildings with enthusiasm, applying his imagination to everything no matter how small the problem. With budgets that were impossibly low, Schindler seemed inspired. His inventiveness allowed him to use materials with no prior history as building materials in novel and, Harris believed, “spectacular” ways. The Braxton Gallery on Vine Street became dramatic when Schindler designed a striking canvas awning whose steel supports could be manipulated to block the sun while adding a functional, contemporary look. In the foreword to Esther McCoy’s book Vienna to Los Angeles: Two Journeys, Harris recalled that many of Schindler’s flowers “were not made to endure. They charmed,” he wrote, “as nothing permanent could.”

Esther McCoy... on the Schindler House... “mysterious & disturbing”

know Pauline Schindler, who after some years of separation from Schindler had moved from Carmel back into one half of the divided house. At that time I knew Neutra’s work far better than Schindler’s. When sitting in her house all I could do was stare. In that Panton period of modern design, this house was mysterious and disturbing. With the floor on the
Seems unlikely that Schindler was referring to the Kings Road house in this strange statement. He came to Los Angeles in 1920 and had built the Schindler/Chase house in 1922 roughly 31 years before. He had only been in California for 2 years at that point. He is speaking of a “carefully built up conception” and compares it with other great monuments of past failed civilizations. The tag about “drinking California sap” is equally strange. He is also uncertain of it’s success as if time could prove him wrong.

I came to live and work in California. I
 camped under the open sky, in the redwoods,
 on the beach, the foothills and the
desert. I tested its adobe its granite and its
sky. And out of a carefully built up a conception of how
the human being could grow roots in this soil-unique
and delightful. I built my house and unless I failed it
should be as Californian as the Parthenon is Greek
and
the Forum Roman. In fact the beginning of a new
“classic”
growth drinking California sap.

— Rudolph Schindler speaking with Esther McCoy
shortly before his death in 1953
This picture is dated Jan 22, 1948.

**Beth's Coat?**

Schindler's unconventional style also extended to his manner of dress. He wore sandals and open-neck shirts of heavy silk that he had designed himself. Later photos show him wearing a casual cross between a coat and a jacket with large pockets. McCoy described Schindler's days at the
Rudolph Schindler came to Los Angeles in 1920 and had built the Kings Road House in West Hollywood by 1922 at a time when the development of the city was still in its infancy. It stood alone with nothing else around it, defiant in the path of material progress.

The office during those months was great fun. But the fun somehow masked a low point for Schindler. Turning sixty appeared to make him feel more keenly his neglect. He was too proud to fix blame or protest. Instead, he laughed harder. He depended on the love and admiration of his clients and his staff to keep his spirits high.

Problem. It was always in his mind. There was little room in his mind for anything beside his own work. The bills went out; the checks came in. Just enough to keep an office going. There were times when he rushed in from the mailbox to his desk—which was backed up against the concrete panels on the east, with a piano bench covered with a cowhide for a seat—and from the storage cabinet at one end he got out his bank statement for the month. We knew that there was an overdraft.

Solitude to the creation of his own work. As I mentioned, he took every job offered—except for those in which he could play only a nominal part. In the 1930s there was enough time between jobs to work slowly; there was also the Depression, which left terror in the hearts of architects. Unbuilt projects might be constructive for the young, but Schindler was in his fifties when I went into his office, 57 to be exact. Time was ticking away. He had talent left to use.

"The killer might have suffered a financial setback when housing construction was halted because of the war. Maybe he used to play baseball there, or worked in a building that was torn down to make way for housing."

—John Douglas, FBI Profiler
“Who Will Save Hollywood?” was published around this same time, in advance of his approaching adversaries. To put things into perspective, by 1922, The Hollywoodland sign had yet to be unveiled, the film industry had relocated to Los Angeles, and talking pictures were still 5 years away. For Schindler, it seemed there was still time to see to it that Hollywood would not suffocate under a blanket of commercialism.

Although Schindler posed the question, “Who Will Save Hollywood!”, he did not provide us with an answer. But the implication is clear that Schindler himself was to be its savior and, in the end, perhaps… it’s “Avenger.”
Rancho La Cienega O’ Paso de La Tijera
Los Angeles originated as a Spanish settlement. As the city evolved through various wars and power structures, certain founding families emerged with land grants and patents, creating a handful of wealthy landowners, setting the stage for what was to come.

Over the years, as the beneficiaries died, their heirs began to sell off the properties. The concept of the large scale subdivider emerged and lands were developed for commercial housing markets. In the wake of the expansion, progressive planning efforts were dismissed in favor of speculative profits. “The landowner must flourish his purse”.

Clara Baldwin Stocker, daughter of Elias J. “Lucky” Baldwin, sold the parcel that was to become the first phase of Leimert Park in December of 1926; 4 years after the publication of “Who Will Save Hollywood”.

Leimert Park was one of the first comprehensively planned communities in Southern California.

To Schindler, Leimert Park would have been considered ground zero, the place where it all began, and Leimert himself, as a subdivider; a co-conspirator in the plot to destroy the art of the architect.

The tract to the north of the original phase of Leimert Park, where Elizabeth Short’s body was found, was sold to West Side Land Company, a subsidiary of the Walter H. Leimert Company, Inc, in September of 1933. Schindler’s design for a project in Leimert Park was done in 1934 so it could have been produced for this phase. Details about the project are unavailable to me. The project was never built.
RM Schindler Leimert Park House (unbuilt)
ACREAGE BRINGS MILLIONS
Los Angeles Times (1881-1986), Sep 1, 1933
Page A1

ACREAGE BRINGS MILLIONS

Clara Baldwin Stocker Sells Large Tract of City Land to W. H. Leimert, Realty Broker

One of the largest transfers of undeveloped property to take place in Los Angeles for some time was announced yesterday by Walter H. Leimert, local realty broker, who has purchased 351 acres of city property from Clara Baldwin Stocker.

The deal was consummated ten days ago and involved a consideration of approximately $2,000,000, Leimert disclosed. The property transferred is bounded on the north by Santa Barbara Avenue, on the east by Arlinton, on the south by Vernon Avenue, and on the west by Angeles Avenue.

It is a portion of the entire holding inherited by Clara Baldwin Stocker from her father, E. L. (Lucky) Baldwin, and is some additional acres to it.

Leimert, 100, a .m. secretary, has developed the 170 acres of Los Angeles property for the market. Plans for the subdivisions have been prepared by Frank W. Meffert, City Planning Engineer Leimert said, and the actual improvement work is to begin immediately. The completed project will be known as "Leimert Park." It was sold.

The history of the property bought (Continued on Page 2, Column 2)

LARGE TRACT IN CITY SOLD
Los Angeles Times (1881-1986), Sep 1, 1933
Page A12

LARGE TRACT IN CITY SOLD

Part of Lucky Baldwin Ranch Will Be Subdivided

Heirs of Pioneer's Daughter Make 351-Acre Deal

Land Will Become Addition to Leimert Park

Representing one of the largest transactions of unimproved subdivision acreage in the last three years, the 351-acre remnant of the Clara Baldwin Stocker estate, which adjoins the Leimert Park residential section on the immediate north, was purchased by Walter H. Leimert, railroad executive yesterday in a cash transaction estimated at $2,000,000.

The deal was consummated in both the buying and selling offices and confirmed by the Farmers' and Merchants' National Bank, which held the property in trust.

FUTURE SUBDIVISION

Albert E. Stroke, one of the heirs to the Baldwin holdings, was generally recognized in the transaction. The purchasing group is a subsidiary of the Western Union Railroad Company, Inc., developers of the adjacent Leimert residential district.

The property covers a half-mile front on Crenshaw Boulevard, and consists of 351 acres which are to be subdivided and sold as parts of the community. The actual subdivision and sale of the property has not been announced, pending a future decision of the group.

PART OF PAMED RANCH

Detailed plans for the development have not been completed, but the tentative proposal is that the land will be improved as a superiorly restricted residential community.

Leimert Park is named for the last remaining piece of the land unimproved property. It was originally the site of the Clara Baldwin Stocker estate, which included the famed 400-acre ranch of Lucky Baldwin.

Mr. Stroke, voting with authority in the sale, is a member of the group, and the purchase was made in behalf of the Farmers' and Merchants' National Bank, which held the property in trust.
One of the oddities found in “Who Will save Hollywood” concerns Schindler’s disdain for the rows of palm trees found throughout the city. Leimert Park was no exception. This gives cause to consider the coconut fibers retrieved by police from, what was considered to be, a brush that was used to clean the body.

Donahoe also suggested, “The killer used a thick bristled brush of coconut fiber to scrub the body clean before he removed the body from the murder den.”

The foregoing exhibits are photographs published in the various newspapers in 1947, and show the separate communications, pasted and handwritten notes, sent in by the Black Dahlia Avenger. Excluding the D.C. telegram and the typed letter to the district attorney’s office, the suspect has, incredibly, within a two-week period posted a total of thirteen separate taunting notes to the press and police.

Monday, February 3, 1947

With newspapers desperate for feature copy about the murder to at-

The mistake of the builder, however, seems to express the attitude of the community, and is not a consequence of the magnitude of the civic problem. The gardener follows with a similar lack of perception of the principles of composition. Trying to lead you up to the house, he lines the road with palms! A hopeless attempt to plant an avenue. Palms never flow into one form. They never submit to the rhythm of a row but remain forever bristly individuals, less conscious of their neighbors than are telegraph poles, with their wiry limbs too thin to unite them. Only an informal grouping of the palm is true to its nature,—not a row nor the specimen solitary on the front lawn, a ridiculous umbrella, self-centred, self-conscious, unsocial—a symbol of the planter.

The landowner, the architect, the gardener, all conspire—and fail. Who will save Hollywood?
The Walter H. Leimert Company uses the best in class when it comes to architecture, construction, and landscape. The Olmsted Brothers, who designed and built many important sites, such as New York's Central Park, provide the layout of the landscape. This July 27, 1929, letter is one of many conversations made in connection to the request for creating Leimert Square. (Courtesy of Leimert Investment Company.)

Leimert Park's plans currently are under construction and readily identifiable by the freshly planted palm trees. The area designated as Leimert Park Plaza and sometimes referred to as Leimert Square is clearly underway. Vernon Avenue is in the process of being paved while Charles and Rolland Contractors are busy at work. (Courtesy of Leimert Investment Company.)
A woman and her dog walk along the construction site of the Leimert Park Plaza, which will include a fountain in the middle of the circle. The only landscape in the area continues to be the palm trees as the major thoroughfare of Angeles Mesa/Crenshaw Boulevard shows some traffic moving in the background. The rolling hills of the rancho are still visible amongst a sparse development. (Courtesy of Leimert Investment Company)
The Olmsted Brothers, whose architectural landscape firm hailed originally from Brookline, Massachusetts, just 10 miles from Medford, and handled the design of many well-known parks in the country, were responsible for the landscape design of Leimert Park. Mountain View Cemetery, where Elizabeth Short is buried, was designed by Frederick Law Olmsted. In Schindler’s article “The Architect-Postwar-Post Everybody”, the very first culprit on the list of co-conspirators is the landscape architect.

***** Please note: In the article, Schindler describes his own inferiority complex *****
“...Unless the public will come to realize the importance of the architect’s spiritual contribution, his standing in the building industry will deteriorate further. The weakness of his present position and his consequent feeling of inferiority can best be shown by comparing the services rendered and remunerations received by the various members of the building industry.

Starting from the end of the undertaking, we find:

1. The landscape architect: He plans the environment of the house, specifies the plants, and supervises their planting. His principle equipment consists of a knowledge of plants and locale, coupled with a feeling for style and enough imagination to give form to his garden. Little detailing is involved, since nature provides the units for his “arrangement.”

He charges the owner fifteen percent on the total cost of the job, and in addition collects a commission of about twenty percent from the nursery providing the stock.”
After the war, as the public demand for hillside lots with views skyrocketed. More subdivisions sprung up and the city was further ravaged by speculation. Blighted areas and vacant lots were all the more neglected. The mistake of the builder seemed to express the attitude of the community.

At the Del Amo Nursery, a business also associated with Walter Leimert, ornamental plants and trees were being mass produced specifically for the subdivisions in order to provide ready-made, mature landscapes. New homeowners could now achieve instant gratification without having to endure the monotony of the natural growing process.

Blighted areas and vacant lots were all the more neglected. The mistake of the builder seemed to express the attitude of the community.
Mountain view Cemetery
Del Amo Leimert

Tomato: I think there again, you see, they wanted something to grow fast that they can produce as an economic price. That’s why you see, it depends on the economy. And then the yards were getting

smaller. They didn’t have room for big trees, and people didn’t want to wait until the trees would get big. They were in a hurry. They’re getting more and more so now.

That’s why these tree farms like the ones they have -- two or three in Sylmar, and in southern California -- they go trees fast for street tree planting, so they’re large trees, or for immediate subdivisions. That are started in southern California, I guess he was Spanish descent, one of the big subdividers down there. He couldn’t find trees for his planting at the nursery in quantity for his planting, so he started a subsidiary on Del amo land called the Del Amo Nurseries. They grew plants mainly for their own subdivisions. The surplus they had they would sell to other nurseries.

Leimert Del Amo Tree Farms
Schindler objected to the generalized anxiety associated with fast living. Speed kills.

"Go Slow– MAN– KILLER SAYS"… A "go slow" was generally understood to mean a labor strike but here it could be a play on words leveled at the rate and direction of human progress.

Del Amo, a native of Spain whose name lives on as a street designation and as the name of one of the largest shopping malls in the country, established the nursery in 1923 on land near the adobes. His marriage to Susana Dominguez de Del Amo had connected him to the rancho and the pioneer family, which once owned most of the South Bay under a Spanish land grant.

Between 1931 and 1934, Del Amo planted more than 6,000 trees and shrubs in the 100-acre nursery along the east side of Dominguez Hill. It was reputed to be the largest nursery growing trees in the ground in the country. It stocked more than 200 species, including cacti, mountain lilies, laurel, ssume, eucalyptus, pines and sequoias.

“The landowner, the architect, the gardener, all conspire—and fail. Who will save Hollywood?”

—R.M. Schindler
INDEX

A
Aglion, Raoul  43
Alexander, Robert Evans  71, 105, 112
American Institute of Architects  120
American-Russian Institute  74
Anthony Otero, Michael  32
Arensbergs  100
Art Deco  88
Atomic Energy Commission  98

B
Baldwin Hills  113
Baldwin, Lucky  158
Balsiger, Carl  71
Barnsdall, Aline  102
Barnsdall Art Park  102
Bay View Terrace  96, 137
Bentley, Elizabeth  27
Berkeley Radiation Lab  94
Biltmore Hotel  48
Black Dahlia Avenger  4, 84, 102
Burns, Fritz  71, 129

C
Carr, Brian  32
Central Personnel Clearance Office  98
Chaplin, Charlie  82
Chennault, Claire  29
Chevalier Estate  7
Chevalier, Haakon  10, 17, 77, 104, 109
Crown Grill  50
CUAC  10

D
Dali, Salvador  7, 17, 102, 104
Del Amo Foundation  49, 50, 96
Del Amo Nursery  166, 169
Destino  102
DeVaul, Carmelita  96
Disney, Walt  7, 17, 50, 96, 105
Dominguez, Frank  50
Dominguez Hills  50
Douglas, John  68
Duchamp, Marcel  38
Étant donnés 36
Exquisite Corpse 4, 100

FAECT 32, 94
FBI 6, 10
Femme Fatale 8
Florentine Gardens 7, 71, 91
Fountainhead 56
Fox West Coast 113
Franco 79
Francon, Dominique 56
French Counterintelligence 43
French, Dorothy 137
Furh, Lini 29

George Hodel 7

Ha-hsiung, Wen 25
Hamlin, Lloyd Norman 135
Hayden-Lee Corp 88
Hearst, William Randolph 58
Heinsbergen, Anthony 113
Hickman, William 54
Hitchcock, Henry-Russell 17
Hodel, Dr. George H. 100, 102, 140
Hodel, Steve 22, 84
Hoover, J. Edgar 114
HUAC 6, 10, 17, 54

Keating, Peter 54
Kemper, E.C. 105
Kemper, Edward C. 114
Kings Road house 156
Kizer, Benjamin 24
Korchien, Jules 78

Lee, S. Charles 17, 88
Leimert Park 140, 158, 161
Leimert, Walter H. 50, 158, 166
Lessner, Milton 135
Lillian Lenorak 7
Lloyd Wright, Jr 22, 24
Los Angeles City Planning Commission 54
Lovell, Dr. Philip 56
Lovell Health House 56
Lynd, Robert 75

Manhattan Project 98
Man Ray 100
Mark Hansen 7
Martins, Carlos 43
Martins, Maria 38
McCoy, Esther 14, 15, 68
McWilliams, Carey 113
Miller, Henry 100
MOMA 57
Morton Sobell Committee 135
Motion Picture Alliance for the Preservation of American Ideals 6, 10, 54, 96, 105
Mountain View Cemetery 164

Nelson, Mark 100
Neutra, Richard 7, 54, 56, 113

Office of War Information 32
Olmsted Brothers 164
Oppenheimer, Robert 104
O'Reilly, Patrick S. 7, 140
Otero, Michael Anthony 11, 36, 96

Parker, Marian 54
Pereira e Souza, Carlos Martins 38
Point Loma Theater 7
Ponty, Spyros 129
Rancho La Cienega 158
Rand, Ayn 54, 112
Ray, Franklin 24
Ray, Man 36
Rivera, Diego 100
Roark, Howard 54
Roosevelt 134
San Diego 48, 120, 134
S. Charles Lee 7
Scheyer, Galka 100
Schindler, Pauline 10
Shaw, Frank 112
Short 4
Silvermaster, Nathan Gregory 22, 43
Skouras, Spyros 113
Stoumen, Lini 31
Strong, Anna Louise 10
Sunset Fields 71, 113
Taliesin 24
Tenney Commission 6, 71
Teske, Edmund 102
The American Institute of Architects 114
The Architect - Postwar Post Everybody 63, 165
The Fountainhead 54, 112
Theodore Dreiser 6
The Show Starts on the Sidewalk 88
TIME Magazine 54
Times Mirror Corporation 91
Trickling Hands 15
Truman 38, 43
Uanna, Major Bud 98
UCLA 112
United Nations 43
United States War Production Board 22
University of Hawaii 32
UNRRA 22, 24, 27, 32, 78
Vandersteen, Barney 113
Von Sternberg house 56
Walter H. Leimert Company 158
Who Will Save Hollywood 6, 88, 157, 161
Wilkie, Wendell 76
Wilkinson, Frank 70, 113
Wright, Frank Lloyd 54, 58
Wynand, Gail 57
Zeitlin, Jake 113