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THE NEW YORK TIMES, SUNDAY, OCTOBER 14,

'Swing Street' Now Quietly Commercial

Continued From Page 1

its appearance each spring with a load of geraniums and ivy.

When the Pinchot's daughter was born in 1937, she was the only child on the street, much to the concern of the habitués, who made plain their belief the child would thrive better in country air.

It was the decline of the street in the early nineteen-forties, rather than the need for country air, that made the Pinchot's move to Stamford, Conn., where they now live.

Although jazz was still a staple attraction in many of the nightclubs, tawdry striptease acts gradually came to dominate the entertainment offered along the street from the start of the war until a few years ago when the building boom began to make inroads on the old Swing Street.

The street itself has become hardly more than a traffic alley between the skyscrapers that overshadow it. The old house at No. 52 and virtually all others that contained the famous clubs are gone.

Bank at Old Club 18

A bank now stands on the site of Jack White's Club 18. Demolition for the new C.B.S. headquarters, between 52d and 53d Streets on the Avenue of the Americas, has extended nearly halfway down the north side of 52d Street taking the old brownstone at No. 52 and several of its neighbors with it.

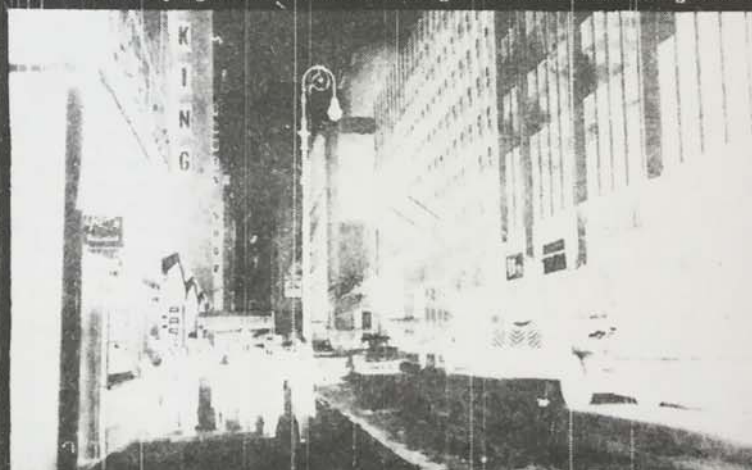
Another office skyscraper being completed on the Avenue of the Americas between 51st and 52d Streets extends to halfway down the south side of 52d Street adjoining the Elso Building in Rockefeller Center, which itself takes up substantial frontage along the street. The new building is owned jointly by Rockefeller Center and the United Buildings Corporation.

The 36-story Tishman Building at 666 Fifth Avenue, between 52d and 53d Streets, extends up the north side of 52d Street not far from Toots Shor's new restaurant, which is tucked into a parking garage that has usurped a large share of the old Swing Street frontage.

Toots Shor's stands on the site of the old Leon and Eddie's.



Glittering neon lights reflected on pavement of West 52d Street, between Fifth and Sixth Avenues, on a rainy night in 1948. Jazz cafes and night clubs lined famed "Swing Street."



The street today, after boisterous cafes have fallen victim to postwar building boom

which was at 33 West 52d Street, and in Mr. Shor's presence on the site there is a touch of irony, for he was one of Leon and Eddie's managers in their early days.

Toots Shor's new restaurant replaces the one that many New Yorkers knew at 51 West 51st Street, and which was razed to

Suites Begun in Woodside

Construction has begun on Strathmore Arms, a six-story, 82-unit apartment house at 60th Street and Broadway in Woodside, Queens. Suites range in size from two and a half to five rooms, with monthly rentals starting at \$113.

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Skyscrapers Overwhelm 52d St., Once a Home of Jazz and Bars

By THOMAS W. ENNIS

Manhattan's building boom has found their first apartment in obliterated one of its most colorful stretches of pavement—Swing Street.

This was the block on 52d Street between Fifth and Sixth Avenues that in its heyday in the nineteen-thirties and forties was lined with well-known nightclubs—the Famous Door, the Onyx Club, Jack White's Club 18, Leon and Eddie's, Tony's, Jack and Charlie's 21 Club, Jimmy Ryan's and lesser places mixed with a few plain Irish bars.

Jazz musicians like Benny Goodman and the late Tommy Dorsey; Pee Wee Russell, the clarinetist; Teddy Wilson, the pianist, and scores of others less famous made the block known as Swing Street. The jazz musicians were joined by such singers as Maxine Sullivan, Mabel Mercer and the late Billie Holiday and Mildred Bailey.

Converted to Apartments

Fifty-second Street west of Fifth Avenue was not always a center of night life. In its early days it was lined on both sides with spacious brownstones occupied by well-known New York families.

As the families moved to more fashionable areas uptown, the old houses, dating to the eighteenth-eighties and nineties, were converted into apartments and rooming houses. During Prohibition, the quiet old houses were found to be ideal places for the speakeasies that gave the street its pre-jazz fame, if not notoriety. When the speakeasies became legitimate with the repeal of Prohibition in 1933, they were turned into nightclubs.

Fifty-second Street as it was just after Prohibition and up to the start of World War II is the setting of a new novel by Ann Pinchot. The book, titled "52 West" (Farrar, Straus & Cudahy), is about a house at 52 West 52d Street and the people who lived in it.

"52 West" is Mrs. Pinchot's eighth novel. In 1933, then newly married to Ben Pinchot, a theatrical and portrait photographer, she and her husband

There was a vacancy on the parlor floor in the house because the Aquarium, a speakeasy that took its name from a large fish tank behind the bar, had been raided and closed. The Pinchots rented the floor for \$100 a month. The bar had been removed, but they had to clean up the debris. They subsequently rented the floor above as well, increasing their rent to \$175.

The Pinchots established a sort of salon at 52 West, and many well-known actors, musicians and writers came to Ben Pinchot's studio there to be photographed—Eugene O'Neill, Aldous Huxley, Jasha Heifetz and Alexander Brailowsky among others.

Mrs. Pinchot recalls that 52d Street, despite its sophistication, was neighborly. Bartenders, showgirls and waiters mixed with the residents and they helped one another in emergencies. There was also a Chinese laundryman and an Italian fruit seller who were counted on as friends. A horse and cart made

Continued on Page 11, Column 2

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Oct 14, 62

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This in connection with the loft in which
THE FAMILY OF MAN was worked out.

G.M.M.

MUSEUM OF THE CITY OF NEW YORK

FIFTH AVENUE AT 103RD STREET

NEW YORK, N.Y. 10029

(212) 534-1672

28 April 1978

Dear Grace:

Sorry to hear about the mugging but glad
it was apparently not too serious. It happened to
me once and it shakes one up more than expected.

As you can see by the enclosed data
(probably more than you want), Jimmy Ryan's was at
53 West 52nd Street on the north side. I checked
the book to see if there were any reference to the
exhibition and there was not.

Margie had lunch with Isabelle a couple
of days ago and she reported that VIM has slipped
badly mentally. Too bad.

Affectionately,

f Milt Gabler

Harry

'King' Cole, Eddie Heywood—whoever was in town on a Sunday
afternoon—would drop in.

"We paid union scale for a class-B room—ten dollars a man and

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GIITAR
Eddie Condon
Jack Blum
Teddy Hum

PIANO
Joe Sullivan
Fats Waller
Earl Hines
Art Rodas
Albert Ammons
Pete Johnson
George Zerk
Cliff Hart
Mel Powell
Dick Cary
Eddie Heywood
Emanuel Kersay
Joe Rankin
Billy Kyle
Cliff Jackson
Sam Truitt
The Lion
The Beale
James F. Johnson
Dave Bowman
Don Payne
Cow Cow Cavensport
Jack Ruskin

DRUMS
Zutty Singleton
George Wettling
Kansas Fields
Big Sid Catlett
Eddie Dougherty
Ray McKinley
Darius Alvin
Joe Jones

BASS
Al Burgen
Elmer James
Israel Crosby
Sid Weiss
Earl Murphy
Topsy Foster
John Simmons
Billy Taylor
Artie Shapiro
Dena Transler
Bill King
Jack Kallisher
Pete Peterson

OUR ROSTER OF JAZZ IMMORTALS
They have appeared at previous sessions and should repeat their memorable performances this season. if available - Milt Gabler

JIMMY RYAN'S presents
the 3rd consecutive year!
Milt Gabler's
SUNDAY SWING CLUB
JAM SESSIONS
every Sunday from 5 to 8 pm
featuring as usual the
most of the best Jazzmen.
COME EARLY! COVERT \$1.00
WE'RE READY TO BLOW!
starting **SUNDAY-SEPT. 27th**

FOR RESERVATIONS - PHONE EL5-9600
JIMMY RYAN'S 53 West 52nd ST., N.Y.

TRUMPET
Sidney DeParis
Bobby Hackett
Max Vandenberg
Henry Rad Allen
Roy Eldridge
Nat Lips Page
Marty Marsalis
Wild Bill Davison
Sammy Perry
Muggsy Spanier
Jimmy McPartland
Charlie Shavers
Joe Thomas
Dizzy Gillespie
Frankie Newton

CLARINET
Pee Wee Russell
Red Chase
Buster Bailey
Albert Nicholas
Joe Marsalis
Edmund Hall
Joe Silver

SAXOPHONE
Coleman Hawkins
Sidney Bechet
Scotty
Kenneth Sollen
Henry Carter
Joe Eldridge
Pete Brown
Cecil Scott
Happy Caldwell
Don Byas

TRUMPET
George Brunis
J.C. Higginbotham
Bard Owens
Frank Orchard
Denny Martin
Sandy Williams
Vic Dickerson
Claude Jones
Lou McGarity

STINGERS
Dillie Holiday
Dea House
Ruby Smith
Nat Lips Page

Courtesy of Milt Gabler

Flier for a 52d St. jam session at Jimmy Ryan's.

52d St. was no longer a music street, he took the concerts down to Second Avenue at the Central Plaza. At the beginning I used my store mailing list and the United Hot Clubs to build an audience. I always used two bands. One consisted of members of the Condon mob or group, like Wild Bill Davison, Pee Wee, Georg Brunis, Joe Sullivan, Zutty Singleton and other members of the Commodore Dixieland bands. The other was a Harlem-type band built around Red Allen, Edmond Hall, Ben Webster or Don Byas. These men attracted the great black musicians from uptown.

"We mixed personnel right from the beginning. Also audiences. For that matter, I used mixed bands on my Commodore recordings. The problem was to get blacks—musicians included—to bring their wives downtown. They weren't used to socializing outside of Harlem. But Ryan's was wide open, friendly and had a fine atmosphere. The shows were great. Where could you get three solid hours of music for a dollar? And the talent! Stars like Fats Waller, Earl Hines, Nat 'King' Cole, Eddie Heywood—whoever was in town on a Sunday afternoon—would drop in.

"We paid union scale for a class-B room—ten dollars a man and

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A last view of the 52d St. Jimmy Ryan's.

Arnold Shaw



Chez Lina, as well as such hallowed jazz hangouts as Reilly's Tavern, Famous Door and Three Deuces. It was apparent that the wreckers were waiting for two closings before they tore down everything on the south side from the corner of Sixth halfway down the block. In this chunk of property, later the site of the Sperry Rand structure, only the Club Samoa and Nedick's on the southeast corner—closing Saturday, March 13—were holding up the wrecker's steel ball and bulldozers.

Six years elapsed before the decadent clubs were forced to close. A small story on page 2 of *Variety*, dated July 20, 1960, reported that the State Liquor Authority had rejected a plea of the Musicians Union for restoration of licenses to seven padlocked clubs, which had been raided two weeks earlier on the most historic of American holidays, July Fourth. The refusal to restore their licenses meant that The Street was dead, but stone dead. That the real-estate interests should have been behind the SLA's move seems only fitting since it was the same interests that had originally opened The Street to business in 1926 and made Swing Alley possible.

The passing of what was the next-to-the-last club on The Street, Ryan's, was a quiet thing, noted in only one metropolitan newspaper. But the *New York Times* memorialized the event in an October, 1962, story that appeared, appropriately enough, in its Real Estate section: SKYSCRAPERS OVERWHELM 52D ST., ONCE A HOME OF JAZZ AND BARS.

Nobody but nobody seemed to notice the 1968 inundation of Hickory House by a music-less fish shanty. After all the great and magical sounds that had filled The Street with awe-struck crowds for so many years, 52d ended not with a bang—and hardly a whimper.

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Lena Harbour



Town Casino

Jack & Charlie's
"21"LEON &
EDDIECafé Maria
formerly Famous Door
formerly Onyx

Packard's



Chalet Suisse



TONY'S

52d St.
circa 1937

Glebe M. Grant

Vanderbilt
Mansion

La Petite Suisse

The Gangplank

CLUB 18

Billy Reed's
Club Rhumba

YACHT CLUB

Covent Garden

Rey et Pierre

Maison Jacques

Drama
Bookshop

du Pierrot

REILLY'S
TAVERNMAMMY'S
CHICKEN KOOPClover Club
Jackson, Irving & ReeveLou Richman's
Dizzy Club

Caliente

Chez Una

ONYX



To White Rose Bar

Tram Restaurant



Parking lot

Jack & Charlie's
"21"Parking lot
(formerly Leon & Eddie)

Club Ha-Ha

Lido Club

Chalet Suisse

Moulin Rouge

JIMMY RYAN'S

Harem

French Quarter

Parking
lot

Glebe M. Grant

E. 4th Ave

52d St.
circa 1954

De Pinna



Pigalle

Flamingo

Rey et Pierre

Drama
Bookshop

Club Nocturne

REILLY'S
TAVERN

Club Del Rio

Club Samoa

FAMOUS DOOR

Chez Lina

THREE DEUCES

Nedick's
(closed 1954)

SIXTH AVE

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THE STREET THAT NEVER SLEPT

New York's Fabled 52d St.

by ARNOLD SHAW

Foreword by Abel Green

BY THE SAME AUTHOR

Belafonte: An Unauthorized Biography

Sinatra: 20th-Century Romantic

The Rock Revolution: What's Happening in Today's Music

The World of Soul: Black America's Contribution to the Pop Music Scene

COMPOSER

Sing a Song of Americans: 15 Songs with Lyrics by Rosemary and Stephen Vincent Benét

Mobiles: 10 Graphic Impressions for Piano

Stables: 12 Images for Piano

Plables: 12 Songs Without Words for Piano



Coward, McCann & Geoghegan, Inc.



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'Family of Man'—Born in a Loft

By Edward T. Folliard

Staff Reporter

CAPT. EDWARD Steichen's great photographic collection, "The Family of Man," which will go on exhibition at the Corcoran Gallery of Art July 2, was put together in a second-story loft on New York's 52d Street.



Steichen

Steichen, who has an estate at Ridgefield, Conn., moved an ordinary cot into the loft early in 1954, and got ready for a year of the hardest kind of work.

He and the members of his staff examined more than three million photographs, sent in by photographers all over the world (including some behind the Iron Curtain). They reduced the number of pictures to 10,000, then to 2000, finally to 503.

It is this collection of 503, representing the work of 286 cameramen in 68 countries, that will be presented by the Corcoran Gallery of Art for a month. The exhibition will be sponsored by The Washington Post and Times Herald and George Washington University. Afterward the United States Information Agency, which loaned the collection to the Corcoran, will take it to Germany for the start of a European tour.

Steichen, poring over the great mass of pictures in his 52d Street loft, often worked into the early hours of the morning. Then he would stretch out on his cot and fall asleep to the brassy music coming from two nearby nightclubs.

It is doubtful if any other man could have done what Steichen has done with "The Family of Man."

To start with, it was necessary that whoever did it have a reputation in the photographic field, not only nationally but internationally. Steichen has it. He is Number One where photography is concerned, known around the world as "the father of modern photography," the man who has done more than any other to raise photography to the level of art.

The task required something else—compassion, a love of people. Steichen qualified here, too.

Steichen, who is director of the Department of Photography of the Museum of Modern Art

in New York, launched his ambitious undertaking early in January, 1954, by preparing a statement of what he had in mind and sending it out to all parts of the world.

He explained his purpose: To show in photographs that the people of the world have a great deal in common; that they have a "oneness" despite differences in race, language, religion and culture.

"Maybe being in two wars made me feel it so deeply," he said afterward, "who knows? But I had to prove that there is an essential goodness, optimism and dignity in all men; that everyone has the same capacity for laughter and tears. 'Something,' I thought, 'has to explain man to man.'"

STEICHEN, in asking the photographers of the world to send in their best, told them bluntly: "Since this is an exhibition, no payment will be made or prizes awarded for any photographs." Such was his fame and his reputation, however, that the photographs soon were pouring in—millions of them.

In a television show, broad-



GERMANY—Rebuilding with determination. Photo on display in the exhibit, "The Family of Man," opening Saturday at the Corcoran Gallery.

cast while he was selecting pictures for "The Family of Man." Steichen tried to explain what he was trying to do.

He told how war—and "bigotry and the snarl of intolerance, hate and fear"—had given so many people a negative attitude.

"We must use these photographs," he said, "to bring out the beauty of the positive side of life: the mother washing her baby; the sweet simple things of life. We have lost track of them."

"On the one hand we over-intellectualize everything; on the other, we are over-mechanized. We can understand the danger of the atomic bomb, but the danger of our misunderstanding life is much more serious."

"In the pile of things that we have gathered, that are going up on the walls in the museum, there is a story of what Beethoven referred to as 'the goodness of man . . .'"

"And let's add to that the oneness, the thing that makes us all alike. Another word for it is brotherhood—a word that like so many others has become meaningless . . ."

"We hear, every day, some politician or diplomat tell us how bad things are. Then he always ends up: 'But I am an optimist.' There is only one optimist and he has been there since man has been put on this earth, and that is man himself . . . We have survived everything and we have only survived it on our optimism."

WAYNE Miller, who worked closely with Steichen in preparing "The Family of Man," has said this about the world-famous photographer:

"The amazing thing about Steichen is his flexibility. Apart from the broad aim of the show, nothing was fixed. Photographs at first violently rejected were later on welcomed, as we saw new things in them and as we better understand our subject matter. He'd work on a section week after week; then stand back and look at it and then, likely as not, junk it."

"The panel on Love took the most time. The result? It's tough to show what love really is, frustrating to try and express a kiss. In the many love pictures there was certainly warmth, passion—but love? There were shots of a happening, not an emotion. In the end, he was not satisfied. He had hoped to make this the most successful of them all."

WHAT then does the collection show?

There are photographs of children playing ring-around-a-rosie in Germany, Switzerland, Peru, Israel—in 12 countries altogether. The idea is, of course, to show that it is a universal pastime, equally enjoyed all over.

The collection is a great parade of human emotions and feelings, seen in people and recorded by photographers of many races.

There are pictures of men working the land in Iran, Ireland and Indonesia; of men on the seas and on the African Gold

Coast. A kinship is sensed among all of them. The same is true of men and women shown dancing and party-going in Paris, in Borneo, at Coney Island and in New Mexico. Studying and learning are shown to be much the same in Israel, Czechoslovakia and Princeton. There are pictures of a dead soldier (made by the great Brady in our own Civil War) and of compassionate Yanks on a Korean battlefield.

The panorama shows a native chieftain and a King, a French count, an American policeman. Also, there is a shot of a street car in Indonesia bearing the stirring words taken from our own Declaration of Independence: "All people are created equal."

One section contains classic photographs of couples under a placard on which is inscribed a line from Ovid, "We two form a multitude." Husbands and wives are shown sitting on a bench in Wales; in a Mexican house; standing in their German garden; in workclothes in the United States; in a field in China.

The Cover

THE COVER, a reproduction of the first page of the program for "The Family of Man," is a picture taken by Eugene Harris for Popular Photography. It recurs throughout the exhibition and is described by Carl Sandburg as symbolizing "the wonder of human mind, health, wit and instinct."



EDWARD STEICHEN and CARL SANDBURG are shown as they worked out some of the details for their "The Family of Man" photographic exhibit.

Sunday, June 26, 1955

THE WASHINGTON POST and TIMES HERALD

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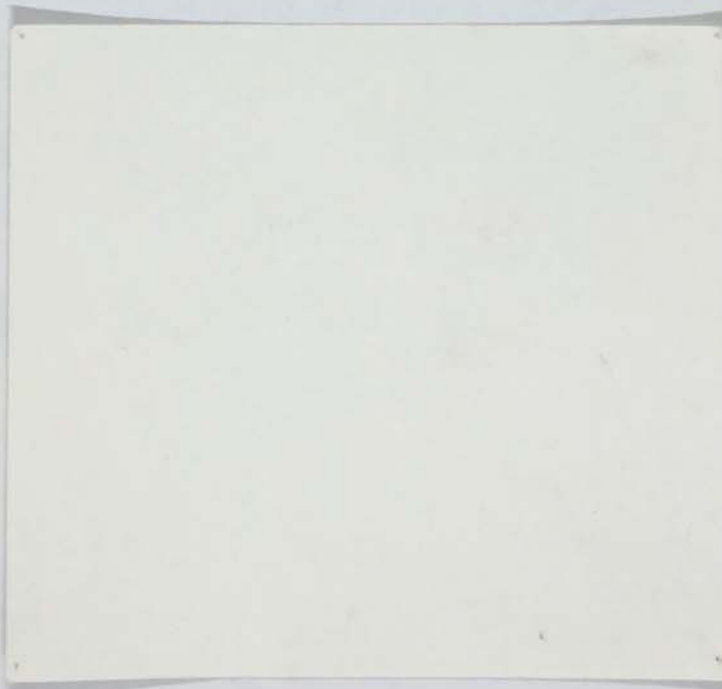
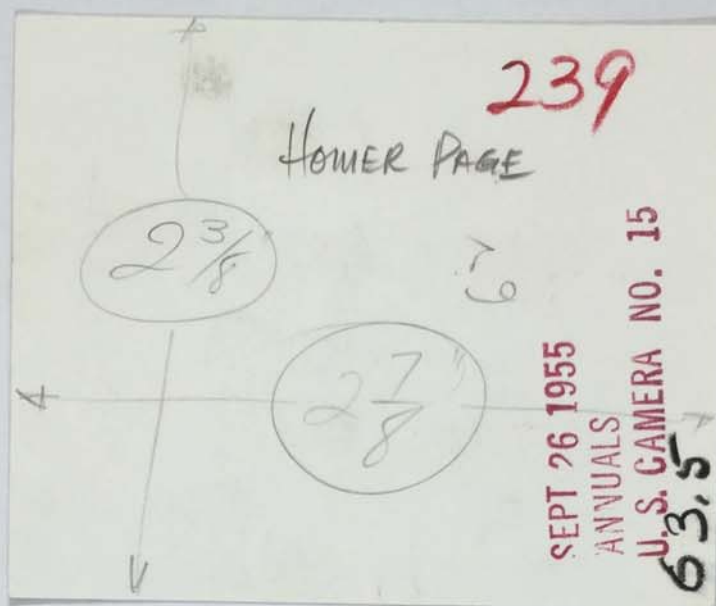
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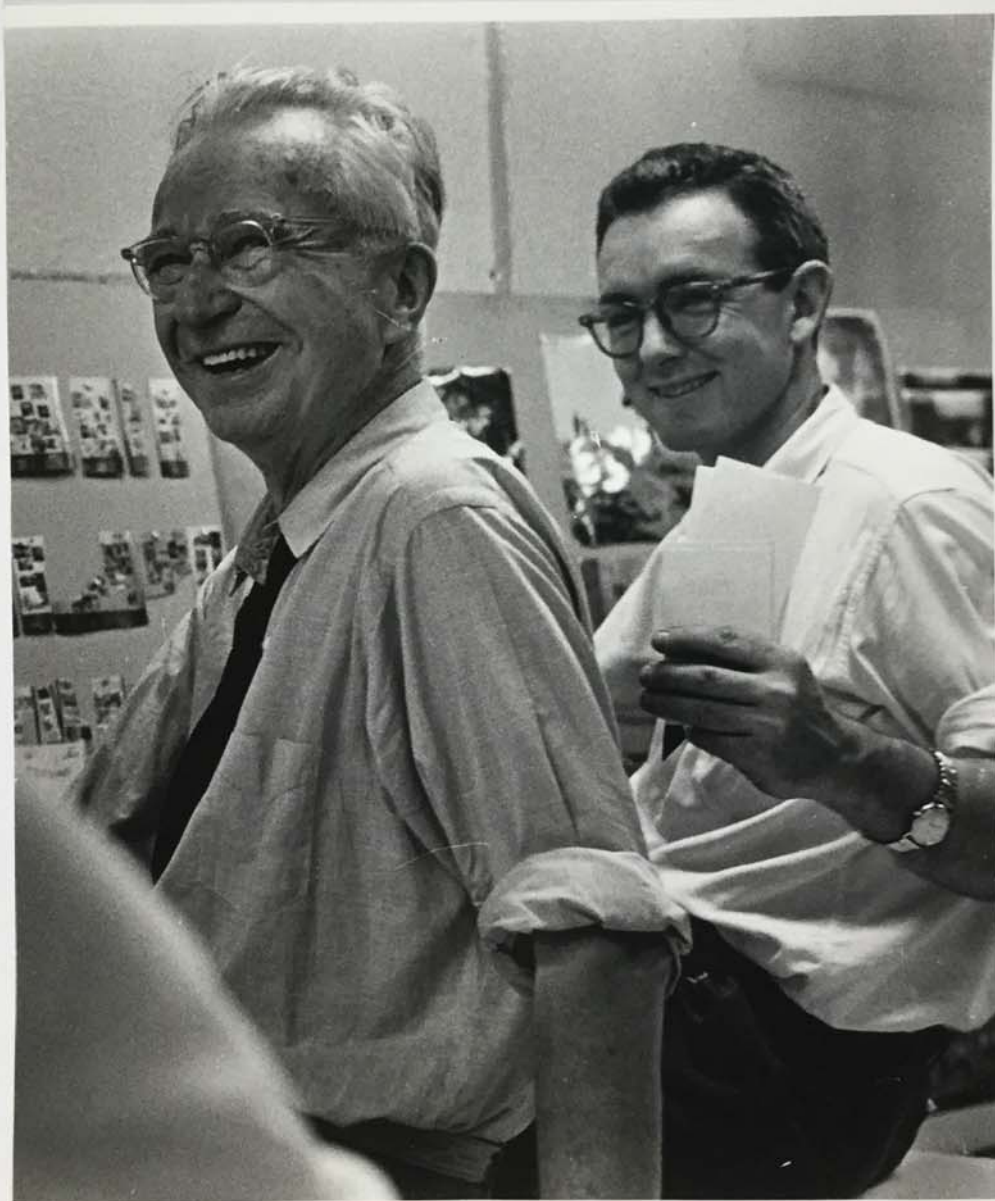
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Photographers: Homer Page
Edward Steichen & Wayne Miller
during preparation of The Family of Man

Please return to
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Homar Page
Edward Steichen working
on the Family of Man
exhibition 1955

Steichen Archive Box 4.20

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