

PART VIII: The Albert French Restaurant

A long-term tenant (although how long isn't entirely clear) was the Albert French Restaurant, 42 East 11th Street, run by Joseph Brody from about 1946 to 1968.ⁱ That year, Kwei Chu, who began working for Brody c.1960 and became head chef by 1965, took over the restaurant and ran it until May 31, 1971, when he closed it. According to Chu, after leaving the restaurant, Brody disappeared.ⁱⁱ

Joseph Brody



From The Villager March 19, 1959

One account calls Brody a French refugee, while another calls him a Czech refugee. Kwei Chu believes he was an immigrant from Hungary. A source purportedly published in 1959 reads:

Joseph Brody, a French refugee, bought the ALBERT FRENCH RESTAURANT in 1946 and, reversing the usual trend, turned it into an American restaurant, specializing in steak. His slogan is "All the steak you can eat for \$2.35"ⁱⁱⁱ

Brody was described as an eccentric:

Asked if it was true [in 1960] that he was a "wealthy and legendary eccentric," as an aide had described him, Mr. Brody said, "I'm not wealthy, but I'm crazy."^{iv}

In 1967 he placed this ad in the *New York Times*:

OVERPRIVELEGED, SEMI-RETIRED
GENIUS

- willing to make available his services for \$15,000. Will instruct in restaurant management, buying, advertising, PR and Finances

BY APPOINTMENT ONLY

JOE BRODY

GENIUS IN RESIDENCE

ALBERT FRENCH RESTAURANT

42 East 11th Street, New York, N.Y.

Phone: GR 3-7775^v

Brody was famous for having seven press agents (see below), who saw that items about his restaurant got into many newspapers. According to one story in 1958:

Joe Brady [sic] of Albert's French Restaurant reports he was buying some records at a music shop when he heard a Frenchman's voice protest: "But certainly zere is such a song. Eet is very populaire. Everybody knows eet!"

The clerk turned toward Brady helplessly. "This fella's asking for an album called Off the Icing - and there's no such recording!"

Well, between the three of them, the mystery was soon untangled. The album the Frenchman wanted was - Of Thee I Sing.^{vi}

Brody refused to give in to what he described as demands for bribes from City agencies. As described in an account in the *New York Times* in 1962:

Joseph Brody, general manager of the Albert French restaurant, 42 East 11th Street, said he had told the District Attorney "every business man in New York City must pay graft - you can't operate a restaurant or a bar if you don't."

Mr. Brody testified last Feb. 26 at a closed hearing before the authority, listing grievances dating back to 1953. During the summer he picketed the authority's office, calling for an investigation.

He said that in September, while picketing, he was served with a subpoena ordering him to appear at the District Attorney's office for questioning. Mr. Brody added that he testified Sept. 14 and supplied the District Attorney with pictures as evidence of graft.^{vii}

As described in an account the following year in *Life* magazine:

In all the history of man it has been a simple truth that corruption ends when action by an aroused citizenry begins. It is, therefore, at least encouraging to consider that in New York a few - a very few - restaurant owners did not wait for the governor to act, nor for the district attorney to act, but were brave enough or rash enough or angry enough to defend their rights as citizens by themselves. Joe Brody, Czech-born proprietor of the Albert French restaurant in Greenwich Village, is one of them.

When an S.L.A. investigator put the arm on him for a \$500 bribe, Brody threw him bodily out the front door and into the street. He went further. Not too long ago he picketed the S.L. A. headquarters wearing a sandwich board which carried this legend: THE S.L.A. IS CROOKED AND CORRUPT. ARE YOU CROOKED AND CORRUPT? THE S.L.A. HAS A JOB FOR YOU!

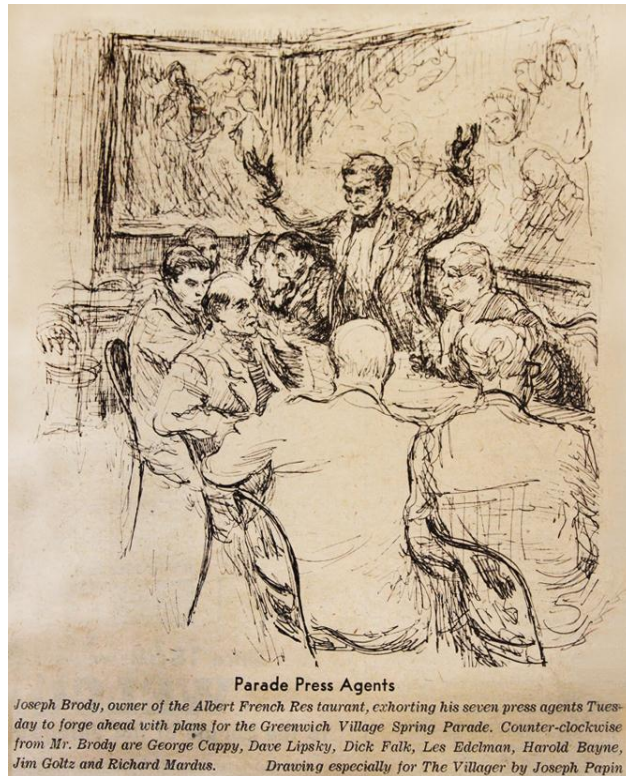
Brody estimates that his stubbornness has cost him \$14,000 in attorneys' fees. "It is worth it," he says. "I had rather spend my entire life savings than pay one penny as a bribe. This is America. It shouldn't happen here."



PUBLIC PROTEST. Joseph Brody, who owns Greenwich Village cafe, was so angered at demands for bribes that he picketed S.L.A. with these sandwich-board signs.

From Life Magazine, April 5, 1963

Brody's Press Agents



From The Villager February 26, 1959

Brody was famous for his press agents, as in a clip from 1959:

The Albert French restaurant's Joe Brody (he of the seven press agents) bedded with a leg ailment the past 10 days.^{viii}

Newsweek in 1959 mentioned them:

The Albert French Restaurant in New York, for example, pays seven press agents \$50 a week to get its name mentioned in the gossip columns.^{ix}

Brody's press agents got around. In 1959:

The senior class of journalism at Fairleigh Dickinson College, Rutherford, N.J., will be lectured to by Lester Edelman, one of the Albert French restaurant's seven press agents, next Tuesday.^x

Relations between Brody and his agents were not always amicable. In 1960, Brody appeared in Walter Winchell's gossip column:

Albert French Restaurant boss Joe Brody has a shiner given by one of his press-agents.^{xi}

Restaurant Staff

Brody' staff could be as interesting as Brody himself:

Marie Charlier:

Marie Charlier, part-time hatcheck girl at the Albert French restaurant. She is 67 and works just to keep occupied. In Montreal she's landlord of three buildings.^{xii}

Rusty Dore:

One of the waiters at the Albert French restaurant is Rusty Dore, a musical comedy actor who toured recently with "Bells Are Ringing" but likes to eat between shows.^{xiii}

Unnamed applicant for a waiter's job:

This actually happened. Joe Brody advertised for waiters for his Albert French Restaurant. One fellow showed up and said he'd just gotten off the boat from Algeria. When Joe asked what kind of job he held there he replied: "I was a terrorist."^{xiv}

Kwei Chu:

An immigrant from China, Chu began working for Brody about 1960, first as a sous-chef, rising to be head chef by 1965. Chu recalls Brody as a stubborn, excitable man with a quick temper; he says Brody taught him how to deal with the State Liquor Authority and various New York City agencies. He recalls that when Brody turned the restaurant over to him, he insisted that Chu buy out the remaining staff for \$2,000 apiece. Today, with a son, Chu runs Jo's Restaurant on Elizabeth Street; one of the rooms there is called the Albert, and hanging on the walls are a dozen cartoons that once hung in the Albert French Restaurant.^{xv}

The food

Despite the word "French" in its name, the restaurant served standard American fare. Brody at some point changed the format to "all you can eat," with a choice of just six entrees.^{xvi}

As advertised in *Playbill* in 1968:

Complete dinner inc. all the sirloin steak, fried shrimp or ham steak you can eat for a fantastic \$3.25; incl SIDEWALK CAFE & Free Guided Village bus tour. Bar L.D. OR 3-3890^{xvii}



Ad placed in The Villager

As early as 1959, the restaurant was one of a very few in New York City to offer a sidewalk café. Two accounts from the *New York Times* that year:

The sidewalk pavilion at the Albert French restaurant, 42 East Eleventh Street, is open from noon until 10 P.M. A multi-colored canopy shades the marble-topped tables, which are enclosed by an iron railing.^{xviii}

And:

There are eight sidewalk cafes here, according to the Department of Licenses. Outdoor cafes have been operated for many years by the Sulgrave Hotel at Park Avenue and Sixty-seventh Street, the St. Moritz Hotel on Central Park South, and the Fifth Avenue Hotel and the Albert French restaurant, both in Greenwich Village.^{xix}

Ambience

The restaurant courted a typically “Village” reputation:



Young men with a strange glint in their eyes and wearing berets serve the tables at Albert’s French restaurant.... A brochure they offer describes the village as place “where the quaint rubs shoulders with the avant garde...where bearded poets still sip wine at a sidewalk cafe...and artists turn a city park into an open air gallery with music.”^{xx}

Even traditional events got a different coloration:

The first Santa Claus of the season has taken up a station outside the Albert French restaurant in Greenwich Village, and his beard is green. It’s not exactly traditional, but it’s probably appropriately hip for that neighborhood....^{xxi}

And the restaurant even offered its own ghost for Halloween:

On Halloween in the United States ghosts take over in traditional style; yet on the morning after, they have all vanished mysteriously - except those in New York’s Greenwich Village!

There, according to scores of inhabitants, haunting is a full-time business. “The Village,” explains one gentleman, who has long been studying the appearance of ghosts in the area, “because of its many old structures and colorful history, is the obvious locale for spirits of the past.”....

The ghost of artist Albert Ryder, too, is declared to return every Halloween to the Albert French restaurant on East 11th Street, where many years ago he had painted several murals.

Again this year, Ryder - or rather his ghostly counterpart - will be called upon to answer questions about his work on famous murals. Long John, an Indian medium, will try to interrogate Ryder and get the answers.^{xxii}

Art and Poetry

Brody exhibited art on his restaurant walls, by a variety of artists. A dozen cartoons hung on the walls, the work of artists including Bill Steig, Hoff, Ted Key, Larry Reynolds, John Day, Derso and Kelen. Other works hanging on the walls:

Princess Wawacha:

Greenwich Village art experts have tabbed 71-year-old Indian Princess Wawacha, whose paintings can be seen at the Albert French restaurant, as “another Grandma Moses.”^{xxiii}

A celebrity incognito:

The name Doris Sirod is signed to a couple of paintings on view at the Albert French restaurant, and although the eating place is located in Greenwich Village, you can be sure that painter isn't one of the traditional artists of the Bohemian garrets. Sirod is, of course, Doris spelled backwards, and that's the name Doris Duke uses on some of her masterpieces....^{xxiv}

The restaurant hosted the first Greenwich Village Sidewalk Flower Show in 1959:

Flowers grown indoors and outdoors for the first annual Greenwich Village Sidewalk Flower Show will be set up on the south and east pavilions of the Albert French Restaurant, 42 East Eleventh Street. Visitors will be welcome from 12 noon to 9 P.M. tomorrow through May 3. There is no admission charge. Special sections will be devoted to roses, suspended and hanging blooms, kitchen orchids, cacti, miniature dahlias, azaleas and wild flowers. Literature on garden care and plant histories will be provided free by exhibitors. Events scheduled during the show include the election of a queen and the display of several new blooms to be named after Village landmarks.^{xxv}

And the restaurant hosted an annual poetry contest:

Albert French Restaurant announces
its famous annual

POETRY CONTEST

FIRST PRIZE \$200.00

AND MANY OTHER CASH PRIZES

NOW EVEN POETS CAN MAKE MONEY

Come all you scops, you would be minnesingers or you can even “list in numbers”

NO HOLDS, BARD

No box tops needed, not even a reasonable facsimile of poetry needed. Just get your entries in by September 26th and confine yourself to 3 minutes reading time...or less.

ENTRIES MUST BE IN BY SATURDAY, SEPT. 26

FINAL JUDGING BY BROADWAY STARS

MONDAY, SEPT. 28TH - 11 A.M.

The finalists will be judged with 3 minute readings by a panel of Broadway Stars

Sponsored by Albert French Restaurant
42 East 11th Street, N.Y.C.^{xxvi}

Patrons

Some were well-known celebrities:

Rocky Graziano (in Earl Wilson's gossip column):

Rocky Graziano ate three steaks at the Albert French restaurant and said, "I'd make a comeback, if my timing was as good as my appetite." That's earl, brother.^{xxvii}

Lynda Bird Johnson (in Dorothy Kilgallen's column, January 9, 1965):

Lynda Bird Johnson paid her second visit to the Albert French restaurant the other night, escorted by her handsome young beau, who isn't readily identified by New Yorkers. They ate heartily, and it's an "all you can eat for \$2.95" place, which indicates he's on a budget....^{xxviii}

Her first visit (mentioned in Earl Wilson's column) appears to have been in December 1964:

Lynda Bird Johnson downed two steaks at the all-you-can-eat Albert French restaurant in the Village.^{xxix}

But others were there by virtue of Brody's charitable instincts:

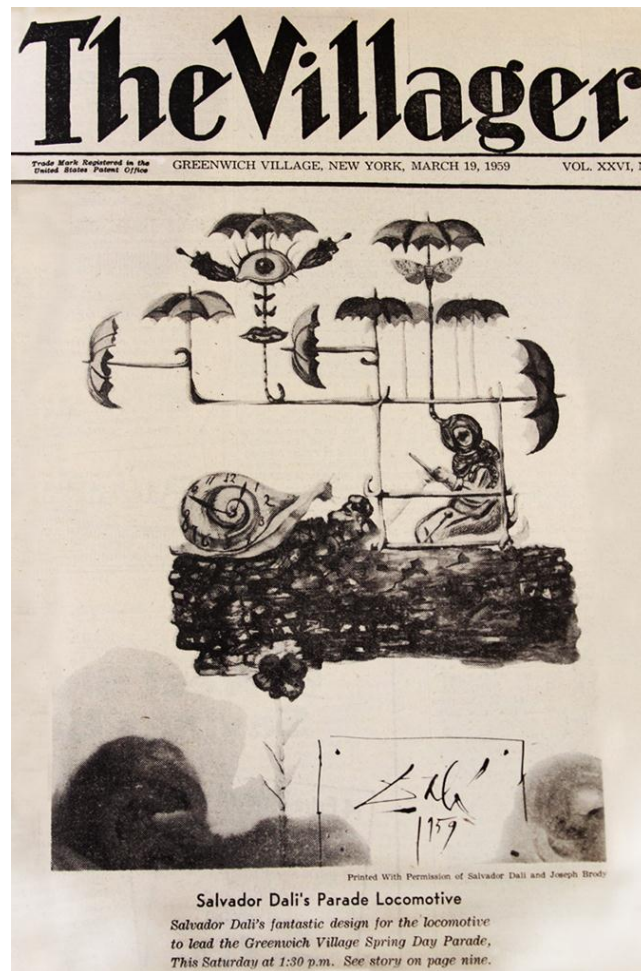
[The Livingston School for Girls] - "with an enrollment of 101 hard-core juvenile delinquents, girls that regular schools cannot handle."

Ten girls go twice a month to Albert's French restaurant, whose owner, Joseph Brody, invites groups for free steak or lobster dinner. The girls learn table manners and they began to see that they are acceptable enough to be waited on in a restaurant, like other girls.^{xxx}

The bus/train tour of Greenwich Village

One of Brody's more unusual ploys to bring in customers was a free tour of Greenwich Village, a service he began offering in March 1959.^{xxx} The tour was conducted first on a "train" and then a "bus," both designed for the purpose by Salvador Dalí. Each was called the "Loconik."

The Loconik first appeared on Saturday afternoon, March 21st, 1959, at 1:30 p.m., leading the Greenwich Village Spring Day Parade – its appearance there sponsored by Joseph Brody.



From The Villager, March 19, 1959

William H. Honan of *The Villager*, a co-sponsor of the parade, interviewed Dalí, in his room at the St. Regis Hotel, on the Loconik, in advance of its appearance:



From The Villager, March 19, 1959

Salvador Dalí's two-pronged waxed moustache was immediately recognizable. He is a short, rather stocky man with long, black hair.... [Dalí's] room was cluttered. On the left, as we entered, there was a tray of oil tubes and an easel supporting a fresh canvas on which several delicate blue and yellow butterflies had been painted. To the right: a desk piled with photographs, and a small table jammed with, among other things, a huge snail shell with a light inside.... We sat down in a circle....

"We're delighted with your contribution to the parade," I started, "but we're not quite clear about its exact meaning or purpose."

Dalí's face lit up. I couldn't have said anything more flattering.

"Confusion! Dalí creates confusion!" he exclaimed. "And if you're not any clearer after we talk, call me tomorrow and I'll offer you more obscurity."

Accepting him at his word, I asked if he would kindly confuse me about the umbrellas on his locomotive.

"Dalí all the time creates the contrary of everything," he said. "The umbrellas mean pleasure.... The umbrella is the skeleton on the outside," he said, "like a lobster...and the umbrellas should have water coming out of them, instead of falling on them."

Mr. Mardus [the parade coordinator] interrupted here to note the great cost of creating umbrellas that would rain themselves instead of just conventionally resist rain. Couldn't Dalí use soap bubbles instead? he suggested.

"Soap boobles?" repeated the master. "Yes, Dalí is also a diplomat. We shall have soap boobles. Inside Dalí's locomotive, it is snowing!" But he warned us that if the locomotive were not built according to this design in all other respects, he would not ride on it during the parade.

Mr. Mardus explained that a crew of men were working night and day to build the locomotive on schedule for the parade this Saturday. "The more the builders suffer," Dalí

replied, “the better Dalí’s locomotive will be. It is not easy to build this rhythm of confusion which is poetry....”

The more we scratched our heads, the more enthusiastic Dalí became. He told us that the chassis of the locomotive was to be made of real coal because coal is “man’s subconscious” and also the “source of all energy.” He had wanted to build the locomotive ten stories high. He had wanted it to “breathe” like an animal. Any nation that can send a rocket into space, he said, can certainly build his locomotive.....

I realized I hadn’t asked about the great eye or the lips on the locomotive.... He listened to my question about the eyes and lips, paused a moment, and said, “Dalí’s locomotive has sex appeal!”

....We reported [to Brody] on the conversation with Dalí. “The man is fabulous, really fabulous,” said Brody. Incidentally, “what are you spending on all this? I asked. Brody smiled painfully. “Back in September,” he said, “when I conceived of the idea, I planned to spend \$4,000. Now Dalí’s locomotive will cost \$16,000.... But Dalí is charging me nothing,” Brody added. “He’s doing it for the community. He loves The Village. So do I. I’ve made my fortune there. I want to give something back to the people.”^{xxxii}



*The original “Loconik,” at a “Save The Village” demonstration at city Hall
From The New York Times, February 18, 1960, p. 25.*

Once the parade was over, Brody began using it for his free tours of the Village for patrons of his restaurant – featuring it in his ads.



Ad placed in The Villager

Never one to miss a public relations opportunity, Brody turned the need to select an itinerary for the tour into a public contest:

\$25 For Best ‘Loconik’ Route

The Albert French Restaurant, 12 E. 11th St., is offering a prize of \$25 to the person suggesting the best route through the Village for the free sightseeing train, the “loconik” created by Salvador Dalí. The “loconik” pulls two coaches (designed [unlike Dalí’s locomotive] by Russell Patterson and Dean Cornwell) on daily tours, from 1 p.m. to 6 p.m. It sports a fantastic array of ten black umbrellas, two huge blue eyes, a pair of red lips, two butterflies, two small clocks and an anthracite body. The contest deadline is Saturday, August 15. Entries should be addressed to Joe Brody, Albert French Restaurant, 42 E. 11th St. The tours must leave from, and return to, the restaurant.^{xxxiii}

In July of the same year, columnist Dorothy Kilgallen wrote:

Summer visitors to Gotham are fascinated by the most amusing free attraction in Greenwich Village – the motorized train designed by Salvador Dali and run by the Albert French Restaurant as a promotion gimmick. Lines form every day to board the sightseeing car.^{xxxiv}

The tours were noticed in articles and guidebooks about the Village:

Then take the tiny sightseeing bus which leaves from Albert's French Restaurant at 11th Street and University Place, for a free tour of the village.^{xxxv}

If you want to see Greenwich Village without walking, take the tour sponsored by Albert French Restaurant, 42 East Eleventh Street. It's fun and you'll see everything from Washington Arch to the coffee houses.^{xxxvi}

New York - (UPI) - Free tours of Greenwich Village, the colorful bohemian district which has spawned many artists and literary figures since the turn of the century, are offered to guests by the Albert French Restaurant. Buses leave regularly daily from the restaurant, one of the oldest landmarks in the Village.^{xxxvii}

Consumer Reports did not find the service entirely reliable:

... for instance, I know from personal experience that the Greenwich Village tour conducted by the Albert French restaurant and listed in the book runs or does not run according to the momentary whim of the restaurant's proprietor.^{xxxviii}

Not long after he introduced the tour service, Brody found himself in trouble with City authorities:

Train in 'Village' Faces Bumpy Ride

A Salvador Dalí sight-seeing train that tours Greenwich Village daily may find its track bumpy with litigation in the future. The Village restaurateur who owns the train – and advertises on it – promised as much yesterday after a court appearance. He said he would take his difficulties with the policy to the United States Supreme Court if necessary.

Joseph Brody, owner of the Albert French Restaurant at 42 East Eleventh Street, appeared in Manhattan Arrest Court to answer three summonses issued for operating the vehicle without benefit of hack or sight-seeing license. The summonses were issued on July 24 against the train's driver, Chester Collins, 50 years old, of 31 West Seventy-first Street.

Mr. Brody said afterward that so far he had received a total of twenty-two tickets for assorted violations involving the multi-colored vehicle, had ignored them all and would continue to ignore them. He maintained that the train was operated as a community service. He makes no charge for riding tourists and residents around some of the Village's most interesting streets.

In asking for a postponement, Mr. Brody told Magistrate Samuel J. Ohringer that he was trying to obtain Joseph N. Welch of Boston as counsel. Mr. Welch, who recently added to his fame in the Senate's McCarthy hearings with a role as a judge in the motion picture

“Anatomy of a Murder,” is now in Europe. Judge Ohringer agreeably put the trial over to Nov. 6.

The train made its entrance on the Village scene last March when it led the Greenwich Village Spring Parade. The locomotive was designed by Salvador Dalí and the two cars by Russell Patterson and Dean Cornwell.

Mr. Brody said the train cost him \$16,000 and the upkeep amounted to \$12,000 a year. The liability insurance alone, he said, costs \$1,500. The train is similar to those that tour fairs and amusement parks.

The train starts its tour each day at University Place near Eleventh Street and visits Eleventh, Gay, Grove, Bleecker and Eighth Streets and Sheridan and Washington Squares. It starts at 1 P.M. and gets in about seven trips before halting at 7 P.M. On weekdays two cars are used, on week-ends three.

To the two main Village newspapers Mr. Brody is a legendary figure who boasts of employing six press agents.

For a man with such a solid sense of public relations, Mr. Brody yesterday offered to make the ultimate sacrifice

“To make a public service to the community is not a crime,” he said in a heavy French accent. “But if they want I’ll even take the advertising off the cars.”^{xxxix}

When Brody was unable to engage Joseph Welch – Senator Joe McCarthy’s nemesis in the infamous Army-McCarthy trials, famous for his challenge to the senator: “Have you no sense of decency, sir, at long last? Have you left no sense of decency?” – he simply hired, instead, McCarthy’s own counsel, Roy Cohn.

Roy M. Cohn, the late Senator McCarthy’s chief assistant, has been retained by Joseph Brody, proprietor of the Albert French Restaurant, to represent Mr. Brody in the “Loconik” trial scheduled for the Manhattan Arrest Court on Nov. 6.... Mr. Cohn told Mr. Brody that he was interested in the case because of his feeling about Greenwich Village. “The Village is the best part of the five boroughs,” Mr. Cohn said. “I’d like to do what I can to help.”^{xl}



Cartoon from The Villager, October 8, 1959

The trial was put off again until November 20th. As reported in *The Villager*, "Mr. Brody believes that the Nov. 20 hearing will be a 'showdown.'"

Cohn's help was successful – Brody won his showdown:

Village restaurateur Joseph Brody won the celebrated "Loconik Trial" at the City Magistrate's Court last Friday. Supported by Village civic leaders, the legal talents of Roy M. Cohn and Louis H. Solomon, and a group of actors from "An Enemy of the People" sporting signs reading "Loconik brings business to the city but 'gets the business' from city cops" – Mr. Brody arrived at the 151st St. courthouse aboard his Salvadore [sic] Dali sightseeing train.

...The basic question in the case was whether or not a free sightseeing train could be operated without a special sightseeing franchise and license. Representing Mr. Brody, Mr. Cohn told Magistrate Edward J. Chapman, "If Mr. Brody's Loconik needs a special license than I need a special license to drive a friend in my private car up to see the Empire State Building." Mr. Cohn added that there were a number of people in the courtroom who could testify that Mr. Brody operated the train as a public service. He said Mr. Brody had not derived any profit from the tours.

The Magistrate replied: "I don't think Mr. Brody is doing this for the good of the people of Greenwich Village. Of course, I don't blame him. But suppose ten other fellas tried to do what Mr. Brody is doing. Then we'd have a problem." Magistrate Chapman added, "The administrative code should be changed to cover such a situation, but as it is I don't think I can find Mr. Brody guilty of anything. Case dismissed."

... "My business is my hobby," said Mr. Brody... "But they expect a businessman to be as corrupt as they are. They don't understand a man who sincerely wants to do something for his community – with no strings attached." He said that the Loconik would continue its hourly rounds of the Village as usual. He had removed all advertising from the train and he said that rides would continue to be "free and without obligation."^{xli}

In October 1960, Brody retired the original Loconik in order to replace it with a larger version, also designed by Dalí. From a catalog for a Dalí exhibition called *Dalí: Mass Culture*:

October: He designs a bus for Joe Brody of the Albert French restaurant, which is extended to enable it to take 15 more passengers on its route through Greenwich Village. The original is donated to the zoo in the Bronx, where it is stored in a garage.^{xlii}

As described in *The Villager*:

High noon tomorrow marks the final journey for Salvador Dalí's "Loconick" [sic]. This hourly sight-seeing vehicle will make its last run from Albert's French Restaurant, 40 E. 11th St. – to be replaced by a larger vehicle.

This unique three-car rubber-tired "train" which has a top speed of seven miles per hour was designed by Mr. Dalí and built at a cost of \$25,000 at the request of Joe Brody, a Village enthusiast, who operated and ran the tour free of charge to anyone visiting the Village.

A larger, more efficient and streamlined vehicle will take over the free tours as the Loconik leaves. Shaped like a huge chunk of coal with a two-foot eye and a score of umbrellas atop, and two snails alongside, the device has been accepted by New York City as a gift for children visiting the Bronx Zoo.^{xliii}

The Bronx Zoo, however, apparently didn't highly value the Dalí design:

A vehicle designed by Salvador Dalí to resemble a ton of coal was donated yesterday, not to a museum, but to the Bronx Zoo, where it will be kept in a garage, not a cage. The vehicle, an industrial tractor in deep disguise, has been used for more than a year to pull a two-car sightseeing train through the streets of Greenwich Village – a service provided without charge by Joseph Brody, a restaurateur.

Zoo officials received the gift with a nice blend of vehicular gratitude and esthetic distaste.

Standing in front of Mr. Brody's restaurant at 42 East Eleventh Street, Gordon Cuyler said: "We'll have to paint it. I can't guarantee to keep the Salvador Dalí design. We have a sign painter at the zoo, and it may be that he'll put some insignia on the side."

At the zoo, Charles Driscoll, superintendent of operations, said the surrealist conveyance [sic] would go into the shop for the winter, where it would be made to conform to the zoo's fleet of former World's Fair tour trains.

Beginning next April, it will haul zoo visitors from the Boston Road entrance to the fountain circle.

In a fourteen-mile ride from Greenwich Village to the zoo, the little train showed a remarkable sensitivity to wrinkles in the roadbed. Having no springs, it registered manhole covers with teeth-rattling fidelity. Even at the mad pace of twelve miles an hour, Mr. Brody repeatedly shouted out appeals to the driver to have a care.

He explained that the functions heretofore performed by the train would henceforth be fulfilled by a bright red school bus that pulled up at his door before the trip to the zoo began. Rides in the bus will also be free.^{xliv}

A detailed description of the tour's itinerary appeared in a 1963 article in the *New Pittsburgh Courier* about the annual Washing Square art exhibit in Greenwich Village:

Free Sightseeing

For those who would add a wider view of the colorful – and cultural – pageant, the Village offers free sightseeing on board the famous red touring bus which departs hourly from 42 East 11 Street.

This unique bus ride plays "dean of liberal education" to a vast student body of intrigued New Yorkers and out-of-towners, showing guests a little of everything there is to be seen.

At a leisurely pace, the big red bus reviews majestic Washington Arch . . . sidewalk book stalls always attended by dreamers, and collectors stalking rare editions . . . multi-windowed coffee shops with 19th century charm intact . . . converted mews where the wealthy once stabled carriage horses.

Intricate as old-world lace, the pattern of streets confuses. You get the impression you're involved in some exotic fable – that what you see now might never be found on a return trip.

Picturesque

With a carefully executed turn of the wheel, the necker-chiefed driver in his Frenchy beret introduces you to the off-Broadway theaters, picturesque little restaurants dishing

up cuisine of every nation, antiques and statuary and costume shops. But perhaps the Village is most fascinating as a shrine to the artists it once housed.

Theodore Dreiser lived here, Tony Sarg and Mark Twain too. Franklin P. Adams called the Village "home" – as did O. Henry Sinclair Lewis, Washington Irving, Emily Post, Willa Cather, S. J. Perelman, Maurice Evans and Albert Pinkham Ryder. Several of Ryder's murals, painted in the oldest Village landmark, The Albert French Restaurant, can still be seen there today.

Like a modern magic carpet, the touring bus covers all this hallowed ground. And as it goes its rounds, not only riders but “outsiders” get a cultural treat.

Prize Paintings

Riding royally inside 14-karat gold frames on the outsides of the Greenwich Village bus are prize paintings from former Washington Square Outdoor Art Exhibits!

The chance to have their prize work seen a thousand times a day all year long on this mobile art gallery is just one of the many rewards sought by struggling artists of the Village.^{xlv}

Albert French Restaurant and the Theater

In 1961, the Albert French Restaurant backed at least one theatrical production, off-site:

“The Seven at Dawn” will open April 17 at the Actors Playhouse, 100 Seventh Avenue South, under the auspices of Mordecai Siegal, Connie Simon and the Albert French Restaurant. The drama emanates from Leonid Andreiev’s story, “The Seven Who Were Hanged,” which was dramatized by Louis A. Lipka, assistant treasurer to Circle in the Square. The director is Joseph Beruh, co-sponsor of “Leave It to Jane.”^{xlvi}

Perhaps inspired by this production, an “Albert Theatre” opened the following year, in the Hotel Albert, and mounted at least one play. As advertised in the *New York Times*:



As reviewed in the *Village Voice*:

Off Off-B'way: ARETE (review by Richard Sharp)

A play by Arthur Kahn, presented by Jay Stanwyck at the Albert Theatre (in the Hotel Albert, 23 East 10th Street). Directed by Joe Regan, Jr. What's the real inside dope on Byron's last days in Greece? In "Arete" at the Albert Theatre in the Hotel Albert, Arthur Kahn tells all; and – after three acts, 13 scenes, 2 1/2 hours – I for one have no doubt that Mr. Kahn was there. But I didn't know much more about those days when I came out than when I went in.^{xlvii}

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- ⁱ The Albert French Restaurant first appears in Manhattan telephone directories in 1948. The unsupported source that follows suggests Brody opened the restaurant in 1946. If he did, the Manhattan directory for 1946 might well have already been printed, and possibly he opened too late in the year to make the 1947 edition. The restaurant appears in the directories for the last time in 1971. Brody might have closed the restaurant too late in 1970 to be left out of the 1971 directory. Brody apparently opened the restaurant either in 1946 or 1947, and closed it either in 1970 or 1971. Brody's wife, Henrietta, signed a lease on June 1, 1956, through May 31, 1971.
- ⁱⁱ Interview with Kwei Chu, April 27, 2011. He is in possession of the lease signed in 1956 by Henrietta Brody.
- ⁱⁱⁱ From a web site, <http://www.oldandsold.com/articles06/new-york-city-83.shtml>
- ^{iv} "Zoo Gets A Freak To Put In Garage; Dalí-Disguised Tractor That Pulled Sight-Seers Around 'Village' is Donated," *New York Times*, October 1, 1960, p.16.
- ^v *New York Times*, August 7, 1967.
- ^{vi} *Milwaukee Sentinel*, June 15, 1958, p.13.
- ^{vii} "Hogan Gets Files of Liquor Agency," *New York Times*, November 17, 1962, p.1, 21.
- ^{viii} *Reading Eagle*, March 18, 1959, p. 20.
- ^{ix} *Newsweek*, Volume 53, 1959, p.70.
- ^x *Reading Eagle*, April 10, 1959, p.8.
- ^{xi} Walter Winchell, "Paradise for Martini moochers," *Herald-Journal*, July 18, 1960, p.3.
- ^{xii} "Broadway Beat with Walter Winchell," *Sarasota Journal*, January 5, 1959 p.9.
- ^{xiii} "The Voice of Broadway by Dorothy Kilgallen," *Washington Post*, December 27, 1959, p.H9.
- ^{xiv} "Hy Gardner Calling," *The Sumter Daily Item*, December 23, 1960, p.6.
- ^{xv} Chu interview, *op. cit.*
- ^{xvi} Chu interview, *op. cit.*
- ^{xvii} *Playbill*, 1968.
- ^{xviii} "Food: Dining Outside," *New York Times*, June 22, 1959 p.22.
- ^{xix} "Sidewalk Free? Not if You're in Business On It," *New York Times*, July 12, 1959, p.R1-6.
- ^{xx} Jerry Hulse, "Greenwich Village Life Stirs After Sun Goes Down," *Los Angeles Times*, October 9, 1960, p.M19.
- ^{xxi} *Sarasota Journal*, November 27, 1964, p.40 (also appeared in other papers).
- ^{xxii} "The Ghost of Albert Ryder," *Rosicrucian Digest*, 1962, p.368.
- ^{xxiii} Danton Walker, "Broadway," *Reading Eagle*, December 17, 1959, p.14.
- ^{xxiv} *The Montreal Gazette*, September 12, 1959, p.22 (and several other newspapers)
- ^{xxv} "Sidewalk Flower Show," *New York Times*, April 26, 1959, p.G7.
- ^{xxvi} *Village Voice*, September 24, 1964, p.5.
- ^{xxvii} *Milwaukee Sentinel*, September 6, 1958, p.9.
- ^{xxviii} "Jottings in Pencil," *Schenectady Gazette*, January 9, 1965, p.16.
- ^{xxix} Earl Wilson's column, *Beaver Country Times*, December 9, 1964, p.30.
- ^{xxx} McCandlish Phillips, "Delinquent Girls at City School Given a New Approach to Life," *New York Times*, May 22, 1961, pp. 33, 37.
- ^{xxxi} *New York Times*, October 3, 1959, p.20.
- ^{xxxii} William H. Honan, "A Visit With Salvador Dalí and Joseph Brody On the \$16,000 'Confusion Machine' To Lead Saturday's Parade," *The Villager*, March 19, 1959.
- ^{xxxiii} "\$25 For Best 'Loconik' Route," *The Villager*, July 30, 1959.
- ^{xxxiv} Dorothy Kilgallen, "The Voice of Broadway," *Tonawanda News*, July 18, 1959, p. 12.
- ^{xxxv} Willa Petschek, "New York on £25," *The Observer*, July 31, 1960, p.22.
- ^{xxxvi} Jean Baer, *The Single Girl Goes To Town*, 1968, p. 256.
- ^{xxxvii} *Sunday Press*, Binghamton, N.Y., June 9, 1968, p. 8.
- ^{xxxviii} *Consumer Reports*, Volume 29, 1964, p.20.
- ^{xxxix} *New York Times*, October 3, 1959, p.20.
- ^{xl} "Brody Retains Cohn," *The Villager*, November 5, 1959.
- ^{xli} William H. Honan, "Brody Beats City In Loconik Trial," *The Villager*, November 25, 1959.
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- ^{xliii} " 'Loconick's' Adieu; New One Due," *The Villager*, Sept 29, 1960.
- ^{xliv} "Zoo Gets A Freak To Put In Garage; Dalí-Disguised Tractor That Pulled Sight-Seers Around 'Village' is Donated," *New York Times*, October 1, 1960, p.16.

^{xlv} *New Pittsburgh Courier*, February 9, 1963, p.24.

^{xlvi} *New York Times*, March 22, 1961, p.34.

^{xlvi} "Off Off Broadway," *Village Voice*, March 15, 1962, p.12.