LSC.2305

Finding aid prepared by Kelly Besser with assistance from Frank Trotta and Rebecca Bucher and supervision from Megan Hahn Fraser, 2016; machine-readable finding aid created by Caroline Cubé.

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Online finding aid last updated 10 August 2017.
Title: The American Hotel and Al's Bar Project records
Identifier/Call Number: LSC.2305
Contributing Institution: UCLA Library Special Collections
Language of Material: English
Physical Description: 19.7 linear feet (14 document boxes, 5 shoe boxes, 5 flat oversize boxes, 3 half document boxes, 2 no compromise boxes, 1 slide box, 1 flat box, 1 oversize disparate box and 1 map folder)
Date (bulk): Bulk, 1979-2001
Date (inclusive): 1976-2004
Abstract: The American Hotel and Al's Bar Project was a grassroots creative complex on the corner of Hewitt Street and Traction Avenue in downtown Los Angeles. Conceptual artist Marc Kreisel designed the project as a work of functional sculpture to circulate money and creative support back into the community. The collection spans from 1976-2004 and consists of flyers, posters, photographs, correspondence, scripts, Rolodexes, calendars, theater programs, press releases, financial records, and bar memorabilia such as the cash can, the jukebox records, the beer taps, t-shirts, signs, and a microphone.
Language of Materials: Materials are in English.
Physical Location: Boxes 1-32 are stored off-site at SRLF. Box 33 is stored on the B-level of UCLA Library Special Collections. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.
Creator: Kreisel, Marc
Creator: Kreisel, Rachel
Conditions on Access
BOXES 1-32 STORED OFF-SITE AT SRLF. BOX 33 STORED ON B-LEVEL OF UCLA LIBRARY SPECIAL COLLECTIONS: Open for research. Advance notice required for access. Contact the UCLA Library Special Collections Reference Desk for paging information.
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Physical Characteristics and Technical Requirements
COLLECTION CONTAINS AUDIOVISUAL MATERIALS: Audiovisual materials in this collection will require assessment and possible digitization for safe access. To review these audiovisual materials, you must notify the UCLA Library Special Collections Reference Desk in advance of your visit.
Preferred Citation
[Identification of item], The American Hotel and Al's Bar Project Records (Collection 2305). UCLA Library Special Collections, Charles E. Young Research Library, University of California, Los Angeles.
UCLA Catalog Record ID
UCLA Catalog Record ID: 7858573
Provenance/Source of Acquisition
Gift of Marc and Rachel Kreisel, 2015.
Processing Information
Processed by Kelly Besser with assistance from Frank Trotta and Rebecca Bucher and supervision by Megan Hahn Fraser, 2016.
Due to a silverfish infestation, Besser moved the collection to the UCLA Library Conservation Lab at the beginning of June 2016. Library Conservation Head Chela Metzger reported that the materials were frozen at -20 C for over 72 hours, and after taking them out, absorbent paper was placed in the air space of the bins to help soak up any residual condensation. Under Metzger's direction, Besser returned to the Library Conservation Lab in July 2016 and vacuumed the materials in the fume hood to remove transferable dirt, insect frass (feces), and eggs. Upon completion of this conservation work, Besser transferred the collection from the Library Conservation Lab to Powell 30 for processing.
The Biography/History note was written by Rachel Kreisel. While Besser processed the collection, Kreisel shared additional history about the records. Electronic mail correspondence between Besser and Kreisel is documented within the collection file.
**Biography/History**

In 1979, conceptual artist Marc Kreisel and three partners closed escrow on a building on the corner of Hewitt Street and Traction Avenue in downtown L.A. Kreisel envisioned The American Hotel and Al’s Bar as elements of a grassroots creative complex; a work of functional sculpture that was rooted in Joseph Beuys’ *Honey Pump*. What Kreisel called the “Money Pump” was designed as a means to circulate money and creative support back into the community. “It was a capitalistic endeavor to support the arts by itself—an alternative to the feds and the state and getting grants.” ("Marc: My Words” *L.A. Weekly*, July 5, 1985)

The residential hotel upstairs and the bar downstairs would become a self-sustaining entity by and for artists. The hotel provided cheap housing for artists new to the area. Ten rooms were set aside for the American Gallery which showed works by local artists. Profits from the bar often went to purchasing art. But it soon became apparent that the art community alone could not sustain the bar. Kreisel agreed to let two tenants in the hotel book bands. By 1980 a newly energized music scene was emerging in L.A. Kreisel’s laissez faire management philosophy allowed a succession of bookers free reign to showcase bands that were too unknown to play the larger Hollywood clubs, bands like Nirvana, Sonic Youth, Beck, Social Distortion and Fear built their audiences by playing Al’s. “It’s nearly impossible to overestimate the importance of the club to unsigned and risk-taking bands.” (Jim Freak, *L.A. Reader*, March/April 1999)

Local writers and actors approached Kreisel, and together they established the one non-profit entity of the complex, Al’s National Theatre, which produced dozens of original works. “We had a policy back when I first opened where I would let people go to their emotional limits,” recalled Kreisel. ("The Goal at Al’s Bar Is to Circulate Money” *The Reader*, October 25, 1989)

The purpose was never gentrification. Kreisel intentionally retained the original uses of the building, i.e. the bar and the hotel. Al’s Bar and the American Hotel were intended, as Christopher Knight once noted, to realize “art as a verb.”

**Scope and Content**

The American Hotel and Al’s Bar Project records range in date from 1976-2004. The collection consists of flyers, posters, photographs, correspondence, scripts, Rolodexes, calendars, theater programs, press releases, financial records, and bar memorabilia such as the cash can, the jukebox records, the beer taps, t-shirts, signs, and a microphone.

**Organization and Arrangement**

This collection has been arranged in the following series:

1. Programming materials
2. Publicity materials
3. Correspondence
4. Financial records
5. Memorabilia

**Related Material**

- *Darby Romeo collection of zines, 1987-* (Collection 1746). Available at UCLA Library Special Collections, Charles E. Young Research Library, University of California, Los Angeles.

**Subjects and Indexing Terms**

- American Hotel and Al’s Bar Project. -- Archives
- Alternative rock music--California--Los Angeles.
- Alternative spaces (Arts facilities)--California--Los Angeles--Archives.
- Art, American--California--Los Angeles--20th century.
- Bars (Drinking establishments)--California--Los Angeles--Archives.
- Experimental theater.
- Nightclubs--California--Los Angeles--Archives.
- Punk culture and art--United States.
Programming materials 1976-2001

Scope and Content
Programming materials include calendars, phone lists, schedules, procedures, programs, scripts, photographs, and ephemera.

Box 1, Folder 1
Marc Kreisel bio
Scope and Content
Artist biography for Marc Kreisel, the sole proprietor of Al's Bar who held the master lease to the American Hotel. The folder also contains six G.L. Porter exhibition books given to Kreisel, one of which is number 4 of 26 printed and signed by Porter.

Box 1, Folders 2-3
Kreisel's calendars 1993, 1995
Scope and Contents note
Marc Kreisel's calendars contain names of artists, phone numbers, notes and appointments concerning the American Hotel, Al's Bar, Al's National Theater, and the American Gallery.

Box 1, Folder 4
Kreisel's telephone book undated
Scope and Content
Marc Kreisel's personal telephone book filled with contact names, phone numbers, and notes.

Box 1, Folder 5
Kreisel's notebook
Scope and Contents note
Notebook contains Marc Kreisel's artist statement, designs for the bar layout, to-do lists, phone numbers, his alternative vision of financial support for The American Hotel and Al's Bar Project which he calls the "Money Pump," and finally, his "Al's Bar Will Never Rest In Peace" tombstone sketches.

Box 1, Folder 6
Kreisel's artist statement
Scope and Contents note
Marc Kreisel's statement is divided into the following sections: Profit vs. Non-Profit, Real Estate/The American Hotel, and Retail Sales/Al's Bar. Within the Al's Bar portion, Kreisel states, "Plunging toilets was not my first choice of careers but if you do a task long enough you become good at it. After 22 years I consider myself an expert."

Box 1, Folder 7
Functionists High catalogue 1990 May 20-June 17
Scope and Contents note
This catalogue documents an American Gallery group exhibition curated by Marc Kreisel and Katy Crowe. This publication features an essay by Peter Plagens and includes biographies of the following artists: Hans Burkhardt, Connor Everts, Claire Falkenstein, James Jarvaise, Ynez Johnston, Matsumi Kanemitsu, Helen Lundeberg, Emerson Woelffer, and June Wayne.

Box 27, Folder 1
LA Boiler Works Steam Show booklet 1987 July 4
Scope and Contents note
This booklet documents a show which was connected to the American Gallery and sponsored by Al's Bar.

Box 1, Folder 8
American Gallery ephemera
Scope and Contents note
One business card for Jett Jackson, a downtown artist who was in three American Gallery group shows between 1989 and 1992.
Rachel Kreisel shares more details about a week long American Hotel party which featured sleepless nights and 5 gallon Arrowhead water jugs full of alcohol, "The party in the hotel was tossed by a guy named Gregory Dimit. It was a one off affair, but well remembered nonetheless."

Kreisel also recalls an infamous bar party, "The Theorectical was maybe 4 or 5 times in the bar by Jack Marquette. Those were pretty rowdy gay guy parties, some ACT UP LA and others, that scared the bejeezus out of the bar manager who had thought, 'Oh, a gay guy party. That'll be nice and sedate.'"

Marc Kreisel's handwritten notes and timelines concerning the origins of The American Hotel and Al's Bar Project. According to Marc, "The whole idea of Al's Bar, no matter what the Punks say, and as it turns out The American Hotel as well, was to support an art gallery." This folder includes writing by Rachel Kreisel concerning The American Hotel, Al's Bar, and the American Gallery. Rachel describes Barbara T. Smith's 1980 "Public Spirit" performance, *Piercing the Corporate Veil* at The American Hotel, the American Gallery's "biggest show" in which Dustin Shuler pinned a 700 pound aircraft to the side of The American Hotel with a twenty foot nail, and raucous parties at the hotel and the bar.

Handbook includes chapter headings and contents such as the "Money Pump" for Al's Bar, the American Gallery, and Al's National Theater. Chapter headings are often followed by anecdotes such as the following: "Some times we had as many as 6 people on line at one time. Mostly lesbian chicks since at that time Al's had definitely gone Lesbo."

Employee schedule includes hours of operation, standard set times, employee names, assignments, and a bartender contact list.

Lists include numbers for Marc and Rachel, bookers, bartenders, soundmen, beer vendors, banks, and machines.

One blank playlist includes lines for the band name and set list.

Guest list for The Leaving Trains show at Al's Bar.

Musician releases for the *Live At Al's* compilation include band play lists and band sign-in sheets.

Photocopied calendars document monthly programming and include cut and paste originals.
Box 1, Folder 17
ZOO TV production booklet 1996 May 6-17
Al's Bar movie materials 1999
Scope and Contents note
Folders contain a proposal, scripts, notes, invoices, receipts, and correspondence concerning MTV's Ear to the Ground program.

Box 1, Folder 21
Thorazine performance agreement 1999 August 9
Al's Bar poem 1999 September
Scope and Contents note
This piece was written by Mona Jean Cedar, a poet and sign language interpreter who participated in the following performances at Al's Bar: as a poet performing her own work, as a signing character for the X-rated country music band Honk If Yer Horny, and as a signing go-go dancer for punk rock band Touch Candy.

Box 2, Folder 1
Al's Bar procedures
Scope and Contents note
This single handwritten sheet of paper details the bar's opening and closing procedures.

Box 2, Folder 2
alsradiophone list
Scope and Contents note
List includes names of disc jockeys, phone numbers, and names of shows.

Box 2, Folder 3
A.N.T. programs circa 1987-1990s
Scope and Contents note
This folder contains the following Al's National Theater (A.N.T.) programs: Going Down Hard, ...And The Jukebox Never Plays The Song You Want To Hear, Mayhem at Mayfield Mall, Mayhem at Mayfield Mall II "The Dirt on Schmeltzer," Mayhem at Mayfield Mall #3 "Mayor Schmeltzer Goes to Washington," Lenin in Love, All the Mothers/The Reversal and the paste-up program for Emmett Till.

Box 2, Folders 4-5
Loft Maiden materials 1988
Scope and Content
These folders contain the following materials for Marc Kreisel's two-act musical comedy which was performed at A.N.T.'s open air theater: an annotated script, handwritten notes, programs, press clippings, lyrics, contact sheet, biographies, and correspondence.

Box 2, Folders 6-12
A.N.T. Traction Ave. project 1991-1994
Scope and Contents note
These development folders contain the following A.N.T. materials: Traction Avenue Development Project brochure, Articles of Incorporation, Secretary of State certificates, Board of Directors Minutes, Board resumes, By-Laws, Statement of Purpose, Statement of Activities, and Statement of Fundraising.

Box 2, Folders 13-15
Scope and Content
These folders include scripts for The Story, Voit Where Prohibited, April 9, 1994, Haunted Cabaret, and Emmett Till. Materials also include Director/Cast Assignments for a 5-Minute Play Festival, two plays by Megan Terry, and a collection of poetry by El Gato Rebelde, Andres Carranza entitled, The Ghost of Criminal Past.
A.N.T. photographs circa 1990s
Scope and Contents note
Photographs include color stills of the Lenin in Love cast and black and white casting head shots with annotated biographies attached.

A.N.T. ephemera
Scope and Contents note
One "Mom on Stage" index card.

Rolodexes circa 1976-2001
Scope and Contents note
Four card indexes which include names, addresses, and telephone numbers.

Al's Bar desk calendars 1996-2000
Scope and Contents note
Five desk calendars include names, numbers, set times, and band lineups.

Publicity materials 1978-2003
Scope and Content
Publicity materials include press releases, flyers, photographs, advertisements, one sheets, posters, and clippings.

Clippings 1978-2003
Scope and Contents note
Clippings from newspapers and magazines include coverage of events at Al's Bar, Al's National Theater, and the American Gallery.

Permanent Vacation poster 1980
Scope and Contents note
Poster for the Al's Bar Los Angeles premiere of Jim Jarmusch's film.

American Gallery color scans circa 1982
Scope and Contents note
This folder contains two color scans, one of which is an image of Dustin Shuler's temporary installation, "Pinned Butterfly," a Cessna 150 aircraft pinned to The American Hotel, a four story brick building, by a 20 foot steel nail.
Box 9, Folder 3  
**Behavioral Patterns advertisement 1982 February**

Scope and Contents note
Photocopy of a Los Angeles Institute of Contemporary Art (L.A.I.C.A.) journal advertisement for *The Behavioral Patterns of Los Angeles Art Dealers* show at the American Gallery. The advertisement features a "Brilliantly and beautifully executed!" blurb from critic at large, Irene Wint Greenberg.

A poster for this American Gallery show may be found in Box 10.

Biography/History
According to Marc Kreisel, this was the first American Gallery show. However, Rachel Kreisel recalls the following as the first American Gallery show: "In 1980 there was a performance festival, "Public Spirit" sponsored by a group of five artists called Highland Art Agents where about 60 artists did performance pieces in and around downtown. Five of the works were done at The American Hotel which housed the American Gallery."

Box 9, Folder 4  
**The Rough Theatre one sheets undated**

Scope and Contents note
An excerpt from Peter Brook's *The Empty Space* accompanies the A.N.T. mission which states, "Al's National Theatre, since its inception has been a popular theatre: ticket prices are low, performances are raw and it is anti-authoritarian."

Box 9, Folder 5  
**A.N.T. publicity photos 1987-1990**

Scope and Contents note
Black and white photographs for playwright Joel Bloom's productions *Mayhem at the Mayfield Mall* and *Showdown in Sonoratown: The Lady Who Stole Hollywood*. This folder also contains an A.N.T. contact list and a black and white still from Dennis Hackin's *Going Down Hard* which was directed by Bloom.

Box 9, Folder 6  
**A.N.T. one sheets circa 1992**

Scope and Contents note
Sheets describe A.N.T. from its inception in 1985 as "a non-profit organization for people who want to do theatre - no matter what!" Sheets also describe the creators of A.N.T., include an information number, and a list of productions.

Box 9, Folders 7-8  
**A.N.T. flyers undated**

Scope and Contents note
These folders contain flyers for the following productions: *Mayhem at the Mayfield Mall*, *Rough Magic*, *Ballroom Days*, *Mayhem at the Mayfield Mall #3: Mayor Schmeltzer Goes to Washington*, *The Lower Depths*, and *Women Read Bukowski*.

Box 9, Folder 9  
**A.N.T. press release 1991 November 16-17**

Scope and Contents note
Two press releases for A.N.T.'s first ever "Public Mural Painting & Hip Hop" event which was held from sunrise until sunset on the street outside the theater.
### Al's Bar flyers 1996-1999

**Scope and Content**
- Folder 10: Two flyers created by Raymond Pettibon for shows at Big Sail Gallery and Al's Bar.
- Folder 11: First edition "Live at Al's" release flyers for the compilation featuring performances by The Spent Idols, Pop Defect, TVTV$, Touchcandy, Snair, Flourescein, Bottom 12, The Humpers, Lutefisk, Texas Terri, Extra Fancy, 1,000 Mona Lisas, and Mother Tongue.
- Folder 13: Flyer for The Downtown Art Fair featuring a projection festival at Al's Bar.
- Folder 14: Flyer for the Al's Bar 20th Anniversary "miracle" featuring Keith Morris' Midget Hand Job, The Urinals, Mike Watt & The Black Gang, Sylvia Juncosa and an unconfirmed Special Guest. This folder also contains two free drink tickets signed by Al.
- Folder 15: Six postcards featuring Al's Bar women's room art by becca and promoting Happy Hour Blues with Jake LaBotz.
- Folder 16: Original artwork for flyers featuring Velouria, The Negro Problem, The Vinaigrettes and flyers designed by Dirk Vermin featuring The Hail Marys, The Vermin, The Neptunas, and The Pomeranians. This folder also contains two layouts for V.I.P. Club Passes.

### Al's Bar t-shirt art circa 1996

**Scope and Contents note**
Art work includes designs for the following t-shirts: Tip or Die (Brick), Tip or Die (crux), Line Between..., What a Dive pocket T, and Dirk Vermin Fox. This folder also contains a transparency design for The Silverlake Area Militia: Delete, Erase, Undo.

### Al's Bar press releases 1986 July, 2001 October 4

**Scope and Contents note**
- Folder 18: Grasp The Beams: Feel The Strength press release for Steel Erection Month structural renovation.
- Folder 19: Press releases for Dedication Ceremony: The Al's Bar Collection at Highways. This release includes Marc Kreisel's purpose for Al's Bar as a support system for the arts which illuminates The Al's Bar Collection as an example of this process. Some of the artists in the collection who displayed work for the exhibition include John Valadez, Paul Dillon, Maura Sheehan, Merwin Belin, Jack Barth, Ron Linden, Monique Safford, and Katy Crowe.


**Scope and Contents note**
Posters include The Behavioral Patterns Of...at The American Gallery, Halloween Night 1998 at Al's Bar designed by John E. Miner, Terry Allen vs. Himself Grudge Match at Al's Bar, Here Lies Popdefect R.I.P. at Al's Bar, A CD Record Release Party for Third Grade Teacher at Al's Bar, The Hail Marys designed by Toast and John E. Miner, Al's Bar New Year's Eve designed by becca and Rolo Castillo, and an Abraham Lincoln John E. Miner design signed by Miner for an Al's Bar show featuring The Homebillies, The Shakedown, Steer Jockey, and Mascher.

### Correspondence circa 1981-2004

**Scope and Content**
Correspondence is arranged chronologically and includes letters, invitations, notes, postcards, electronic mail printouts, facsimiles, mailing lists, press lists, and stationery.
Box 11, Folder 1  
**Debbie Drooze letter February 2**  
**Biography/History**  
According to Rachel Kreisel, Debbie Drooze booked the bar between 1983 and 1986. Drooze also advocated on behalf of the bar to the City's building and safety unit to try to get the capacity changed. Kreisel recounts, "The bar was only allowed 49 people and that made it impossible for the bands or the bar to make a living."

**Scope and Contents note**  
Thank you letter addressed to Marc Kreisel for a New Year's Eve show at Al's Bar in which she closes with words from her Jewish granny, "Oy! So why don't you fix the place a'ready!"

Box 11, Folder 2  
**The Outlaw Tony West letter undated**  
**Scope and Contents note**  
Letter to Al's Bar in which the Outlaw Tony West from Freak Machine states, "Our friends Maple Street and a growing number of bands have joined our boycott of your club."

Box 11, Folders 3-5  
**Young Turks Night invitations 1981 May 7-14**  
**Scope and Contents note**  
Invitations and RSVPs for the last annual Young Turks Night at Al's Bar, also known as The Golden Turkey Awards.

Box 11, Folder 6  
**John Clellon Holmes letter 1985 August 1**  
**Scope and Contents note**  
Photocopy of a letter to Michael Lucchisi and Suzanne Averitt.

Box 11, Folders 7-8  
**Cultural Affairs correspondence 1990-1992**  
**Scope and Contents note**  
In addition to City of Los Angeles Cultural Affairs Commission correspondence concerning a Cultural Grant Contract, these folders include the contract between Al's National Theater and the City as well as amendments signed by Mayor Tom Bradley.

Box 11, Folder 9  
**Mary Alvarado letter 1991 February 3**  
**Scope and Contents note**  
Letter from Alvarado, the west coast representative for Stage Two theater company, requesting A.N.T. as a venue for the west coast premiere of La Loma.

Box 11, Folder 10  
**City of Los Angeles correspondence 1991 May 6 and October 22**  
**Scope and Contents note**  
This folder contains a letter from Mayor Tom Bradley inviting Al's National Theater to the second Los Angeles seminar on theater and a letter from the Cultural Affairs Department expressing support for A.N.T.'s street art crew Mural Project.

Box 11, Folder 11  
**A.N.T. note 1991 August 15**  
**Scope and Contents note**  
A note to Marc from a legal expert concerning the adherence to ethical standards.

Box 11, Folder 12  
**A.N.T. fax 1992 Mach 23**  
**Scope and Contents note**  
This facsimile consists of a list of A.N.T. productions.

Box 11, Folder 13  
**A.N.T. donor letters 1993-1995**  
**Scope and Contents note**  
Thank you letters addressed to individuals and companies who made donations.
<table>
<thead>
<tr>
<th>Box 11, Folder 14</th>
<th><strong>A.N.T. Director letter 1994 December</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Correspondence of congratulations from A.N.T. Director Marc Kreisel to Joel Newman on winning the Al's National Theater Grant for his film project, <em>This Old Man.</em></td>
</tr>
</tbody>
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<tr>
<th>Box 11, Folder 15</th>
<th><strong>L.A. County Parking letters 1994-1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Correspondence concerning A.N.T. use of L.A. County parking lots.</td>
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<tr>
<th>Box 11, Folder 16</th>
<th><strong>The Andy Warhol Foundation letter 1994 December 22</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Correspondence from Program Director Emily Todd to Marc Kreisel concerning his proposal for the Andy Warhol Curatorial Program Grant. Kreisel proposed the Museum of Graffiti Art (MOGA) as a pilot program under the non-profit umbrella of A.N.T.</td>
</tr>
</tbody>
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<tr>
<th>Box 11, Folder 17</th>
<th><strong>Office of the City Attorney letters 1994-1995</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Letters to Kreisel from the Los Angeles City Attorney investigators demanding payment for the removal of &quot;Illegally Posted Signs on Public Property.&quot;</td>
</tr>
</tbody>
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<tr>
<th>Box 11, Folder 18</th>
<th><strong>Priority Records letter 1996 January 12</strong></th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Correspondence to the Al's Bar booking agent concerning the &quot;up and coming&quot; band, Mention.</td>
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</tbody>
</table>

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<tr>
<th>Box 11, Folder 19</th>
<th><strong>Stoughton fax 1997 January 13</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Facsimile to Marc Kreisel regarding approval of the <em>Live at Al's</em> CD label art work.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 11, Folder 20</th>
<th><strong>Hayden's Ferry Records fax 1997 April 11</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Contents note</strong></td>
<td>Facsimile confirming Surf Ballistics &quot;bringing their hard groove funk&quot; to Al's Bar on April 27th.</td>
</tr>
</tbody>
</table>
Box 11, Folder 21  Rachel Kreisel fax 1997 June-August
Scope and Contents note
Al’s Bar facsimile and supporting environmental health inspection documentation concerning rodent harborage, cockroaches, peeling paint, missing toilet tank cover, missing soap, toilet paper dispensers, cobweb removal, hole in the ladies room wall near toilet, peeling paint in the men’s toilet room, and general cleaning throughout the space.
Biography/History
In a September 7, 2016 email correspondence with Kelly Besser, Rachel Kreisel shares a bit of her backstory which includes meeting The Mister, Marc Kreisel:
"I started in broadcasting, working in radio as an audio engineer. When I started around 1972, it was pretty much unheard of for women to work the technical end of broadcasting which is why when I applied at CBS they gave me a typing test. I first worked at KPFK and was there through the whole SLA/Patty Hearst dust up. Then I moved over to KABC/KLOS where I stayed until 1989. I spun discs with the DJs at KLOS then moved over to talk radio, the last 5 years as Michael Jackson’s engineer. I later had a brief stint producing a show for KPPC.

After leaving radio I worked in film for a couple of years as an assistant editor then story analyst. But the work was spotty, so a friend told me about a non-profit, L.A. Shares, that dealt with schools and the art community and was looking for an office manager. The place gave away stuff donated by movie studios and other businesses to other non-profits; paper, office furniture, odds and ends.

So Marc came in one day with his band of merry men from Al’s National Theatre looking for props. I took one look at Marc and said, ‘If I know one thing, I know this is not the guy for me.’ But he was such a happy upbeat guy and everyone looked like they were having so much fun. So I went to work for him. I sat in the hotel office watching the drama of the tenants play out and knowing I had my subject (my Dublin, if you will). Those were the stories I wrote for S.A. Griffin. That also got me a PEN fellowship and a Pushcart nomination.

But I also realized that the whole place had something to say about the intersection of art and business, how this guy navigated the intricacies of the city bureaucracy, kept the place going on no money and still managed to make and believe in art. He was also the only person I’d met who believed that making art in any form was important and if that’s what you were driven to do, that’s what you should do. What can I say, it was irresistible."

Box 11, Folder 22  Joel Bloom letter 1998 January 28
Scope and Contents note
Letter from Joel A. Bloom, President of the Los Angeles River Artists and Business Association to City Councilman Richard Alatorre concerning the following Arts District issues: improvement of public transit via DASH stops, official Arts District public signage, and the reevaluation of Artist in Residence ordinances.

Box 11, Folder 23  Al’s Inc. fax 1998 March 28
Scope and Contents note
Facsimile of Marc Wint Kreisel’s selected exhibition history, references, and writings as Irene Greenberg, Critic at Large.

Box 11, Folder 24  KBA Marketing letter 1998 July 3
Scope and Contents note
Correspondence from KBA City Manager Lorin Denker to Marc Kreisel of Al’s Bar regarding the enclosure of the third installment for the wall mural.

Box 11, Folder 25  Postcards 1998 August 27, 2000 January 5, undated
Scope and Contents note
Postcards to Toastacia Boyd requesting band bookings at Al’s Bar.
Kerry letter circa 1990s
Scope and Contents note
Letter and *Murder at Millies!* comic from Kerry to Sherri.

Mark Goodman fax 1999 September 15
Scope and Contents note
Facsimile to Toastacia Boyd regarding Magnet's inability to play Al's Bar on November 3rd or 4th.

KBA faxes 2000 January, July, August
Scope and Contents
Facsimiles between KBA Marketing and Marc Kreisel concerning Camel sponsorship of Radio Free Al's DJ Slam and Dance Party on August 22, 2000 with the following DJs: Miss Sugar, Miss Nicobra, Skatemaster Tate, Marcel Dejour, Vinzula, The Scottfather, The Bear, and Bumper.

Marc Kreisel letters 2001 August 16, 20
Scope and Contents note
Letters from Kreisel to Michael Meraz of Magnum Properties concerning locking Kreisel out of Al's Bar, destruction of property, harassment, intimidation, threats, the disposal of artwork, and falsehoods about the bar closing which appeared in the *Los Angeles Times* on August 16, 2001.

Bar theft letter circa 2001
Scope and Contents note
Anonymous letter to Marc Kreisel apologizing for taking the door to Al's Bar. The writer states, "When we took it, we really believed that we were saving a little piece of Al's Bar from the wrecking ball."

Re: Peter Plagens recommends 2002 March 26
Scope and Contents note
Electronic mail print out from Rosamund to Marc Kreisel with the subject line regarding Peter Plagens recommends.

Whitney Museum letter 2004 January 12
Scope and Contents note
Letter to Marc Kreisel from the Whitney Museum of American Art concerning the return of photographs to Kreisel.

Al's Bar mailing lists undated
Scope and Contents note
Mailing lists include handwritten names, addresses, zip codes, and email addresses of artists and patrons. The lists contained within folder 34 include the heading: "I KNOW YOU'RE DRUNK BUT P PLEASE TRY TO BE E LEGIBLE!"

Al's Bar press lists undated
Scope and Contents note
Lists include addresses, phone numbers, fax numbers, and names of contacts.

A.N.T. lists undated
Scope and Contents note
This folder contains Al's National Theater press lists, call sheets, and a Christmas show list.
American Hotel stationery
Scope and Content
One blank sheet of American Hotel stationery which includes its address.

Al's Bar fax cover letter
Scope and Content
One blank Al's Bar fax cover letter includes the bar's ubiquitous anthropomorphized brick graphic.

Toastacia Boyd stationery
Scope and Content
Blank sheet of stationery personalized for Al's Bar booking agent Toastacia "Toast" Boyd. This folder also contains the cut and paste original used for its creation.

Al's Bar address stamp
Scope and Contents note
One address stamp and two Al's Bar Inc. stamps.

Financial records 1980-2003
Processing Information
Social security numbers were redacted from all financial records, photocopies of these records with redactions were retained in this series, and the originals returned to Marc and Rachel Kreisel.

Scope and Content
Financial records include checking statements, deposit slips, check stubs, wage reports, tax returns, vendor receipts, permits, licenses, and bills.

Scope and Contents note
Box 14: June 1994-March 1996.
Box 15: April 1996-December 1996.

Biography/History
According to Rachel Kreisel, Lease Masters is the entity that ran the American Hotel.
Scope and Content
Folders contain First Interstate Bank checking statements and accompanying checks.
Box 16: June 1994-November 1996.

Scope and Contents note
These records document the financial activities of the American Hotel, Al's Bar, and Al's National Theater.
American Hotel records 1980-2002

Scope and Contents note
Materials include a bound book of American Hotel financial documentation, grant deed, profit and loss statements, tenant lists, legal documents, community development loan paperwork, Small Business Administration disaster assistance application, Traction Avenue Development Project proposal, Al's National Theater checking statements, A.N.T. summary financial report, Al's Bar receipts, and tallies.


Scope and Content

Vendor receipts 1991-2000

Permits, licenses, and bills 1988-2002

Scope and Content

Memorabilia

Physical Characteristics and Technical Requirements
SERIES CONTAINS AUDIOVISUAL MATERIALS: Audiovisual materials in this series will require assessment and possible digitization for safe access. To review these audiovisual materials, you must notify the UCLA Library Special Collections Reference Desk in advance of your visit.

Scope and Content
Memorabilia includes photographs, stickers, Live at Al's CDs, the bar's cash can, jukebox records, beer taps, t-shirts, signs, and a microphone.

Bar taps

Scope and Contents note
Four beer taps removed from the bar represent the following brews: Red Dog, Red Hook ESB, Sierra Nevada Pale Ale, and Beck's.

Microphone circa 1996

Cash can

Biography/History
According to Rachel Kreisel, this cash can was the workaround from the bar's cash register. The bartenders put all the twenty dollar bills in the can and the rest of the money went into the cash register.

Scope and Contents note
This Al's Bar rusty cash can is plastered with stickers which include Popdefect, the Cubs, and Hunger Farm.
| Box 24, Folder 2 | **Propellor**  
| Biography/History |
| According to Rachel Kreisel, "The American Gallery had a Christmas show every year for maybe 10 years which showed work from local artists priced at around $100, you know, affordable for the holidays. To the best of Marc's recollection, he bought this piece from one of those shows, but he has no recollection of the artist." |
| Scope and Contents note |
| This American Gallery art piece is constructed with a propellor, fabric, and some electrical wires. |

| Box 25 | **Al's Bar t-shirt screens**  
| Scope and Contents note |
| Small screen for Al's Bar "what a dive" and larger screen for Dirk Vermin's "Fox" design. |

| Box 26 | **Al's Bar t-shirts**  
| Scope and Contents note |
| Box contains twelve t-shirts with various designs. |

| Box 27, Folder 2 | **Al's Bar t-shirt designs**  
| Scope and Contents note |
| Designs for silk screens include Al's Bar "She males available" by X-Ray Designs, Al's Bar what a dive, Al's Bar The Line between Art & Life, and Al's Bar Downtown Tip or Die. |

| Box 27, Folder 3, Box 28, Folders 1-9 | **Photographs**  
| Scope and Contents note |
| Box 27: One oversize color photograph of the walls inside Al's Bar.  
Box 28: Images include a black and white photo of Marc Kreisel by Gary Leonard, Al's Bar staff, Al's Bar DJs, the American Gallery, Jeff Goldblum's sister's exhibition at the American Gallery, an Al's National Theater polaroid of Mayhem at the Mayfield Mall III, The Golden Turkey Awards Polaroids, Al's Bar by Marc Kreisel, The American Hotel, and Al's Bar bands at Al's Bar. |

| Box 28, Folders 10-15, Box 29, Folder 1 | **Al's Bar CDs 1996**  
| Scope and Contents note |
| Box 28: Three copies of the Live at Al's compilation compact disc, an artist list, CD cover art work, one CD cover, and The True Story of Al's Bar liner notes.  
Box 29: One unfolded Live at Al's CD cover without matches.  
Physical Characteristics and Technical Requirements  
Three CDs.  
BOX 28 CONTAINS AUDIOVISUAL MATERIALS: Audiovisual materials in this box will require assessment and possible digitization for safe access. To review these audiovisual materials, you must notify the UCLA Library Special Collections Reference Desk in advance of your visit. |

| Box 28, Folder 16 | **Al's Bar Certificate of Appreciation 1999 March 6**  
| Scope and Contents note |
| Certificate presented by The Alliance to Preserve Los Angeles Downtown Arts District and Action: Space for the Los Angeles Downtown Arts District Urban Design Competition. |

| Box 28, Folders 17-20 | **Stickers**  
| Scope and Contents note |
| These stickers were removed from the walls of Al's Bar. |
Memorabilia

**An Authentic Piece of Al's Bar plaque circa 2001**

Scope and Contents note

The text along the plaque's border reads, "The line between art and life."
The dominant engraved text reads, "An Authentic Piece of Al's Bar Love Al. 1979-2001."

**Al's Bar jukebox record art 2004 December 15**

Scope and Contents note

Design of Big Brother and the Holding Company (1968) "Piece of My Heart" 45 rpm 7-inch single.

**Who's a Jew? exhibition cards 1994**

Scope and Contents note

Cards publicize Marc Kreisel's one person show opening reception at Julie Rico Gallery
2623 Main St. Santa Monica 90405 on Saturday, July 9th from 9-11 pm.

**VHS tapes 1981, undated**

Scope and Contents note

One VHS tape is labeled Young Turkeys and the other, Al's Bar. The Young Turkeys VHS is
a video that was cut together from all of the tape shot during *The Golden Turkey Awards*.

Physical Characteristics and Technical Requirements

Two VHS tapes.

BOX CONTAINS AUDIOVISUAL MATERIALS: Audiovisual materials in this box will require
assessment and possible digitization for safe access. To review these audiovisual
materials, you must notify the UCLA Library Special Collections Reference Desk in
advance of your visit.

**Young Turkey books 1981**

Scope and Contents note

Five bound black books filled with color Polaroids that document *The Golden Turkey
Awards*. Two of the books include captions for these photographs.

**Al's Bar jukebox records**

Scope and Contents note

These boxes contain singles on vinyl from the Al's Bar jukebox. The bar's jukebox played
music from hundreds of artists and bands such as the B-52's, Tony Bennett, Blondie, Marc
Bolan, David Bowie, James Brown and The Famous Flames, Johnny Cash, Petula Clark,
The Clash, Devo, Shirley Ellis, Marianne Faithfull, Al Green, Aretha Franklin, Generation X,
Marvin Gaye, Merle Haggard, Jimmy Hendrix, George Jones, Janis Joplin, Chaka Khan,
Redd Kross, Peggy Lee, Teena Marie, Meat Puppets, Joni Mitchell, Pop Defect, Prince, The
Psychedelic Furs, Queen, Sex Pistols, Dee Dee Sharp, Frank Sinatra, Siouxsie and the
Banshees, Patti Smith Group, The Smiths, The Supremes, Talking Heads, Doris Troy, Tina
Turner, and X.

These singles are arranged alphabetically by artist.

Box 30: 1000 Mona Lisas -- Loretta Lynn. There is no record in the Carole King "One Fine
Day" sleeve.

Box 31: The Manhattan Transfer -- The Zombies.

Physical Characteristics and Technical Requirements

Two hundred and eighty-eight 45 rpm 7-inch records.

BOXES CONTAIN AUDIOVISUAL MATERIALS: Audiovisual materials in these boxes will
require assessment and possible digitization for safe access. To review these audiovisual
materials, you must notify the UCLA Library Special Collections Reference Desk in
advance of your visit.
Box 32, Folder 1  **Al's Bar porthole pattern**  
**Scope and Content**  
One circular piece of wood used as a “pattern” for the nautical porthole in the front door of the bar.

Box 32, Folder 2  **No Graffiti sign**  
**Biography/History**  
This sign hung with irony behind the bar.  
**Scope and Contents note**  
This municipal sign includes a red circle around with a slash through the word Graffiti. The text beneath reads “Graffiti is Against the Law” and includes Penal Code 594 text.

Box 32, Folder 3  **Musicians road sign**  
**Scope and Contents note**  
This yellow and black diamond crossing sign features silhouettes of a musician family running hand in hand. The leading member with a beret holds a guitar and a smoke, the next in a skirt with a camera around her neck holds a paintbrush, and finally a kid with pig tails holds a spray can.  
**Biography/History**  
This sign hung behind the bar and was designed by John the Minor, also known as John E. Miner. This design was used for the Al's Bar "Twenty Years and Running" t-shirts.

Box 33  **Tip or Die sign**  
**Scope and Content**  
This neon sign hung behind the bar and illuminates these words: Tip or Die.