

**FAQ 62**  
(October 19, 2007)

**62.1**

**Q: Do you think Elizabeth Short visited your father at his Franklin House in 1946? Is there any information on this?**

Yes. Lt. Jemison in his **Hodel-Black Dahlia DA File** documents that a number of different witnesses place Elizabeth Short with Dr. Hodel at the Franklin House. (No date is given.) As well as Lt. Jemison and his partner, Lt. Walter Sullivan, we know that Lillian Lenorak, Mattie Comfort, and Joe Barrett, indicated that George and Elizabeth were boyfriend/girlfriend.

In Sept., 1946 "Lt. General" George Hodel unexpectedly resigned his UNRRA commission in China, "for personal reasons," and returned to Los Angeles, where it is believed (unconfirmed) that he was hospitalized for a week or two for "hepatitis."

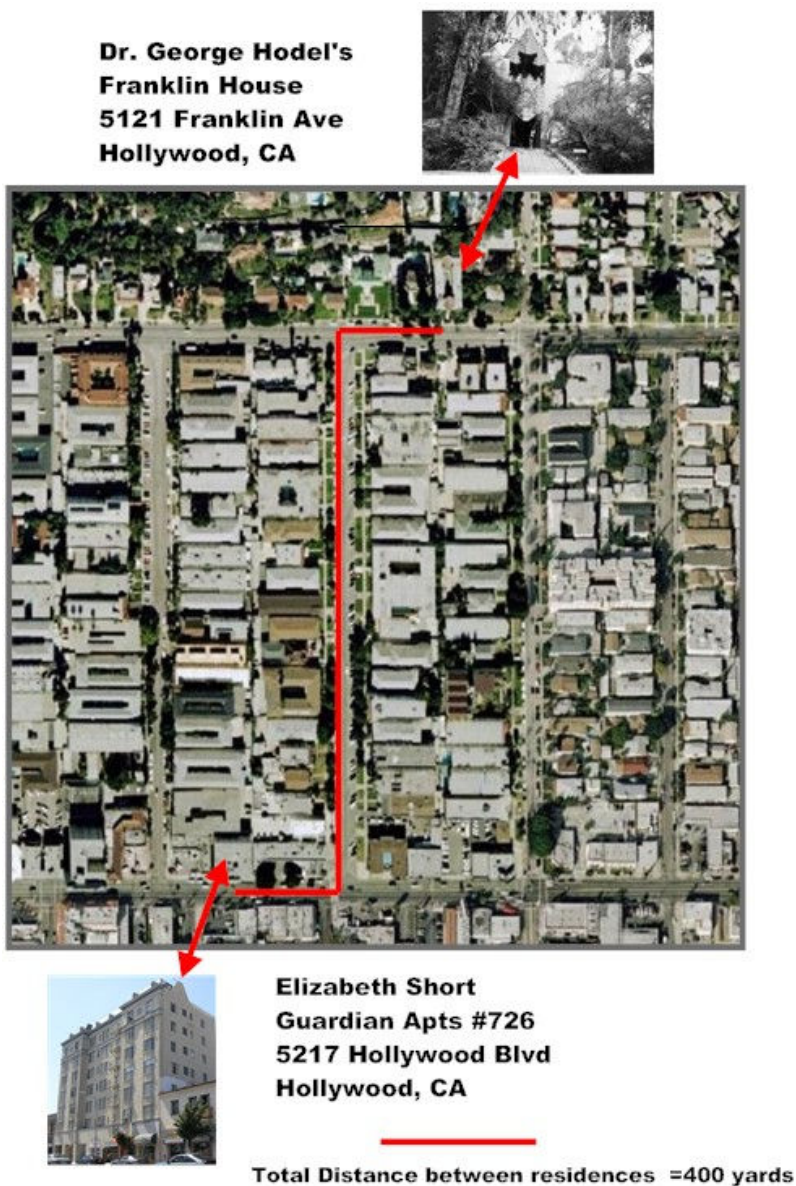
Where was Elizabeth and what was she doing during that same time period?

From the DA Files we know the following:

- From August 28 until October 22, 1946 she shared various hotel rooms with a girlfriend, Marjorie Graham, a friend visiting her from Cambridge, MA.
- **On October 10, 1946** Elizabeth and Marjorie moved into the Guardian Apts, 5217 Hollywood Blvd. Two young men, Marvin Margolis and Bill Robinson met and permitted the girls to stay at the apartment in secret for approximately ten days. The manager of the Guardian Apts informed the two young men that the girls (Elizabeth & Marjorie) would have to leave because "he did not approve of how they were conducting themselves." (His specific reason for asking them to leave is unknown.) Frequent dating of men? Late hours? Noise? **(Note- The Guardian Apts location is just 400 yards (a 2 minute walk) from the Franklin House (Dr. Hodel's private residence) and Elizabeth moved into Apt 726 on the very day of George Hodel's 39<sup>th</sup> birthday.)**
- .On Sept 20<sup>th</sup> the FBI records document that Elizabeth dated and had "a one night stand" with a soldier at a downtown Los Angeles hotel (The Figueroa) and at that time told him, " she was dating an older man and wanted to break up with him, but didn't want to hurt the man's feelings."
- Also, during this same time period (Aug-Sept) Elizabeth told her roommate Marjorie Graham and other friends that, **"she was going to marry George, a lieutenant, when he got out of the hospital and that they might get married on November 1<sup>st</sup>. Multiple friends also independently**

establish that she was dating a man named "George" in the months preceding her murder.

**Diagram showing distance from Dr. Hodel residence to Elizabeth Short residence (400 yds)**



## 62.2

**Q: I see there is another recent publication, *Given: 1° Art 2° Crime: Modernity, Murder and Mass Culture* (Sussex Academic Press 2007) that apparently supports your theory that the Black Dahlia Murder was connected to Surrealism. Have you read this book?**

Yes. The book was written by Jean-Michel Rabaté, a Joycean scholar and Princeton English professor. Professor Rebate's book deals with much more than "my theory on Surrealism." Below is what his U.K. publishers have to say about the author and his book.

### **In the series:**

Critical Inventions



## Given: 1° Art 2° Crime

### Modernity, Murder and Mass Culture

#### About the Author: Jean-Michel Rabaté

[Jean-Michel Rabaté](#) has been a professor of English and Comparative Literature at the University of Pennsylvania since 1992. He is a managing editor of the *Journal of Modern Literature* and a senior curator of Slought Foundation. He has authored or edited more than twenty books on Modernism, literary theory, psychoanalysis and contemporary art. Recent titles include: *The Future of Theory* (2002); Ed. *The Cambridge Companion to Jacques Lacan* (2003), *The Palgrave Guide to Joyce Studies* (2004), *Logiques du Mensonge* (2005), and *1913* (forthcoming).

This exciting new study investigates links between avant-garde art and the aesthetics of crime in order to bridge the gap between high modernism and mass culture, as emblemized by tabloid reports of unsolved crimes. Throughout Jean-Michel Rabate is concerned with two key questions: what is it that we enjoy when we read murder stories? and what has modern art to

say about murder? Indeed, Rabate compels us to consider whether art itself is a form of murder.

The book begins with Marcel Duchamp's fascination for trivia and found objects conjoined with his iconoclasm as an anti-artist. The visual parallels between the naked woman at the centre of his final work, 'Etant Donnés', and a young woman who had been murdered in Los Angeles in January 1947, provides the specific point of departure. Steven Hodel's recent book has thrown new light on what was called the 'Black Dahlia' murder by pointing to one of Duchamp's friends, Man Ray, who, according to Hodel, was the murderer's inspirator. This putative involvement recalls Walter Benjamin's description of Eugene Atget's famous photographs of deserted Paris streets as presenting 'the scene of the crime'. Indeed, this phrase was used as the title for Ralph Roff's 1997 exhibition, which implied that modern art is indissociable from forensic gaze and a detective's outlook, a view first advanced by Edgar Allan Poe who invoked both criminal detection and manuscript studies in his 1846 essay 'Philosophy of Composition'. Arguing that Poe's fanciful account of the genesis of his story 'The Raven' can be superimposed onto his deft solving of murders like that of the 'Rue Morgue' or of Marie Roget, the author goes on to suggest that Poe's aesthetic parallels Thomas De Quincey's contemporaneous essay 'Of Murder Considered as one of the Fine Arts'.