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Proceeding No.	91204122

Filing Date	03/30/2015

Part	3 of	7

91204122

TTAB

IN THE UNITED STATES PATENT AND TRADEMARK OFFICE
BEFORE THE TRADEMARK TRIAL AND APPEAL BOARD

In re Application Serial No. 85/213,453
Filed: January 8, 2011
For Mark: NYC BEER LAGER and Design
Published in the Official Gazette: December 6, 2011

ESRT EMPIRE STATE BUILDING, L.L.C., Opposer, v. MICHAEL LIANG, Applicant.	Opposition No. 91204122

Commissioner for Trademarks
Attn: Trademark Trial and Appeal Board
P.O. Box 1451
Alexandria, VA 22313-1451

OPPOSER'S THIRD NOTICE OF RELIANCE UPON INTERNET MATERIALS PURSUANT TO TRADEMARK RULE 2.122(e) AND TBMP 704.08(b)

Pursuant to Trademark Rule 37 CFR § 2.122(e) and TBMP 704.08(b), Opposer ESRT Empire State Building, L.L.C. ("Opposer") hereby gives notice of its reliance upon:

(i) the Internet materials attached hereto as Exhibit A and listed below, which consist of printouts of various website pages available online with articles dated prior to January 8, 2011 concerning Opposer's Marks and/or the Empire State Building.

"**Express Mail**" Mailing Label Number EF 106087515 US
I hereby certify that this paper or fee is being deposited with the United States Postal Service "**Express Mail** Post office to Addressee" service under 37 C.F.R. 1.10 on the date indicated above and is addressed to the Commissioner for Trademarks, P.O. Box 1451, Alexandria, Virginia 22313-1451 on
3/30/15 Lindsay M. Rudner
(Date of Deposit) (Print name)
(Signature)

3-30-2015
U.S. Patent & TMOfc/TM Mail Rcpt Dt. #22

22690/013/1608895.2

The Internet materials attached as Exhibit A are offered to show that the Empire State Building, its image, and Opposer's Marks have strength, fame and recognition through extensive public exposure and that Opposer's Marks and the Empire State Building were distinctive and famous prior to January 8, 2011, the filing date of the Application.

	Location of Materials (URL)	**Date of Access/Print**
1.	http://www.nytimes.com/1989/09/13/business/real-estate-empire-state-building-is-still-vital.html	09/13/1989
2.	http://www.nytimes.com/1991/02/15/sports/sports-people-stair-climbing-australian-on-top.html	02/15/1991
3.	http://www.nytimes.com/1992/07/25/nyregion/skyscraper-douses-its-colorful-lights.html	07/25/1992
4.	http://www.nytimes.com/1992/06/14/realestate/streetscapes-the-empire-state-building-a-red-reprise-for-a-31-wonder.html	06/141992
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6.	http://www.nytimes.com/1994/02/06/nyregion/neighborhood-report-midtown-weddings-with-a-view.html	02/06/1994
7.	http://www.nytimes.com/1994/03/04/nyregion/getting-to-top-of-empire-state-opening-the-way-for-disabled.html	03/04/1994
8.	http://www.nytimes.com/1995/04/06/opinion/l-a-blue-empire-state-wouldn-t-faze-wray-926495.html	04/06/1995
9.	http://www.nytimes.com/1995/08/13/nyregion/neighborhood-report-midtown-terrorism-parking-and-angry-merchants.html	08/13/1995
10.	http://www.nytimes.com/1995/08/20/nyregion/neighborhood-report-midtown-businessman-with-low-profile-big-impact-enters.html	08/20/1995
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12.	ttp://www.nytimes.com/1995/03/05/realestate/postings-an-award-for-empire-state-building-sidewalk-shed-wins-honors.html	03/05/1995

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13.	http://www.nytimes.com/1995/03/30/opinion/what-would-fay-wray-say.html	03/30/1995
14.	http://www.nytimes.com/1995/05/31/nyregion/helmsley-countersuit-against-trump-alleges-conspiracy-big-empire-state.html	05/31/1995
15.	http://www.nytimes.com/1996/04/07/nyregion/neighborhood-report-manhattan-up-close-tenants-wanted-koreans-sought-empire.html	04/07/1996
16.	http://www.nytimes.com/1996/07/21/realestate/perspectives-the-empire-state-building-s-two-front-campaign.html	07/21/1996
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18.	http://www.timesunion.com/news/article/Empire-State-Building-The-ex-champ-3142897.php	05/09/1996
19.	http://www.nytimes.com/1997/08/07/nyregion/armed-tourist-arrested-at-empire-state-building.html	08/07/1997
20.	http://www.nytimes.com/1997/01/02/garden/king-kong-would-be-miffed.html	01/02/1997
21.	http://www.nytimes.com/1997/07/04/arts/new-york-skyscrapers-as-ancient-temples.html	07/04/1997
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26.	http://www.nytimes.com/1999/03/16/nyregion/metro-business-trump-is-rebuffed-in-empire-state-suit.html	03/16/1999
27.	http://www.nytimes.com/1999/09/26/nyregion/fyi-652750.html	09/26/1999
28.	http://www.nytimes.com/2000/08/13/nyregion/neighborhood-report-midtown-empire-state-lights-decoded-india-independence-day.html	08/13/2000

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30.	http://www.nytimes.com/2000/01/26/nyregion/elevator-cable-failed-at-empire-state-building-city-finds.html	01/26/2000
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37.	http://www.nytimes.com/2001/10/11/garden/drawing-closer-to-an-old-friend.html	10/11/2001
38.	http://www.nytimes.com/2001/09/14/us/after-the-attacks-jitters-workers-are-able-to-enter-tall-buildings-hesitantly.html	09/14/2001
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40.	http://www.nytimes.com/2001/09/16/nyregion/the-fragile-city-i-felt-perfectly-secure-in-the-tower.html	09/16/2001
41.	http://www.nytimes.com/2001/09/30/nyregion/nation-challenged-empire-state-building-journal-visiting-old-window-seeing.html	09/30/2001
42.	http://www.nytimes.com/2002/04/11/nyregion/helmsley-tries-to-oust-partner-in-empire-state-building-feud.html	04/11/2002
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46.	http://www.nytimes.com/2003/04/16/business/commercial-real-estate-regional-market-manhattan-cooling-empire-state-building.html	04/16/2003
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49.	http://www.nytimes.com/2003/07/09/nyregion/public-lives-a-stairmaster-this-athlete-prefers-skyscrapers.html	07/09/2003
50.	http://www.nytimes.com/2004/08/14/nyregion/making-sense-new-york-86-stories-up-views-empire-state-building-mapped-steel.html	08/14/2004
51.	http://www.nytimes.com/2004/08/15/nyregion/critic-s-view-the-inseparable-trio-girl-ape-skyscraper.html	08/15/2004
52.	http://www.nytimes.com/2004/01/25/nyregion/art-review-looking-down-on-the-world-from-the-heights-of-heroes.html	01/25/2004
53.	http://www.nytimes.com/2004/07/22/garden/checking-in-at-the-local-pod-with-plenty-of-toe-room.html	07/22/2004
54.	http://query.nytimes.com/gst/fullpage.html?res=9E00E5DE1639F93AA2575AC0A9629C8B63	09/14/2004
55.	http://www.timesunion.com/opinion/article/Bicoastal-debate-moving-between-S-F-and-N-Y-2669288.php	05/22/2005
56.	http://query.nytimes.com/gst/fullpage.html?res=9900EFDA153FF930A15757C0A9609C8B63	04/23/2006
57.	http://query.nytimes.com/gst/fullpage.html?res=9D02EFDA153FF930A15757C0A9609C8B63	04/23/2006
58.	http://query.nytimes.com/gst/fullpage.html?res=9B01EFDA153FF930A15757C0A9609C8B63	04/23/2006

	Location of Materials (URL)	Date of Access/Print
59.	http://query.nytimes.com/gst/fullpage.html?res=9F03EFDA153FF930A15757C0A9609C8B63	04/23/2006
60.	http://query.nytimes.com/gst/fullpage.html?res=9506EFDA153FF930A15757C0A9609C8B63	04/23/2006
61.	http://query.nytimes.com/gst/fullpage.html?res=9C07EFDA153FF930A15757C0A9609C8B63	04/23/2006
62.	http://www.nytimes.com/2006/04/23/nyregion/thecity/23scar.html	04/23/2006
63.	http://www.nytimes.com/2006/04/23/nyregion/thecity/23nabe.html	04/23/2006
64.	http://www.nytimes.com/2006/04/23/nyregion/thecity/23essa.html	04/23/2006
65.	http://www.nytimes.com/2006/04/23/nyregion/nyregionspecial5/23cons.html	04/23/2006
66.	http://www.nytimes.com/2006/04/23/nyregion/thecity/23pop.html	04/23/2006
67.	http://www.nytimes.com/2006/04/23/nyregion/thecity/23hine.html	04/23/2006
68.	http://www.nytimes.com/2006/10/13/nyregion/13survive.html	10/13/2006
69.	http://www.timesunion.com/entertainment/article/Getting-to-know-the-Big-Apple-with-little-books-2569137.php	03/22/2007
70.	http://www.nytimes.com/2007/04/21/nyregion/21empire.html	04/21/2007
71.	http://www.nytimes.com/2007/04/21/nyregion/21gels.html	04/21/2007
72.	http://www.nytimes.com/2007/05/06/nyregion/thecity/06fog.html	05/06/2007
73.	http://www.nj.com/news/index.ssf/2007/10/empire_state_building_will_be.html	10/10/2007
74.	http://www.nytimes.com/2008/02/06/sports/othersports/06sportsbriefs-runup.html	02/06/2008
75.	http://www.nytimes.com/2008/01/13/nyregion/13brod.html	01/13/2008

	Location of Materials (URL)	Date of Access/Print
76.	http://www.nytimes.com/2008/05/26/nyregion/26uniform.html	05/26/2008
77.	http://www.nytimes.com/2008/10/05 /realestate/commercial/05sqft.html?adxnnl=1&adxnnlx=1423499113-9CMQwxl8A1spWjLbKy6gCg	10/04/2008
78.	http://www.nytimes.com/2008/03/05/nyregion/05jumper.html	03/05/2008
79.	http://www.nytimes.com/2009/04/07/science/earth/07empire.html	04/07/2009
80.	http://www.nytimes.com/2009/02/08/nyregion/thecity/08disp.html	02/08/2009
81.	http://www.nytimes.com/2009/02/19/fashion/19fbox.html	02/19/2009
82.	http://www.washingtontimes.com/news/2009/jul/10/empire-state-building-goes-green/?page=all	07/10/2009
83.	http://www.sfgate.com/green/article/Skyscrapers-go-green-3292235.php	07/19/2009
84.	http://www.timesunion.com/green/article/Skyscrapers-go-green-3292235.php	07/19/2009
85.	http://www.mlive.com/boxing/index.ssf/2009/05/ marquez_expects_floyd_mayweath.html	05/20/2009
86.	http://www.sfgate.com/business/article/Empire-State-Building-goes-green-the-retro-way-3210743.php	11/06/2009
87.	http://www.timesunion.com/business/article/Empire-State-Building-goes-green-the-retro-way-3210743.php	11/06/2009
88.	http://www.nytimes.com/2009/11/29/nyregion/29empire.html	11/29/2009
89.	http://query.nytimes.com/gst/fullpage.html? res=9405E1DD1E3FF93AA15752C1A96F9C8B63	11/29/2009
90.	http://www.nj.com/news/index.ssf/2009/10/ empire_state_building_commemor.html	10/01/2009
91.	http://www.nytimes.com/2009/09/23/nyregion/23empire.html	09/23/2009
92.	http://www.washingtontimes.com/blog/watercooler/2009/sep/30/empire-state-building-wears-communist-colors-week/	09/30/2009
93.	http://lens.blogs.nytimes.com/2010/12/15/the-irresistible-sisto/	12/15/2010

	Location of Materials (URL)	Date of Access/Print
94.	http://www.timesunion.com/local/article/Yale-student-plunged-from-Empire-State-Building-433017.php	04/02/2010
95.	http://www.nytimes.com/2010/08/24/nyregion/24empire.html	08/24/2010
96.	http://www.nytimes.com/2010/08/25/opinion/25wed3.html	08/25/2010
97.	http://www.timesunion.com/news/article/Greenwich-s-Malkin-fights-off-Empire-State-630375.php#photo-306745	08/24/2010
98.	http://www.nj.com/news/index.ssf/2010/08/empire_state_building_owners_f.html	08/24/2010
99.	http://query.nytimes.com/gst/fullpage.html?res=9502E1D6123DF936A25751C1A9669D8B63	12/15/2010
100.	http://www.nytimes.com/2010/02/07/nyregion/07climb.html	02/07/2010
101.	http://query.nytimes.com/gst/fullpage.html?res=9A05E1DC1138F937A25751C0A9669D8B63	02/14/2010
102.	http://www.ctpost.com/local/article/Yale-student-plunged-from-Empire-State-Building-433017.php	04/02/2010
103.	http://www.timesunion.com/business/article/Sunnyvale-firm-gets-Empire-State-Building-gig-3271121.php#photo-2420565	03/04/2010
104.	http://www.nytimes.com/2010/03/31/dining/31empire.html	03/31/2010
105.	http://www.nytimes.com/2010/03/31/nyregion/31empirebrief.html	03/31/2010
106.	http://www.nytimes.com/2010/09/22/nyregion/22about.html	09/22/2010
107.	http://www.nytimes.com/2010/09/26/realestate/26scapes.html	09/26/2010
108.	http://www.nytimes.com/2011/04/13/nyregion/13empire.html	01/06/2011
109.	http://green.blogs.nytimes.com/2011/01/06/green-power-for-the-empire-state-building/?_r=0	01/06/2011
110.	http://www.bizjournals.com/austin/news/2011/01/06/green-mountain-energy-lands-empire.html	01/06/2011

(ii) the Internet materials attached hereto as Exhibit B and listed below, which consist of printouts of various website pages available online with articles dated after January 8, 2011 concerning Opposer's Marks and/or the Empire State Building. The Internet materials attached as Exhibit B are offered to show that the Empire State Building, its image, and Opposer's Marks have continued strength, fame and recognition through public exposure and that Opposer's Marks and the Empire State Building continue to be distinctive and famous after January 8, 2011, the filing date of the Application.

	Location of Materials (URL)	**Date of Access/Print**
1.	http://www.sfgate.com/travel/article/New-York-opens-Top-of-the-Rock-2597063.php	02/20/15
2.	http://www.tampabay.com/news/theskinnyfamilycontrollingempirestatebuildingconsiderspublicsales/1163650	04/13/2011
3.	http://blog.timesunion.com/chuckmiller/atthetopoftheempirestatebuildingandiveonlygotonechoice/11751/	12/21/2011
4.	http://cityroom.blogs.nytimes.com/2011/02/09/15000-new-stars-take-form-in-empire-state-building/	02/09/2015
5.	http://www.tampabay.com/news/bizarre/the-skinny-contest-winners-wed-atop-empire-state-building/1151615	02/14/2011
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7.	http://green.blogs.nytimes.com/2011/01/06/greenpowerfortheempirestatebuilding/	01/06/2011
8.	http://www.nytimes.com/2011/07/16/arts/design/empire-state-buildings-new-exhibition-review.html?pagewanted=all&_r=0	07/15/2011
9.	http://www.nytimes.com/2011/12/25/nyregion/empire-state-building-observation-decks-generate-startling-profits.html	12/04/2011
10.	http://www.nytimes.com/2011/02/02/sports/02sportsbriefs-empire.html	02/01/2011
11.	http://query.nytimes.com/gst/fullpage.html?res=9404E2DC1	02/13/2011

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12.	http://www.nytimes.com/2011/02/23/theater/reviews/23sky.html	02/22/2011
13.	http://www.nytimes.com/2011/01/31/sports/31staircase.html	01/30/2011
14.	http://www.nytimes.com/2011/04/13/nyregion/13empire.html	04/12/2011
15.	http://www.stamfordadvocate.com/local/article/OtistomodernizeEmpireStateelevators1427992.php	06/16/2011
16.	http://www.timesunion.com/business/article/Tall-order-Empire-State-Building-elevator-revamp-2079762.php	06/17/2011
17.	http://blog.nj.com/mets/2011/05/can_the_mets_take_back_new_yor.html	05/20/2011
18.	http://dealbook.nytimes.com/2011/11/29/empirestatebuildingontrackforipo/	11/29/2011
19.	http://query.nytimes.com/gst/fullpage.html?res=9902E2D61030F933A05752C1A9679D8B63	11/30/2011
20.	http://www.timesunion.com/news/article/EmpireStateBuildingtogopublic2309059.php	11/30/2011
21.	http://www.mlive.com/entertainment/grandrapids/index.ssf/2011/09/video_911_tributes_twin_tower.html	09/06/2011
22.	http://www.mlive.com/news/saginaw/index.ssf/2011/09/svsu_students_commemorate_sept.html	09/10/2011
23.	http://www.nytimes.com/2011/04/13/nyregion/13empire.html	04/12/2011
24.	http://triblive.com/usworld/nation/247512874/policejohnsonshotercolinogunofficersauthoritiesbuildingfiredyork#axzz3SD4w4rT2	08/25/2012
25.	http://blog.timesunion.com/travelgal/nycempirestatebuildinglaunchesnationwidephotocontest/7380/	08/11/2012
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27.	http://www.mlive.com/opinion/kalamazoo/index.ssf/2012/08/the_weight_of_gold_longstandin.html	08/20/2012
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30.	http://www.nytimes.com/2012/02/10/sports/thomasdoldwinsempirestatebuildingrunagain.html	02/09/2012
31.	http://www.washingtontimes.com/news/2012/feb/13/empirestatebuildinggoingpublic/	02/13/2012
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33.	http://articles.latimes.com/2012/feb/13/business/lafimoempirestatebuildingownersplananipo20120213	02/13/2012
34.	http://www.sfgate.com/news/article/EmpireStateBuildinggoingpublic3327541.php	02/14/2012
35.	http://www.timesunion.com/news/article/EmpireStateBuildinggoingpublic3327541.php	02/14/2012
36.	http://www.sfgate.com/news/article/GreenwichcouplewedsatEmpireStateBuilding3327341.php	02/14/2012

37.	http://www.timesunion.com/news/article/GreenwichcouplewedsatEmpireStateBuilding3327341.php	02/14/2012
38.	http://www.nj.com/news/index.ssf/2012/02/first_samesex_couple_wed_at_t.html	02/14/2012
39.	http://www.sfgate.com/news/slideshow/ConncouplemarriesatEmpireStateBuilding39362.php	02/16/2012
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41.	http://www.sfgate.com/realestate/article/Historyoftheworldstallestbuildings3645863.php#photo3090166	06/20/2012
42.	http://www.timesunion.com/realestate/article/Historyoftheworldstallestbuildings3645863.php#photo3090166	06/20/2012
43.	http://query.nytimes.com/gst/fullpage.html?res=9502E0DB143AF93BA35756C0A9649D8B63	05/08/2012
44.	http://blog.timesunion.com/travelgal/empirestatebuildingviewsfromthe103rdfloor/7004/	05/30/2012
45.	http://www.washingtontimes.com/multimedia/image/empirestatebuilding_leajpg/	11/26/2012
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110.	http://abcnews.go.com/Travel/kidsguideyorkcityampswowfa ctor/story?id=28837310	02/09/2015

111.	http://www.wsj.com/articles/AP25862702ca47419a9b6f8e82c5fcec90	02/05/2015
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(iii) the Internet materials attached hereto as Exhibit C and listed below, which consist of printouts of various website pages available online with artwork available to purchase by the public displaying the Empire State Building. The Internet materials attached as Exhibit C are offered to show that the Empire State Building, its image, and Opposer's Marks have strength, fame and recognition through extensive public exposure and that Opposer's Marks and the Empire State Building are distinctive and famous.

	Location of Materials (URL)	**Date of Access/Print**
1.	http://www.art.com/products/p11891130378-sa-i6200856/john-zimmerman-new-york-world-s-fair-may-23-1964.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=11891130378A&SSK=11891130378A	02/10/2015
2.	http://www.art.com/products/p14963924944-sa-i6820542/cameron-davidson-aerial-view-of-wall-street.htm?sOrig=CAT&sOrigID=0&dimVals=0&ui=73B1A7BB5AE9410B802DCB02C056DD11&searchstring=Aerial+View+of+Wall+Street+Photographic+Print+by+Cameron+Davidson&SSK=Aerial+View+of+Wall+Street+Photographic+Print+by+Cameron+Davidson	02/09/2015
3.	http://www.art.com/products/p11287474383-sa-i6215089/keith-mallett-autumn-in-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=11287474383A&SSK=11287474383A	02/09/2015
4.	http://www.art.com/products/p12819585008-sa-i6387789/bettmann-circus-animals-on-33rd-street.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12819585008A&SSK=12819585008A	02/09/2015
5.	http://www.art.com/products/p10039577-sb-i852435/a-roquin-cunard.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10039577B&SSK=10039577B	02/09/2015

6.	http://www.art.com/products/p22446028422-sa-i7814277/philippe-hugonnard-downtown-at-sunset-empire-state-building-and-one-world-trade-center-1wtc-manhattan-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22446028422A&SSK=22446028422A	02/09/2015
7.	http://www.art.com/products/p12960590-sa-i2196354/tandi-venter-edifice-ii.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12960590A&SSK=12960590A	02/09/2015
8.	http://www.art.com/products/p26879981694-sa-i8136237/onrei-empire.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=26879981694A&SSK=26879981694A	02/10/2015
9.	http://www.art.com/products/p10292393-sa-i1081767/robert-laduke-empire.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10292393A&SSK=10292393A	02/09/2015
10.	http://www.art.com/products/p10147776962/product.htm?RFID=217825&ProductTarget=105221489967&gclid=COSd3JW8j8QCFVAvgQodEC0Apg	2/9/2015
11.	http://www.art.com/products/p26879928338/product.htm?RFID=217825&ProductTarget=105221272647&gclid=CLaf4bG8j8QCFdgKgQodnmoAsA	02/10/2015
12.	http://www.art.com/products/p26879928338-sa-i8135510/sandro-de-carvalho-empire-state-2.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=EMPIRE+STATE+2+sandro+De+Carvalho&SSK=EMPIRE+STATE+2+sandro+De+Carvalho	02/10/2015
13.	http://www.art.com/products/p9788958268-sa-i5582608/l-cartier-empire-state-bldg.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=Empire+State+Bldg+Art+Print+by+L+Cartier+at+Art+com&SSK=Empire+State+Bldg+Art+Print+by+L+Cartier+at+Art+com	02/10/2015
14.	http://www.art.com/products/p30649518474-sa-i9022262/philippe-hugonnard-empire-state-building-sunset-manhattan-new-york-city-united-states.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30649518474A&SSK=30649518474A	02/09/2015

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16.	http://www.art.com/products/p12423842235-sa-i6341310/empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12423842235A&SSK=12423842235A	02/10/2015
17.	http://www.art.com/products/p8262461734-sa-i5281551/christopher-bliss-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=8262461734A&SSK=8262461734A	02/09/2015
18.	http://www.art.com/products/p10317899-sa-i2791603/henri-silberman-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10317899A&SSK=10317899A	02/09/2015
19.	http://www.art.com/products/p12101345-sa-i1525839/igor-maloratsky-empire-state-building.htm?sorig=0%3fwt.cg_n%3dgallery+search+redirect&wt.oss=12101345a&ssk=12101345a	02/09/2015
20.	http://www.art.com/products/p11899736924-sa-i6201449/jairo-rodriguez-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=11899736924A&SSK=11899736924A	02/09/2015
21.	http://www.art.com/products/p26880096451-sa-i8136380/smith-haynes-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=26880096451A&SSK=26880096451A	02/10/2015
22.	http://www.art.com/products/p12049627-sa-i1480504/zelenka-empire-state-building-at-dawn.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12049627A&SSK=12049627A	02/10/2015
23.	http://www.art.com/products/p12539425-sa-i1903722/dw-labs-empire-state-building-from-23rd-manhattan-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12539425A&SSK=12539425A	02/10/2015

24.	http://www.art.com/products/p10027857134-sa-i5790274/richard-l-anson-empire-state-building-from-rockefeller-center-at-dusk.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10027857134A&SSK=10027857134A	02/09/2015
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28.	http://www.art.com/products/p12916273984-sa-i6413763/empire-state-building-1931.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12916273984A&SSK=12916273984A	02/09/2015
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31.	http://www.art.com/products/p32880030794-sa-i9216376/shelley-lake-empire-state-of-mind-panel.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=32880030794A&SSK=32880030794A	02/09/2015
32.	http://www.art.com/products/p27320906969-sa-i8180306/sandro-de-carvalho-empire-state-red.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=27320906969A&SSK=27320906969A	02/10/2015

33.	http://www.art.com/products/p22677250251-sa-i7786346/curt-bradshaw-empire-state.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22677250251A&SSK=22677250251A	02/10/2015
34.	http://www.art.com/products/p10448233143-sa-i5282724/erin-clark-empire.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10448233143A&SSK=10448233143A	02/09/2015
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36.	http://www.art.com/products/p14116181464-sa-i6638252/henri-silberman-new-york-city-brooklyn-bridge-sunset-huge-wall-mural-art-print-poster.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=14116181464A&SSK=14116181464A	02/10/2015
37.	http://www.art.com/products/p22246795250-sa-i7793738/emily-navas-i-heart-ny.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22246795250A&SSK=22246795250A	02/09/2015
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39.	http://www.art.com/products/p27980920051-sa-i8399742/kike-calvo-manhattan-skyline-at-dusk-with-the-empire-state-building-and-the-chrysler-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=27980920051A&SSK=27980920051A	02/10/2015
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41.	http://www.art.com/products/p26879967227-sa-i8136235/onrei-new-york-19a.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=26879967227A&SSK=26879967227A	02/10/2015

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43.	http://www.art.com/products/p29337386294-sa-i8682799/beboy-new-york-city-september-6-new-york-city-cityscape-birds-eye-view-at-sunset-with-empire-state-bui.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=29337386294A&SSK=29337386294A	02/09/2015
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45.	http://www.art.com/products/p11431024590-sa-i2178418/new-york-skyline-with-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=11431024590A&SSK=11431024590A	02/10/2015
46.	http://www.art.com/products/p10279164045-sa-i5933718/meringue-new-york-stamps.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10279164045A&SSK=10279164045A	02/09/2015
47.	http://www.art.com/products/p10454374783-sa-i929249/steve-forney-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10454374783A&SSK=10454374783A	02/09/2015
48.	http://www.art.com/products/p22899839298-sa-i7855954/ruane-manning-new-york-stroll.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22899839298A&SSK=22899839298A	02/09/2015
49.	http://www.art.com/products/p15354063390-sa-i6916169/karen-j-williams-new-york-taxi.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=15354063390A&SSK=15354063390A	02/10/2015
50.	http://www.art.com/products/p22679130240-sa-i7786426/parker-greenfield-new-york-town.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22679130240A&SSK=22679130240A	02/10/2015

51.	http://www.art.com/products/p31475603336-sa-i9165542/new-york-the-american-spirit.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=31475603336A&SSK=31475603336A	02/10/2015
52.	http://www.art.com/products/p10795602967-sa-i2342050/new-york-the-wonder-city.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10795602967A&SSK=10795602967A	02/09/2015
53.	http://www.art.com/products/p22554716998-sa-i7819297/jason-laurits-nyc-kaleidoscope.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22554716998A&SSK=22554716998A	02/09/2015
54.	http://www.art.com/products/p15156946-sa-i3577366/nyc-new-york-city-new-york-state-usa.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=15156946A&SSK=15156946A	02/10/2015
55.	http://www.art.com/products/p27320875351-sa-i8180271/onrei-pink-empire.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=27320875351A&SSK=27320875351A	02/10/2015
56.	http://www.art.com/products/p26879966424-sa-i8136232/onrei-romatic-empire.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=26879966424A&SSK=26879966424A	02/10/2015
57.	http://www.art.com/products/p27870897377-sa-i8194351/clara-wells-sky-line-iii.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=27870897377A&SSK=27870897377A	2/9/2015
58.	http://www.art.com/products/p22445853305-sa-i7814160/philippe-hugonnard-skyline-with-the-empire-state-building-and-the-one-world-trade-center-manhattan-nyc.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445853305A&SSK=22445853305A	02/09/2015
59.	http://www.art.com/products/p22445965854-sa-i7814222/philippe-hugonnard-sunset-landscape-of-the-empire-state-building-and-one-world-trade-center-manhattan-nyc-colors.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445965854A&SSK=22445965854A	02/09/2015

60.	http://www.art.com/products/p22445871796-sa-i7814178/philippe-hugonnard-telescope-on-the-obervatoire-deck-top-on-the-rock-at-rockefeller-center-manhattan-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445871796A&SSK=22445871796A	02/09/2015
61.	http://www.art.com/products/p13066547-sa-i2301034/matthew-daniels-the-empire-state-building.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=13066547A&SSK=13066547A	02/10/2015
62.	http://www.art.com/products/p28312078423-sa-i8623609/richard-berenholtz-the-empire-state-building-new-york-city.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=28312078423A&SSK=28312078423A	02/09/2015
63.	http://www.art.com/products/p12503571809-sa-i6354074/harry-bliss-the-new-yorker-cover-july-5-1999.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12503571809A&SSK=12503571809A	02/09/2015
64.	http://www.art.com/products/p13685064-sa-i2712239/todd-gipstein-top-of-empire-state-building-new-york-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=13685064A&SSK=13685064A	02/10/2015
65.	http://www.art.com/products/p13833732-sa-i2744677/john-zaccheo-travel-monuments-ii.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=13833732A&SSK=13833732A	02/10/2015
66.	http://www.art.com/products/p22445676777-sa-i7813267/philippe-hugonnard-urban-scene-yellow-cab-empire-state-buildings-and-macy-s-views-midtown-manhattan-nyc.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445676777A&SSK=22445676777A	02/09/2015
67.	http://www.art.com/products/p22445663846-sa-i7812441/philippe-hugonnard-vertical-panoramic-view-top-of-empire-state-building-at-sunset-manhattan-new-york-us.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445663846A&SSK=22445663846A	02/09/2015
68.	http://www.art.com/products/p22445781899-sa-i7813318/philippe-hugonnard-vertical-panoramic-black-and-white-photography-empire-state-building-manhattan-new-york-us.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22445781899A&SSK=22445781899A	02/09/2015

69.	http://www.art.com/products/p12104197-sa-i1530261/dw-labs-view-of-empire-state-building-and-manhattan-skyline-new-york-sepia-black-and-white.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=12104197A&SSK=12104197A	02/09/2015
70.	http://www.art.com/products/p30329616537-sa-i8943037/steve-kelley-view-of-manhattan-new-york-from-window.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30329616537A&SSK=30329616537A	02/10/2015
71.	http://www.art.com/products/p14214990323-sa-i6647972/gavin-hellier-view-of-midtown-manhattan-across-the-hudson-river-manhattan-new-york-city-new-york-united-state.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=14214990323A&SSK=14214990323A	02/09/2015
72.	http://www.art.com/products/p28099244599-sa-i7792310/view-towards-the-empire-state-building-manhattan-new-york-city-new-york-usa.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=28099244599A&SSK=28099244599A	02/10/2015
73.	http://www.art.com/products/p30019801404-sa-i8821825/philippe-hugonnard-wall-mural-manhattan-cityscape-with-the-empire-state-building-new-york-city.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019801404A&SSK=30019801404A	02/09/2015
74.	http://www.art.com/products/p30019884231-sa-i8822209/philippe-hugonnard-wall-mural-manhattan-skyline-with-the-empire-state-building-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019884231A&SSK=30019884231A	02/10/2015
75.	http://www.art.com/products/p30019794969-sa-i8821815/philippe-hugonnard-wall-mural-motorcycle-in-brooklyn-sidecar-and-top-of-the-empire-state-building-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019794969A&SSK=30019794969A	02/10/2015
76.	http://www.art.com/products/p30019814481-sa-i8821841/philippe-hugonnard-wall-mural-the-manhattan-bridge-and-the-empire-state-building-manhattan-new-york-usa.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019814481A&SSK=30019814481A	02/10/2015

77.	http://www.art.com/products/p30019814750-sa-i8821846/philippe-hugonnard-wall-mural-urban-view-of-manhattan-with-the-empire-state-building-new-york-usa.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019814750A&SSK=30019814750A	02/10/2015
78.	http://www.art.com/products/p30019861918-sa-i8822194/philippe-hugonnard-wall-mural-window-view-cityscape-of-manhattan-with-the-empire-state-building-and-1-wtc-nyc.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019861918A&SSK=30019861918A	02/10/2015
79.	http://www.art.com/products/p30019808827-sa-i8822161/philippe-hugonnard-wall-mural-window-view-manhattan-cityscape-with-the-empire-state-building-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019808827A&SSK=30019808827A	02/10/2015
80.	http://www.art.com/products/p30019883250-sa-i8822205/philippe-hugonnard-wall-mural-window-view-manhattan-skyline-with-the-empire-state-building-new-york-city.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019883250A&SSK=30019883250A	02/09/2015
81.	http://www.art.com/products/p30019861969-sa-i8822201/philippe-hugonnard-wall-mural-window-view-manhattan-skyline-with-the-empire-state-building-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019861969A&SSK=30019861969A	02/10/2015
82.	http://www.art.com/products/p30019861927-sa-i8822199/philippe-hugonnard-wall-mural-window-view-manhattan-with-the-empire-state-building-and-1-wtc-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019861927A&SSK=30019861927A	02/10/2015
83.	http://www.art.com/products/p30019777538-sa-i8822276/philippe-hugonnard-wall-mural-window-view-skyline-manhattan-with-the-empire-state-building-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019777538A&SSK=30019777538A	02/09/2015
84.	http://www.art.com/products/p30019910062-sa-i8822224/philippe-hugonnard-wall-mural-window-view-urban-view-with-the-empire-state-building-manhattan-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=30019910062A&SSK=30019910062A	02/10/2015

85.	http://www.art.com/products/p10147776977-sa-i5904278/thalie-wind.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=10147776977A&SSK=10147776977A	02/09/2015
86.	http://www.art.com/products/p22446056858-sa-i7815008/philippe-hugonnard-window-view-empire-state-building-and-one-world-trade-center-1wtc-at-sunset-manhattan-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=22446056858A&SSK=22446056858A	02/09/2015
87.	http://www.art.com/products/p27376621518-sa-i8182320/philippe-hugonnard-window-view-special-series-empire-state-building-and-liberty-tower-by-night-manhattan-nyc-us.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=27376621518A&SSK=27376621518A	02/10/2015
88.	http://www.art.com/products/p26879982181-sa-i8136239/onrei-wood-new-york.htm?sorig=0?WT.cg_n=Gallery+Search+Redirect&WT.oss=26879982181A&SSK=26879982181A	02/10/2015

(iv) the Internet materials attached hereto as Exhibit D and listed below, which consist of printouts of various website pages available online with tourist and general information concerning, Opposer's Marks and/or the Empire State Building. The Internet materials attached as Exhibit D are offered to show that the Empire State Building, its image, and Opposer's Marks have strength, fame and recognition through extensive public exposure and Opposer's Marks and the Empire State Building are distinctive and famous.

No.	**Location of Materials (URL)**	**Date of Access/Print**
1.	http://en.wikipedia.org/wiki/Empire_State_Building	2/12/15
2.	http://www.bbc.com/travel/story/20110426at80theempirestatebuilding strikesback	2/20/15
3.	http://www.citypass.com/blog/empirestatebuildingworldsfamousoffice building	3/5/15
4.	http://www.lonelyplanet.com/usa/newyorkcity/sights/architecture/empirestatebuilding	2/20/15

No.	Location of Materials (URL)	Date of Access/Print
5.	http://www.tripadvisor.com/Attraction_Reviewg60763d104365ReviewsEmpire_State_BuildingNew_York_City_New_York.html	2/20/15
6.	http://www.travelandleisure.com/blogs/empirestatebuildingaddsnewmultimediaexperience	2/20/15
7.	http://www.frommers.com/destinations/new-york-city/attractions/154723#sthash.ZCvt3p9v.dpbs	3/23/15
8.	http://www.expedia.com/EmpireStateBuildingNewYork.d502075.VacationAttraction	2/20/15
9.	http://www.fodors.com/world/northamerica/usa/newyork/newyorkcity/thingstodo/sights/reviews/empirestatebuilding56712/	2/20/15
10.	http://travel.usnews.com/New_York_NY/Things_To_Do/Empire_State_Building_18225/	2/20/15
11.	http://www.smartdestinations.com/newyorkattractionsandtours/empirestatebuildingobservatory/_attr_Nyc_Att_Empire_State_Building_Observatory.html	2/20/15
12.	http://www.virtualtourist.com/travel/North_America/United_States_of_America/New_York_State/New_York_City-841252/General_Tips-New_York_City-Empire_State_Building-BR-1.html	2/20/15
13.	http://www.mapsofworld.com/travel/destinations/usa/empirestatebuilding	2/20/15
14.	http://www.kidscantravel.com/familyattractions/empirestatebuilding/plan/index.html	2/20/15
15.	http://content.time.com/time/travel/cityguide/article/0,31489,1843404_1843415_1845572,00.html	2/20/15
16.	http://www.nyctourist.com/empire1.htm	2/20/15
17.	http://www.greatbuildings.com/buildings/Empire_State_Building.html	3/24/15
18.	http://architecture.about.com/od/skyscrapers/ig/World-s-Tallest-Buildings/Empire-State-Building.htm	3/24/15
19.	http://www.nyc-architecture.com/MID/MID073.htm	3/24/15
20.	http://www.unmuseum.org/7wonders/empire_state_building.htm	3/24/15

No.	Location of Materials (URL)	Date of Access/Print
21.	http://skyscraperpage.com/cities/?buildingID=23	3/24/15
22.	http://www.designbookmag.com/empirestatebuilding.htm	3/24/15
23.	http://www.nydailynews.com/life-style/real-estate/photo-tour-top-10-best-features-empire-state-building-gallery-1.1043220?pmSlide=1.1043233	3/24/15
24.	http://www.pbs.org/wgbh/buildingbig/wonder/structure/empire_state.html	3/24/15
25.	http://www.cnn.com/2013/07/11/us/empire-state-building-fast-facts/	3/24/15
26.	http://www.newyorkarchitecture.info/Building/433/The-Empire-State-Buidling.php	3/24/15
27.	http://www.frontdoor.com/photos/empire-state-building-examples-of-art-deco-architecture	3/24/15
28.	http://web.archive.org/web/20080613075515/http:/www.fodors.com/world/northamerica/usa/newyork/newyorkcity/review56712.html	3/30/15
29.	http://web.archive.org/web/20080113123955/http://fodors.com/world/north%20america/usa/new%20york/new%20york%20city/feature_30001.html	3/30/15
30.	http://web.archive.org/web/20090213183624/http://www.fodors.com/world/northamerica/usa/newyork/newyorkcity/review56712.html	3/30/15
31.	http://web.archive.org/web/20090203052458/http://www.fodors.com/world/northamerica/usa/newyork/newyorkcity/feature_30002.html	3/30/15
32.	http://web.archive.org/web/20111103194336/http://www.fodors.com/world/northamerica/usa/newyork/newyorkcity/review56712.html	3/30/15
33.	http://web.archive.org/web/20110926200918/http://www.fodors.com/world/northamerica/usa/newyork/newyorkcity/feature_30002.html	3/30/15
34.	http://web.archive.org/web/20120422192214/http://www.lonelyplanet.com/usa/new-york-city/sights/architecture/empire-state-building	3/30/15
35.	http://web.archive.org/web/20090228131120/http://www.lonelyplanet.com/usa/new-york-city/sights/381787	3/30/15

(v) the Internet materials attached hereto as Exhibit E and listed below, which consist of printouts of various website pages available online showing merchandise bearing Opposer's Marks and images of the Empire State Building in connection with a variety of goods. The Internet materials attached as Exhibit E are being offered to show that goods bearing licensed images of Opposer's Empire State Building and Opposer's Marks have long been advertised for sale and/or distributed, as well as that the Empire State Building, its image, and Opposer's Marks have strength, fame and recognition through extensive public exposure and that Opposer's Marks and the Empire State Building are distinctive and famous.

No.	Location of Materials (URL)	Date of Access/Print
1.	http://www.macgamestore.com/product/3086/Monument-Builders-Empire-State-Building/	3/26/15
2.	http://www.squeezableskyline.com/products/empire-state-building	3/26/15
3.	http://www.fragrancex.com/products/_cid_cologne-am-lid_d-am-pid_64949m__products.html	3/26/15
4.	http://www.barneys.com/burberry-prorsum-empire-state-building-print-t-shirt-503579967.html	3/26/15
5.	http://www.cityquilter.com/product/CQF10/New+York+Line+by+Line-+Night.html	3/26/15
6.	http://www.cityquilter.com/product/CQF11/New+York+Line+by+Line+-+Day.html	3/26/15
7.	http://www.cityquilter.com/product/CQF19/All+the+Buildings+in+New+York.html	3/26/15

Dated: New York, New York
March 30, 2015

Respectfully submitted,

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EXHIBIT A

(To Opposer's Third Notice of Reliance)

OTHER BUSINESS

OTHER BUSINESS; AMERICAN ICON

Published: April 26, 1981

The Empire State Building was already the eighth wonder of the world when King Kong swung from the top, Fay Wray struggling in his arms. The building, which turns 50 this week, has become one of the most famous shapes in American iconography.

In half a century, the towering edifice has been honored and emulated in literally millions of tiny versions.

"Sales are always on the rise," said Jack Mitgang, manager of the Ogden Foods souvenir shop, which sells souvenir Empire State Buildings from a key location -the building's observatory floor. "This year we're talking about 80,000 and then some."

The Empire State miniature comes in numerous versions - a two-inch paper weight, a six-inch piggy bank, a 9-inch thermometer, a fourfoot statue and, on display for special order, a six-foot model that dwarfs the tiny two-incher.

Although Mr. Mitgang was reluctant to name all the suppliers that churn out souvenirs, at least two manufacturers are in Hong Kong. The 1976 Bicentennial celebration gave the souvenir a fresh burst of interest, and, said Mr. Mitgang, "since they started putting colors on the tower," sales have had nowhere to go but up.

According to Mr. Mitgang, as one might guess, the people who are buying these sm treasures typically are not the New Yorker types. Tourists, and especially foreign tou are his bread and butter, Mr. Mitgang said.

There are also Empire State key chains, spoons and pencil sharpeners, said to be as much in demand as the statues. The miniature skyscrapers, which are metal or plastic depending on price, start at $3.79 for the two-inch model. One can also part with about $10 for a two-foot version. The souvenir is one whose price varies inversely with altitude; at ground-level stores, the little tower can usually be had for considerably less.

Illustrations: photo of Empire State Building model

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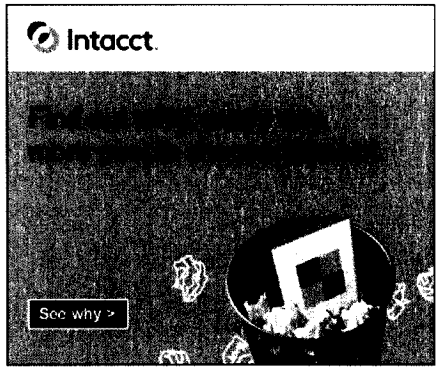
THE SECOND MARIGOLD HOTEL

FACEBOOK TWITTER GOOGLE+ EMAIL SHARE



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2. Up to 14 Years of Hot Flashes Found in Menopause Study
3. The Westminster Dog Show Look-Alike Quiz

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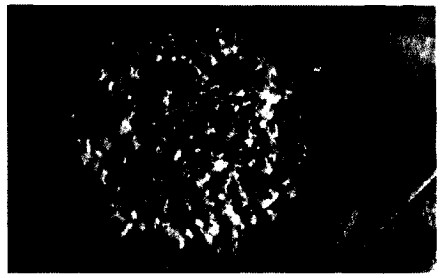

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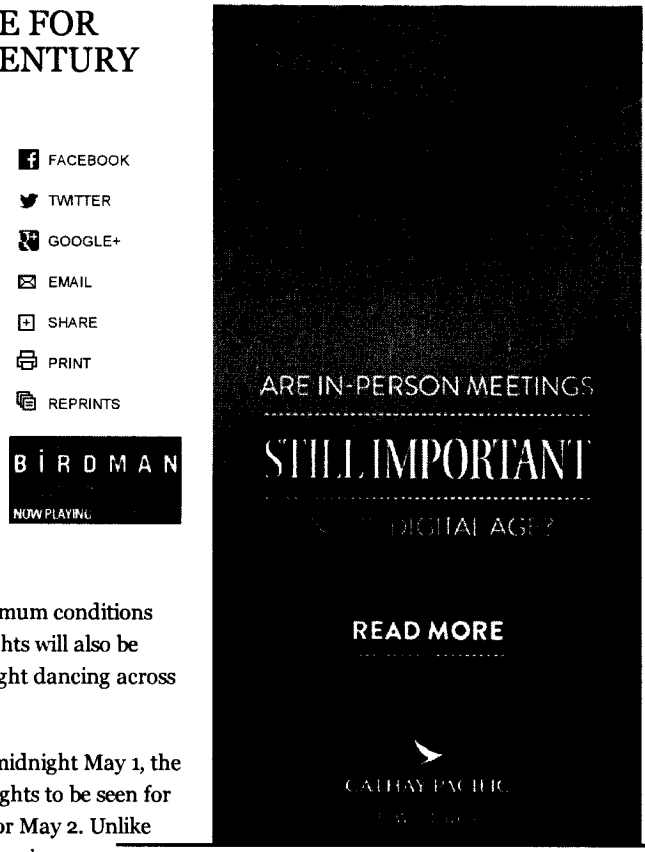
BIRTHDAY 'CANDLES' TO LIGHT JUBILEE FOR EMPIRE STATE CELEBRATING HALF A CENTURY

By DEIRDRE CARMODY
Published: April 23, 1981

FACEBOOK
TWITTER
GOOGLE+
EMAIL
SHARE
PRINT
REPRINTS

It is still, after 50 years, one of the most dazzling views in the world. To look down from the 86th-floor terrace of the Empire State Building is to see the mighty city as if in a dream - the streets shorn of all shabbiness, the noises muted, the rivers glistening and the beginnings of an ocean far off in the distance. Never mind that the World Trade Center is taller. It just enhances the view.

"You mean I'm on top of the world?" a small person, gripping the fence tightly, asked yesterday. "That's what they say," his father replied. This proud and lovely building, with its famous silver spire silhouetted against the sky, will begin the celebration of its 50th anniversary at the end of the month.



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10-Mile Laser Beams

At 8 P.M. on April 30, red and turquoise laser lights, which under optimum conditions should be visible for 10 miles, will be beamed from the building. The lights will also be projected onto the building, creating the effect of sparkling points of light dancing across the top like so many birthday candles.

New light displays will go on every night-time hour until shortly after midnight May 1, the anniversary of the building's opening. If visibility does not permit the lights to be seen for at least two miles, the production will take place the evening of May 1 or May 2. Unlike ordinary lights, laser beams can best be seen on murky nights when there is a concentration of airborne dust, water droplets and particulate pollution.

On the morning of May 1, Mayor Koch will open a time capsule that was placed in building's cornerstone on Sept. 9, 1930, by former Gov. Alfred E. Smith, who was to manage the building.

When the building opened, it was only 25 percent rented, earning it the sobriquet of the Empty State Building. It did not really begin to fill up until after the Depression. By 1961, when it was purchased for $65 million by its current owners, a group of investors headed by Lawrence A. Wien, the occupancy rate was 97 percent.

Today it is more than 99 percent occupied, according to Robert L. Tinker and Donald Kaplan, vice presidents for Helmsley-Spear, which manages the bulding, with only six leases outstanding, four of which are expected to be renewed right away.

Space now rents for up to $35 a square foot, somewhat less than in the newer buildings uptown, where rates have reportedly reached a high of $75 a square foot, but generally hover around $50 a square foot.

Curiously, the building, which is at 34th Street and Fifth Avenue, has never been considered a prestige business address. This is mostly because the 34th Street area has not attracted major business as has the area in the 50's between Third Avenue and the Avenue

of the Americas.

For tourists, however, it is still the biggest attraction in the city. More than 1.75 million a year flock to the 86th-floor observatory to buy souvenir postcards, drinking glasses, key chains, pencils, miniature Empire State Buildings (nine different sizes), red plastic apples and white china pigs. 'Sabrina, Hold On!'

They speak a babble of languages and they all say much the same thing: 'Awwwww right," says the man in the leather jacket, as he bounds out the door onto the terrace. "My God," says his friend in the light blue down jacket. "My God." "Sabrina, hold on!" shrieks a woman to a little girl in pink who is delightedly poking her head through the fence. Some take another elevator up to the 102d floor, where the viewing at 1,250 feet is even more spectacular, although enclosed. The television antenna extends the height of the building 222 more feet, the equivalent of an additional 22 stories.

In the early 1970's, after the World Trade Center had topped off at 1,350 feet and the Sears Tower in Chicago was soaring to a height of 1,450 feet, Shreve, Lamb & Harmon, the original architects of the Empire State Building, began developing designs to elevate the building to 113 stories and a height of 1,494 feet, to restore its position as the world's tallest building. The plans left unanswered a number of questions, including how to accommodate additional elevators. The proposal has since been quietly dropped. 'Stone Jungle,' Tarzan Grunted

The building has been in about 150 films. Cary Grant waited in vain at the top for Deborah Kerr as did Charles Boyer for Irene Dunne. Victor Mature got stuck in the elevator. William Holden and Maggie McNamara flirted. Tarzan flew by ("Stone jungle," he grunted. "My jungle darling," said Jane).

And - is there anyone who doesn't know it? - King Kong, a 50-foottall ape whose heart was breaking with love, scaled the building and stood at the top, fending off for a while a squadron of Army fighter planes trying to shoot him down.

Although there have been many tragic moments - 14 people lost their lives during the building's construction and there have been a number of suicide leaps - perhaps the best known moment in the building's history occured at 9:49 A.M. on Saturday, July 28, 1945. It was then that a twin-engined B-25 bomber, lost in the fog, crashed into the 79th floor, setting the building afire. Thirteen people died and 26 were seriously injured. 2 Survived 75-Story Plunge

Among them were two women who survived a 75-story plunge in an elevator whose cables had snapped. Firemen had to cut a hole through a wall in the sub-basement to get into the car. A 17-year old Coast Guard hospital apprentice, selected to be the first one through the hole because of his small stature, found the two women alive though badly injured.

"Thank heaven, the Navy's here," exclaimed one of the women, according to a report in The New York Times the following day. Despite $500,000 in damage from the crash, the building's structural soundness was not impaired. For many people, the swift elevators are scary even though the cables are intact. One day recently, as one packed elevator began its downward rush, the lights went out and the car suddenly stopped. A boy in a Pittsburgh Pirates T-shirt began to yell.

"Our Father Who art in Heaven," he shouted. The lights came back on. The elevator resumed its downward rush. The passengers grinned sheepishly, trying to hide their relief. "Thank You, God," the Pirates fan said, and quickly left the elevator.

Illustrations: photos from different angles of Empire State Building

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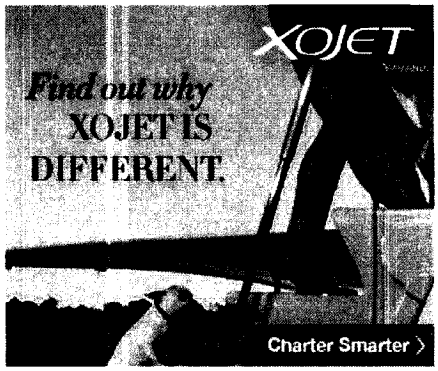

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Empire State's Capsule Loses War With Time

Published: April 24, 1981

It may be the ultimate skyscraper both esthetically and because of its superb construction, but the Empire State Building has not completely withstood the ravages of time.

A time capsule placed in the building's cornerstone on Sept. 9, 1930, by Alfred E. Smith, then former Governor, was removed yesterday in preparation for the building's 50th anniversary celebration next week.

The copper box that contained the time capsule was full of water, and most of the contents had been destroyed.

The seams of the box, which evidently had not been properly sealed, had split, according to a spokesman for the building. The pre-cast concrete slab under which the box had rested had not been cemented into place. As a result, all the papers, which included a copy of The New York Times of Sept. 9, 1930, pictures relating to the building and paper currency from $1 to $100 - had disintegrated.

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Do you pay your nanny MORE THAN $37 a week?

METROPOLITAN DIARY

By Glenn Collins
Published: April 29, 1981

THIS week the Empire State Building will officially mark its 50th anniversary, and Metropolitan Diary is concerned that - amid all the parties, the speechmaking and the nostalgic hoopla - someone may be overlooked.

After all, while it is true that the building was completed in 1931, it wasn't really part of America's mythical landscape until one performer put it there in 1933: King Kong, in his classic screen struggle with buzzing biplanes and his 102-story plunge to the sidewalks of New York.

These days Mr. Kong is all but forgotten. He retired from show business in 1949, the year he completed the last of his films for director Ernest B. Schoedsack, "Mighty Joe Young." Nevertheless, his memories of the Empire State Building add another dimension to the week's festivities.

"I first saw the building going up in 1930, after they tore down the old Waldorf-Astoria Hotel," he said in a telephone interview last week from his beachfront retirement home in Clearwater, Fla. "Of course, I had no idea I'd become synonymous with the building. How could I? I'd only done a small amount of acting, including a bit part in Harry Hoyt's 'The Lost World' in 1925. This was all before my big break."

Mr. Kong was, he said, a longtime friend of the actor Robert Armstrong, who made the connection with co-director Merian C. Cooper. Movie history has it that Mr. Coope the 50-foot ape on the spot. "Well, I don't think anyone else ever even tried out for part," Mr. Kong says now, "although if I'd known about all that stunt work on the I State Building, I might not have tried out for it myself."

Mr. Kong is reticent about giving details of the still-secret special-effects work that permitted the enactment of his memorable scene, the tragic fall from the dirigible mast of the skyscraper. "I will say that I did all my own stunt work in the exteriors, and that all of those stories about metal-and-fur ape models were put out by the R.K.O. publicity department," he said. "The only dummy used was in the actual fall, of course."

These days, Mr. Kong is alert and active and in his late 70's (he won't give his exact age), and is much given to long walks, a bit of climbing and a fair amount of reminiscence about his days in the movie business. The supreme moments of his career were, he believes, the scenes he did while standing on the Empire State Building. "I mean, if you're a professional, how could you ask for more?" he explained. "You're playing the part of a passionate, noble and misunderstood figure, you're standing on the top of the tallest building in the world, the cameras are rolling and you're doing a death scene. I ask you, how can you miss? I'll always love that building. I won't be able to make it to New York City for the anniversary ceremonies - but I'm an old trouper. I'm telling everyone I'll be there for the diamond jubilee." AS ALL PARENTS AGREE Children should be sent to

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distant places (Who take off their shoes without untying the laces).

WILLIAM COLE

Neither rain nor snow nor heat nor gloom of night keeps our eagleeyed observer, Jerome Agel, from his appointed rounds, monitoring the vagaries of our Postal Service. His latest observation involves the adjoining street boxes around town that are clearly marked "Metered Mail," "Manhattan Mail" and "Out-of-Town Mail." And what has he witnessed twice now? The postman opening the boxes and casually pouring all the mail into the same bag. MORNING It's 7:30 and I'm up because I'm always up dried rice on the counter some matches and outside squirrels and cardinals moving then stopping on the boughs while coffee perks I think "spurts" is more like it the t.v. on Jane Pauley in pink with her hair tied back and next to the shutters a tea rose curling in the sun.

PETER MORRIS

As David Galef was strolling past a branch office of the American Savings Bank at 43d Street and the Avenue of the Americas, he happened to notice a large sign in the window: ATTENTION KOALA BEAR HOLDERS! YOUR KOALA BEAR IS UNSAFE AND IS BEING RECALLED BY ITS MANUFACTURER. PLEASE RETURN YOUR BEAR TO US AND CHOOSE ANOTHER GIFT.

"I was staring at the sign when I noticed that someone had taped a small note on the window," Mr. Galef says. "It said: 'BEWARE OF BANKS BEARING FREE GIFTS.' "

Mr. Galef said he couldn't resist writing a message of his own: "BEWARE OF BANKS GIFTING FREE BEARS." "Much to my disappointment," he said, "all three signs were down the next day."

Joseph F. Doherty was heading for the city, taking the 8:04 A.M. Conrail out of Ridgewood, N.J., and he found himself listening to the conversation of two 40-ish commuters who, judging from the discussion, seemed to be headed for Wall Street. Suddenly, one of them changed the subject, and here is what Mr. Doherty heard:

FIRST COMMUTER (Speaking of some movie he had seen the night before): My wife liked it, but I thought it was dull and boring. SECOND COMMUTER: What was wrong with it? FIRST COMMUTER (Matter-of-factly): Well, no sex, and the violence wasn't all that violent.

Illustrations: Cartoon of King Kong

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RECORD RUN (SORRY, KONG) AT EMPIRE STATE

By JAMES F. CLARITY
Published: February 13, 1981

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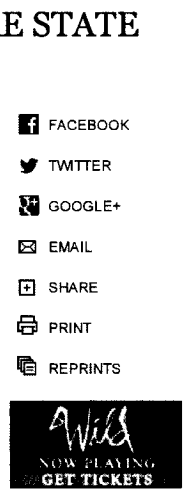
Officials of the Empire State Building, who forbid most people, including upwardly mobile joggers, to climb their stairs for fun or curiosity, allowed 30 men and 8 women to run up the skyscraper's stairwell to the 86th-floor observation parapet yesterday.

The event was the fourth annual Empire State Building Run-Up, which seems to be becoming a vertical race that horizontal runners of serious repute and championship caliber are bothering to enter.

Probably for the first time since 1978, when the run up the building's 1,575 steps to the parapet was won by a 37-year-old retired New York City fireman drawing disability pay, the runners outnumbered the scribbling reporters, jostling photographers and hotcombed television personages with entourages of sound and light technicians. In the first three years of the race, there were 15, 24, then 34 entrants.



Squires Is the Winner

Yesterday's winner was Pete Squires of Yonkers, an accomplished long-distance runner with a string of six straight victories in long runs in Central Park. He is also the winner of the 1980 Big Apple Award for best all-round runner, given by the New York Road Runners Club, which also sponsors the Empire State run.

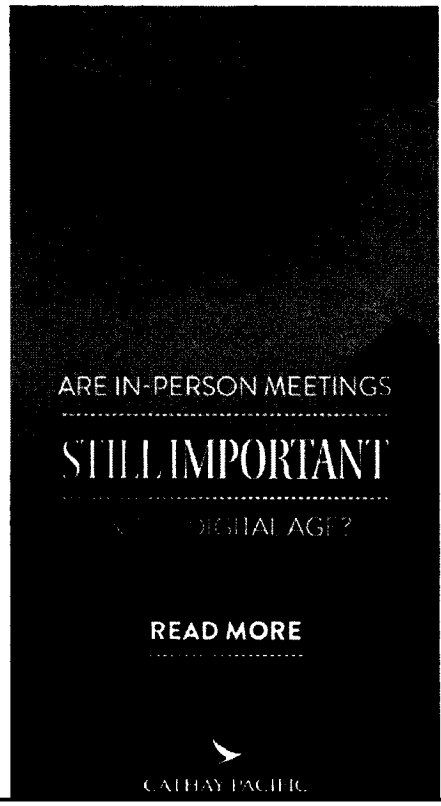
Squires ran up the building in 10 minutes 59 seconds, beating not only the record o Kong but also that of the three previous nonspecial-effect winners.

The fastest woman was, for the second consecutive year, Nina Kuscsik of Huntingt who finished 21st over all and failed by 5 seconds to beat her 1980 women's record, minutes 39 seconds. Squires, who is 20 years younger than the 50-year-old building, and Miss Kuscsik, who is 9 years younger than the skyscraper, met briefly during the race.

"You passed me on the 28th floor," she said after the run."My legs were heavy. I'm going to try to do more stair-training next year." The women were given an 86-second start on the male runners.

Squires told her that "I didn't start grabbing the railings until the 60th floor. My lungs were burning." Miss Kuscsik, asked if she thought a woman could win the stair race, said "Maybe someone with a big body, a tall frame." The two winners were given a black stuffed animal with a two-foot-long torso said to be a miniature of the movie gorilla. The losers received eight-inch-high silver plated reproductions of the building, handsomer than the simian trophies. Some Other Losers

Among the losers were four young men who prepared for the race in the concourse of the building by sitting, as cameras clicked and buzzed, around a jar holding two dead mice in water. They pretended to sip the water, but this was the only evidence that punk was



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infiltrating the run.

Another loser was a serious but unprententious 40-year-old man named Michael Chacour, who was born in Argentina, tried to make a living in Paris as a neo-Russian constructionist painter, and now is a free-lance writer on running and track.

"This is one of the last elite races left," he said. "It still has a small field." Marathon running, Chacour said, has become a mass event. After he finished next to last in yesterday's run in 17 minutes 28 seconds, he said:

"I had to fight getting dizzy. I had a sense of sensory deprivation. It was very dark. Very dry. You only see the steps in front of you. You hear the others, but they seem very distant. It's an eternity. You wonder if you're ever going to see the light."

But Chacour did defeat George Spitz, a 57-year-old writerpolitician-gadfly who was also last last year and has lost, in his time, not only foot races, but also an election for the Democratic nomination for the State Assembly. Yesterday, Spitz finished in 20:14, which is 57 seconds better than his career worst.

Illustrations: photo of runners in Empire State Building

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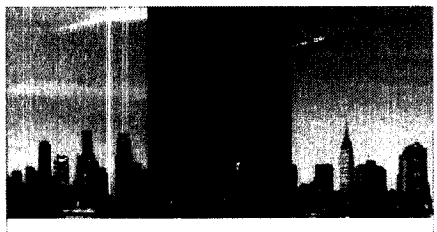

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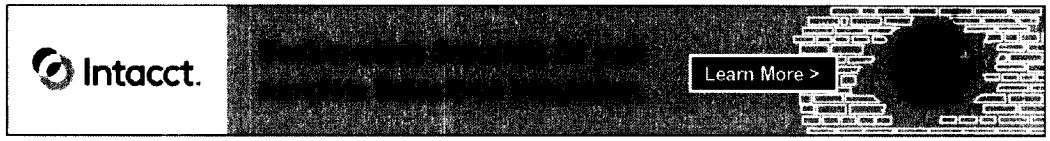

Real Estate; The Empire State Building

By Alan S. Oser
Published: January 14, 1981

FOR those who take up the annual challenge of the Road Runners Club of New York to dash up 86 flights of stairs at the Empire State Building, a tough climb awaits them on Feb. 12. Last year 36 men and women competed in the invitation-only event. The winning man was clocked at 12 minutes, 20 seconds. The woman with the fastest time was clocked at 14 minutes, 39 seconds.

For the Empire State Building itself, the hard climb to full occupancy after its dip during the mid-1970's is nearly complete. The building's management says that only 1 percent of the office space remains available for rent -about 24,000 square feet in blocks ranging from 330 square feet to 3,800 square feet.

This is not a bad way for a famous building to begin its 50th anniversary year. Because of the Empire State Building's large number of relatively small tenants, many of them in industries that are central to the economy of New York City, the building's occupancy rate is one gauge of the state of the city's economy itself.

Not until the 1940's and World War II did the building start to fill up, more than 10 years after a syndicate headed by John Jacob Raskob and Pierre du Pont built it.

When the current owner, Empire Building Associates, acquired the property in 196 occupancy was 97 percent. It fell to 88.6 percent in 1964, rose nearly to 100 perent 1970, fell back to 89.5 percent during the recession in 1975 and has risen almost ste since. Last Oct. 31, said Helmsley-Spear Inc., which manages the building, occupancy stood at 98.5 percent.

There are 850 tenants in all. The largest category is men's wear, with 302 tenants occupying 748,000 square feet. Twenty-seven tenants sell men's shoes, 34 sell women's shoes and 13 sell both. All the shoe tenants' space adds up to 152,000 square feet. There are lawyers, accountants, travel agents and more.

About 300 leases are signed each year - a third to a half of them to new tenants. Deaths and mergers as well as move-outs account for vacancies. "There are a lot of mergers," said Robert Tinker, vice president of Helmsley-Spear.

Toward the end of last year, rents were ranging between $22 a square foot per year on the lower floors and $32 a square foot on the higher floors, and sometimes as high as $35 a square foot, said Donald B. Kaplan, vice president for leasing and operations. A typical late-1980 lease for 4,000 square feet in the middle of the building might carry a base rent of about $26 a square foot, he said, up from $19 a square foot when the year began.

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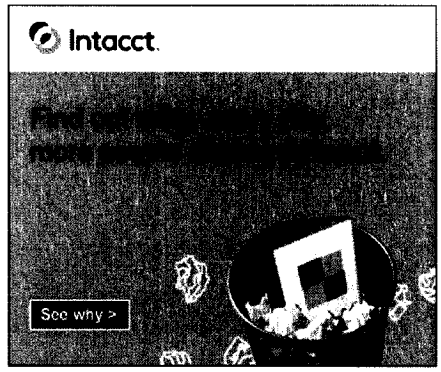

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There are many Empire State tenants in that middle range of 2,000 to 3,000 square feet, the management says. But there are close to 200 tenants with "a half bay" - 350 square feet -and more than 200 with a full bay, running 700 to 750 square feet. A full bay is the space from building column to column.

Then there are the offices and showrooms of the textile division of E.I. duPont deNemours & Company, a tenant since the building opened in 1931, with 65,000 square feet of space at present. DuPont is the building's largest occupant.

Probably 80 percent or more of the leases at the Empire State Building are for five-year terms. "But the trend is to the 10-year lease," Mr. Kaplan said.

The Empire State Building was sold to the present owners for $65 million in 1961 by a group headed by Henry Crown, a Chicago financier. The buyer was Empire State Building Associates, whose general partners are Lawrence A. Wien, Peter Malkin and Alvin S. Lane. The Wien group holds a 114-year master lease on the land and building from the Prudential Insurance Company. The operating entity, a sublessee, is the Empire State Building Company, in which Mr. Wien and Harry B. Helmsley are partners. Mr. Helmsley is the principal in Helmsley-Spear.

As the owner, Empire State Building Associates sold 3,300 units of $10,000 "participations" to the public in the early 1960's. There were about 2,500 participants, Mr. Malkin said, some buyers having purchased more than one unit. Today, because of transfers, there are about 3,000 participants, he said.

Mr. Malkin said that the 1980 payout on the original investment would be close to 20 percent (of which 3 1/2 percent is tax deductible). The payout has never been less than the original projection of 9 percent a year.

A major rehabilitation, now under way, involves the building's elevator system. It is being upgraded to conform with Local Law 5, the city's fire code. And the mechanical system that controls the elevator doors is being improved to provide faster and smoother opening and closing, Mr. Kaplan said.

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'SUPERMAN II' IS FULL OF TRICKS

By JANET MASLIN
Published: June 19, 1981

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"SUPERMAN II" is a marvelous toy. It's funny, it's full of tricks and it manages to be royally entertaining, which is really all it aims for. This hasn't been a good year for real people or recognizable situations on the screen. But it's a fine time for cardboard heroes, and none of these are as enjoyably two-dimensional as the omnipotent Man of Steel. "Superman II" doesn't break new ground in the thrills-and-chills realm, the way "Raiders of the Lost Ark" does. But the makers of the 1978 "Superman" have set out to build a better mousetrap, and they've succeeded.

The first film was full of things we already knew about Superman, though it rehashed them in high style. "Superman II," which opens today at Loews 83d Street, the Murray Hill, Cinerama and other theaters, has had to dream up something new. One of the current film's inventions is the trio of villains from Krypton, who fly to Earth threatening trouble and who dress like a punk-rock band. "From the look of 'em, I'd bet $10 they're from Los Angeles," says a hayseed in the first small town these Stinkers From Space choose to destroy.

The new film's other innovation has to do with Kryptonite, which fans of the Superman comics may recall was the only substance that could destroy this hero. There were two kinds of Kryptonite, red (benign) and green (horrible and deadly). Either way, hunks of Kryptonite were only rocks, and the filmmakers chose to come up with something c cinematic interest. So Lois Lane (Margot Kidder) becomes the instrument of Superı undoing.

One night of amour with Lois - presented discreetly, but dragged out for quite a while by some annoying crosscutting - costs Superman his superpowers. Midway through the movie, he becomes a fellow with backaches, a guy whom any bully can kick around.

The movie, which begins rather cautiously with endless credits and a recap of the first film, takes a while to get going. But when it devotes itself to Superman's love affair plus his colossal battle with the three ferocious villains, it picks up plenty of steam. The villains capture the White House and bring the President (played by E.G. Marshall, who wears a toupee that looks like a Davy Crockett hat) to his knees. They try to topple the Empire State Building and throw buses around. It goes without saying that the Earth will survive all this and be ready for a "Superman III." But even so, the screenplay by Mario Puzo, David Newman and Leslie Newman is full of wit and surprises.

"Superman II" may not sound like much of an actor's movie, what with all the brouhaha. But it is. There are some unexpectedly welldeveloped characters here, and some beautifully effective performances. The Superman-Lois Lane romance is enchanting from their first flirtation to Lois's sighing, "I guess it's sort of like being married to a doctor."

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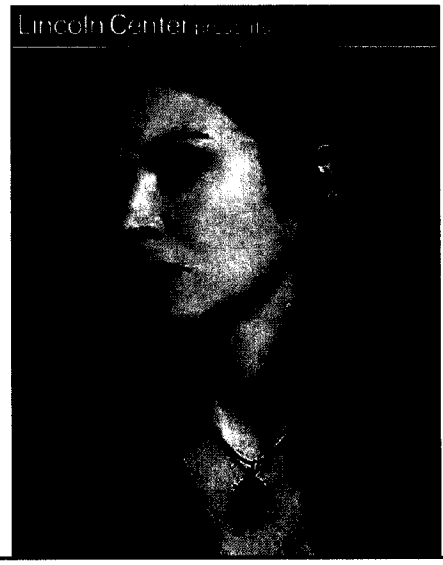

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Terrence Stamp, as the leader of the evil threesome, makes an elegantly icy monster.

Gene Hackman very nearly steals the movie as Lex Luthor, a hilariously conniving bad guy. Luthor first sidles up to the space invaders, offering to give them Superman's home address in exchange for some "beachfront property" - Australia. Later on, switching sides as Superman begins to prevail, Luther tries flattery: "You always spoke the truth, a guy always knew where he stood with you." The Luthor role brings out a side of Mr. Hackman that hasn't been shown off before. He's a wonderfully gifted comedian.

It is Christopher Reeve, of course, without whom this movie would not be remotely possible. Mr. Reeve is so perfectly suited to the Superman role that he gives the film a warmth and energy it might not otherwise have. Mr. Reeve's Clark Kent is even better, because the actor is so delightfully engaged in sharing a private joke with an audience of several hundred million people. He manages to be as sympathetic as he is strong - so sympathetic, in fact, that the film's last scene is a stroke of genius. No one in the audience wants this utterly likable Superman to be left at even the slightest disadvantage.

The direction of the film is credited to two men, Richard Lester and Richard Donner, but their work is mostly indistinguishable. Whichever one of them cut off the top of Clark Kent's head in an early scene wasn't being careful, though. Ken Thorne's music is perfect for a marching band but too loud and starchy for this movie; John Williams ("Star Wars," "Jaws" and so on) remains the only movie composer who can do this sort of thing well. The special effects are more abundant than ingenious, but they're convincing enough for the cheerful, uncritical audience this movie wants to please.

"Superman II" is rated PG ("Parental Guidance Suggested"). It contains some sexual suggestiveness and violent battle scenes.

Clark Kent Vamped

SUPERMAN II, directed by Richard Lester; screenplay by Mario Puzo, David Newman and Leslie Newman; story by Mr. Puzo; director of photography, Bob Paynter; film editor, John Victor-Smith; music by Ken Thorne; produced by Pierre Spengler; released by Warner Bros. At the Murray Hill, Lexington Avenue and East 34th Street; Loews Orpheum, Third Avenue and 86th Street; Loews 83d, at Broadway; Cinerama, Broadway and West 47th Street, and other theaters. Running time: 127 minutes.

Lex Luthor . . . . . Gene Hackman

Superman-Clark Kent . . . . . Christopher Reeve

Otis . . . . . Ned Beatty

Perry White . . . . . Jackie Cooper

Ursa . . . . . Sarah Douglas

Lois Lane . . . . . Margot Kidder

Non . . . . . Jack O'Halloran

Eve Teschmacher . . . . . Valerie Perrine

Lara . . . . . Susanah York

Sheriff . . . . . Clifton James

President . . . . . E.G. Marshall

Jimmy Olsen . . . . . Marc McClure

General Zod . . . . . Terrence Stamp

Photo: photo of Steve Reeve

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NOTES ON PEOPLE

NOTES ON PEOPLE; Architects Caper in Empire State Toast

By Laurie Johnston and Robert McG. Thomas Jr.
Published: May 2, 1981

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The laser light show may have put a rather a feeble flame on the Empire State Building's 50th-anniversary birthday candle Thursday night, but among the parties it inspired was one at the architectural firm of Prentice & Chan Ohlhausen. The view was unobstructed from the company's 59th-floor penthouse office in the Salmon Tower, on Fifth Avenue at 42d Street.

More attention was focused, however, on a continuous screening of an uncut copy of the original movie version of "King Kong," while Rolf Ohlhausen and William Prentice, alternating in gorilla costume, mimed the Beast's perilous maneuvers atop the skyscraper.

THE SECOND MARIGOLD HOTEL

Among more than 100 guests was William Plyer, a partner in the firm of Shreve, Lamb & Harmon, which designed the Empire State Building and, earlier, the Salmon Tower "as a warm-up," according to Lo Yi Chan, the third partner-host. "Architects have been having a hard time, just as they were during the Depression, when the Empire State was built," Mr. Chan said. "We sense a parallel, so this is a professional party to cheer us all up."

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Real Estate; Empire State Building Is Still Vital

By Richard D. Lyons
Published: September 13, 1989

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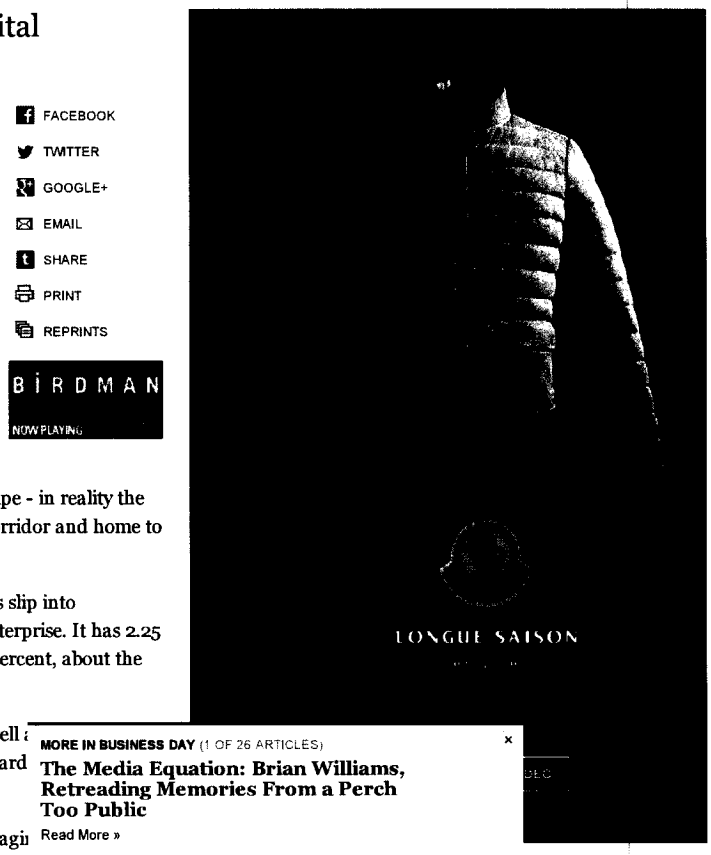
THE Merry-Go-Round, a 37-state chain of 611 specialty clothing stores, has selected the Empire State Building as the site for its flagship store. The move is in keeping with recent shifts in the area around Fifth Avenue and 34th Street, where higher-priced stores have displaced many of the curio stands, fashion discounters and cut-rate electronics shops that had crept into the midtown neighborhood.

The lease for 12,000 square feet of retail space on the 34th Street side of the building, plus an area on the concourse levels, will run for 20 years, for a total of $13 million. The store will open late this winter or early spring.



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While most New Yorkers associate the building with the panoramic views from its observation tower -not to mention Fay Wray and That Ape - in reality the 102-story landmark is also a significant part of the 34th Street retail corridor and home to numerous showrooms and offices for clothing manufacturers.

As it approaches its 60th birthday in 1991, a time when many buildings slip into obsolescence, the Empire State Building remains a remarkably vital enterprise. It has 2.25 million square feet of space, and the occupancy rate is more than 98 percent, about the same as other prime office buildings in the neighborhood.

"For years our attraction was our location in the garment district, as well a 'Empire State Building,' which just about everyone in the world has heard Kaplan, the building's general manager.

Mr. Kaplan is also a senior vice president of Helmsley-Spear Inc., managi Empire State Building Associates, which sublets the property from the Prudential Insurance Company under a lease running to the year 2085.

He noted that as recently as a decade ago more than 650 companies associated with the garment industry were tenants in the building. They were mainly makers and sellers of men's and boys' clothing, as well as men's and women's shoes.

Now as then, there are about 850 tenants in the 1,250-foot-tall structure, but Mr. Kaplan said the mix of tenants had changed somewhat.

"No pun intended, but the clothing industry in the area is shrinking," he said, noting that many companies had moved their production, distribution and sales operations out of town - in some cases, out of the country. "We certainly have been aware of this gradual change, and we have been seeking to capitalize on our strengths to attract new tenants."

These strengths, Mr. Kaplan said, are "address, location and view."

Mr. Kaplan and Kevin J. McCarthy, director of leasing for the building, said an increasing number of small professional groups were taking over the space vacated by garment-related tenants. Small law firms, accounting partnerships, architectural and engineering concerns, and philanthropic trusts and foundations account for well over 300 tenants.

"Lawyers especially like the views," Mr. Kaplan said, and indeed the rents rise above the 18th floor to reflect this demand. Mr. McCarthy estimated, for example, that a good view from an office with many windows might increase rents $8 a square foot and thus raise them from $27, to $35, in a typical lease.

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Mr. McCarthy said that in general new leases were averaging $30 a square foot, with premium space going as high as $40. "We have no bargain rates here, but there is a bit of room for negotiation," he said, "although this is hardly a distress situation." He said a typical lease that might have cost $15 a square foot in 1980 and moved to $20 through escalator clauses over the years is now going for a renewal rate of about $30.

The newest retail tenant, Merry-Go-Round Enterprises Inc. of Joppa, Md., already operates one Manhattan outlet, at One Astor Place, for its line of medium-priced clothing for young men and women. It is about to open a second at 2505 Broadway at 95th Street, and the store in the Empire State Building will be its third.

While its officials are reluctant to discuss its history, the Empire State Building was a white elephant when it opened in 1931. The Depression had struck New York hard, and only a third of the space was leased. The building did not start to fill up until after World War II, but while it happened belatedly, it has been a commercial success for years.

Indeed, at today's high occupancy rates, it brings in more than $50 million a year in rents, and its relative prosperity is reflected in its upkeep; the building is virtually spotless.

"We like to think we have a family atmosphere here," Mr. Kaplan said. "Some of our employees have been here since the end of World War II."

He added that the building was now attracting new tenants from foreign countries, many representing companies that are opening New York offices for the first time. He emphasized that in doing so these overseas concerns were buying space in a building that has not had the distinction of being the tallest in the world since the World Trade Center towers were finished almost 20 years ago, so they believe they are buying quality.

"There is a mystique about this building, and companies in Tokyo, Seoul and Belgrade know this," Mr. Kaplan said.

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SPORTS PEOPLE: STAIR CLIMBING

SPORTS PEOPLE: STAIR CLIMBING; Australian on Top

Published: February 15, 1991

Geoff Case, a 32-year-old Australian who won his way into the race, scaled 80 flights of stairs yesterday in the 14th annual Empire State Run-Up in the fastest time of the 107 men entered, 10 minutes 13 seconds.

Case was the winner of the Australian equivalent of this race, the Rialto Run-Up, which he captured last year. First prize was a trip to New York to compete in the Empire State Building race. The runners-up in the men's division were 34-year-old Brian McCauliffe of Winchendon, Mass., in 10:25, and 33-year-old Joseph Kenny of Cheyenne, Wyo., in 10:41.

The women's winner was 30-year-old Corliss Spencer of Garden City, L.I., who climbed the 1,430 steps in 11:32 to lead a field of 26.(AP)

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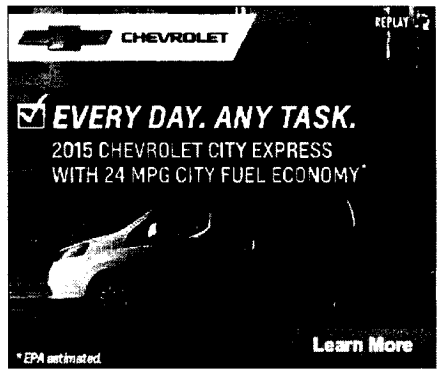

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BRAINWAVE RUBIN MUSEUM

Skyscraper Douses Its Colorful Lights

Published: July 25, 1992

The colored lights that bathe the top of the Empire State Building for holidays and other special occasions will be missing for the next four months, as workers make routine repairs on the 71st and 82d floors.

The mast of the 102-story building will be illuminated only with white light during that period. Color should return to the building on Nov. 25 in time for Thanksgiving's red, orange and yellow holiday glow.

The colorless months will extinguish the red, white and blue light for Labor Day, blue and white for Steuben Day, red and white for Pulaski Day, red, white and green for Columbus Day, blue and white for United Nations Day and orange and yellow for Halloween.

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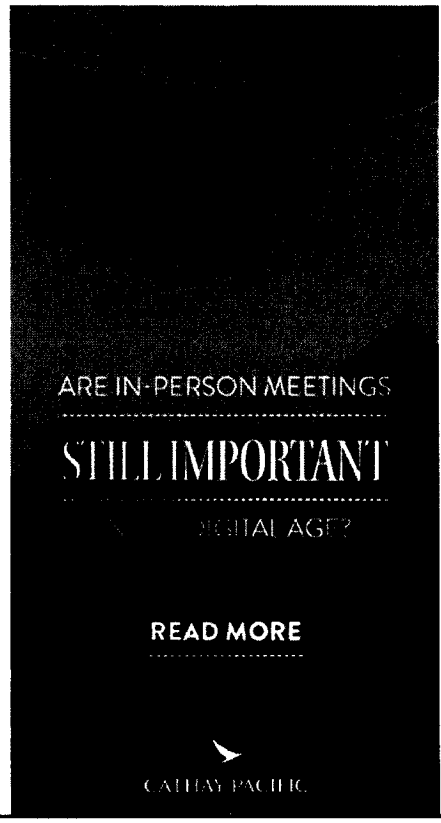

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Streetscapes: The Empire State Building; A Red Reprise for a '31 Wonder

By CHRISTOPHER GRAY
Published: June 14, 1992

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In the biggest window replacement ever authorized by the Landmarks Preservation Commission, more than 6,300 new windows are going into New York's tallest landmark, the Empire State Building.

The new glass and frames give the 1931 building an airy, fresh appearance. The frames are also are a bit of a surprise because they are red, an unexpected contrast with the gray and silver skyscraper. An additional surprise is that research has shown that the original window frames were that color.

The Empire State was conceived as a 50-story loft building to succeed the old Waldorf-Astoria Hotel on the west side of Fifth Avenue between 33d and 34th Streets. That project faltered and the site went to new developers, including a General Motors executive, John J. Raskob. According to Hamilton Weber, the renting manager, the new owners got into the height race going on in New York and proposed an 86-story tower to beat Walter Chrysler's new spire at 42d and Lexington by four feet.

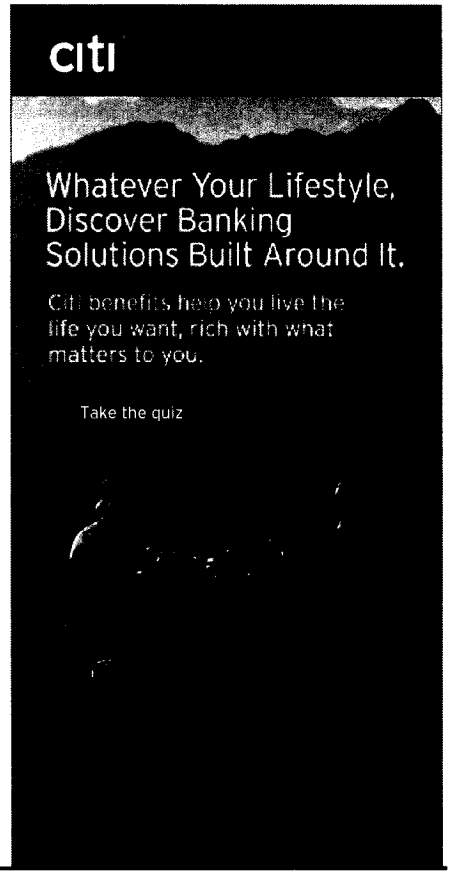
But the architects, Shreve, Lamb & Harmon, revised the plan for a greater margin, adding a giant metal finial to bring it to 1,250 feet. This was widely ridiculed as a meaningless gimmick in a pointless race for height, but the promoters said the finial was to function as a mooring mast for dirigibles. It never did.

Although the building is usually described as Art Deco, it is not so much a style as " logical and simple answer to the problems set by the economic and technical dema according to the architect William F. Lamb.

"As far as possible, handwork was done away with," he wrote in 1931, to favor the fastest, most economical construction techniques. The vertical strips of nickel steel and limestone could go up independently and railroad tracks were laid on each floor to speed delivery of materials. The demolition of the hotel and completion of the world's tallest building in May 1931 took 19 months.

The emphasis on systematic design and construction leaves the building outside of neat stylistic divisions. Some of the decoration is of the linear Art Deco of the 1920's, other elements are more abstract and streamlined, belonging to the Moderne of the 1930's. The limestone and metal trim give the building a very traditional, conservative cast, but the planarity of the facade -- the windows are flush with the wall instead of set in, another efficiency measure -- suggests contemporary European modernism.

The architectural critic Douglas Haskell thought that the limestone was a silly historicism, and that if metal had been used instead, the "swift and unfussy shaft" would have been a masterpiece. But Edmund Wilson, writing in the New Republic, called the building "New York's handsomest skyscraper," its neutral color reflecting the varying tones of the sky --



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bluish gray, bisque pink, pale gray, silver -- "like a cake of ice."

The building's 3 million square feet opened only 46 percent rented, but The New York Times said that the income from admissions to the observatory was $1 million a year. A large transmission mast was added in 1953, but the World Trade Center and then the Sears Tower in Chicago beat the Empire State for height in the 1970's. It was designated a landmark in 1981.

THE original windows were typical of the time -- machine-produced rolled steel. Although more expensive nonrusting metals were used for the decorative elements, William C. Shopsin, the building's preservation consultant, says the windows were originally painted for protection against corrosion.

Over the last several decades most of the window frames were repainted in darker shades, although those in the lower part were more recently painted green.

When all of a building's windows are replaced at once instead of piecemeal, the Landmarks Preservation Commission requires testing for the original paint color with microscopic and chemical analysis. Both the commission and Mr. Shopsin were surprised when these tests showed the original color was a deep, tomato-soup red -- it seems out of character with perceptions of the Empire State's coloration as neutral.

But the use of color was a strong current in modern architecture at the time and indeed the windows of the McGraw-Hill Building of 1931 at 330 West 42d Street were originally the same color.

Although the replacement program will take several years, the effect is already striking. The new windows draw attention to the planar modernism of the facade and the color seems like a striking departure from the building's familiar sobriety. Together they produce a new-old view of the building that will take some time to come into focus.

Photo: The Empire State Building in 1931. More than 6,300 windows are being replaced, with frames that match the original tomato-red color. (Irving Underhill/Museum of the City of New York)

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Shoppers and Visitors Create Visions of a Record Christmas

By DOUGLAS MARTIN
Published: December 18, 1994

The Empire State Building is drawing at least 50 percent more visitors than in any previous December, greeted by King Kong in a Santa hat, who began a week of appearances starting yesterday.

Contributions to the Salvation Army and the New York Cares Coat Drive are up markedly; Tourneau, the Swiss watch emporium, is having its best Christmas season, even selling a few $400,000 watches, and hotels and restaurants at all price levels are packed.

Buoyed by perceptions of a better economy and a safer city, residents and visitors have come together in the city's vibrantly decorated streets and stores to make this one of the headiest holiday seasons in recent years. The evidence includes record attendance at Radio City Musical Hall's Christmas Show.

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"The interest in the show is astronomical," said Rose Polidoro-Taylor, a spokeswoman, who says shows are more than 90 percent sold out.

Cabdrivers say tips are hefty, although it's hard to make way in the heavy traffic. Shoppers are crowding both the new superstores like Bed, Bath and Beyond and the traditional department stores like Bloomingdale's and Macy's to take advantage of pre-Christmas bargains. Even interior decorators, who say this is usually a dormant period, say business has been booming for small makeovers in advance of holiday parties.

A telling mark of the surging seasonal optimism: At Cleopatra's, a nightclub on West 44th Street, patrons are again throwing big bills at the belly dancers after several years of singles.

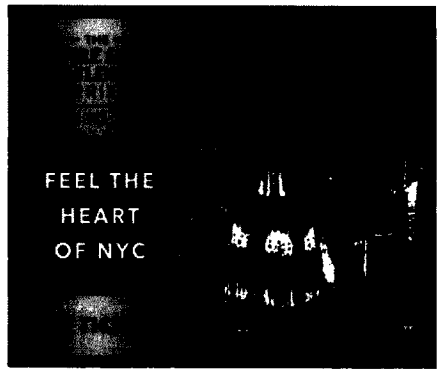
"This is a great end to a great year, the best year in a long time," said Herb Brinskelle, an insurance salesman visiting the tree in Rockefeller Center.

In Harlem, where merchants have banded together to festoon 125th Street with decorations -- wreaths, red lanterns, candy canes and red and white candles -- spirits are high. "The season's hustle and bustle have come early," Abdul Hakein, manager of the Isis Card and Book Store, said.

New York cabdrivers may still be rude and public toilets almost nonexistent, but this holiday season there is an unmistakable feeling of cheer. It may reflect a reduced crime rate, or what environmental authorities say is measurably cleaner air, or perhaps just the winning national impression cast on New York by the Letterman and "Today" programs.

Economic reasons include a drop in the unemployment rate, and the cascading effects of foreign tourists drawn by the cheap dollar. But the effect is as surely apparent in people's smiles as in the clanging cash registers.

"I see an air of graciousness returning to our town," said Jonathan M. Tisch, president



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and chief executive officer of Loews Hotels, which has four New York hotels, each of which is running 10 percent ahead of the pace of a year ago. "People aren't barking as much as they used to."

The hustle and bustle is inherently not quantifiable, at least until the end of the month, when sales receipts and other statistics are tallied. But the Convention and Visitors Bureau estimated that 24 million people will visit the city this year, an increase of 10 percent. Stephen Morello, president of the bureau, says the surge began with the Gay Games and World Cup in the summer, crescendoed in the fall and has now flowered into what appears to be one of the biggest holiday seasons in memory.

"It's not a miracle, and it's not limited to 34th Street," Mr. Morello said.

Alhough the Metropolitan Transportation Authority does not yet have statistics on train trips to the city, an indication of heightened visits is a 21 percent increase in ridership on New York Bus Service, which transports people from the North Bronx to Manhattan. On return trips, the overhead shelves are laden with presents.

There is hardly enough hotel space to go around. John Fox, senior vice president of PKF Consulting, which monitors the industry, said that although final numbers will not be available until next month, this is almost certainly the biggest December in history for New York hotels. Hotel visits have been steadily rising since September 1993, he said.

Jessica Miller, who owns a public relations company, said she looked frantically for a hotel room for friends visiting from Belgium. "I called everywhere, from the Waldorf to you name it, and I couldn't get a room," she said.

Tim Zagat, who publishes a guide to local hotels and has many contacts in the industry, said he has had to scramble to find rooms for visiting friends. "We've had to make enormous efforts to get in," he said.

Mr. Morello suggested that some of the upturn in the hotels' business is the result of a recent cut in the city and state hotel tax from a combined 21.25 percent to 15.25 percent. "We're no longer the highest in the country," he said. "Columbus, Ohio, is."

Restaurants seem to be doing well. Mr. Zagat, publisher of Zagat Surveys, said he visited 30 restaurants on a recent night, and most were packed with local and foreign customers. "Things were really busting at the seams in most of the restaurants," he said.

Marc Sherry, owner of the Old Homestead restaurant on Ninth Avenue between 14th and 15th Streets, said, "People are overspending and overpartying and it's absolutely great."

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NEIGHBORHOOD REPORT: MIDTOWN

NEIGHBORHOOD REPORT: MIDTOWN; Weddings With a View

By MARVINE HOWE
Published: February 6, 1994

Who can forget Cary Grant and Deborah Kerr in "An Affair to Remember," Fay Wray and King Kong in "King Kong" or, for today's young lovers, Tom Hanks and Meg Ryan in last year's "Sleepless in Seattle"?

The Empire State Building has been a dramatic backdrop to a number of cinematic love affairs. So by extension, "it's a natural wedding site," said Elizabeth Rodgers, a spokeswoman for the 34th Street Partnership, which is co-sponsoring what is hoped to become an annual affair.

This Valentine's Day, couples are invited to be wed, for free, in the landmark, in a flower-decked, 80th-floor chapel overlooking the city. A justice of the peace will officiate.

Considering Vegas? Think again: The partnership's merchants will contribute shopping bags full of gifts and souvenirs . . . while they last. King Kong and "surprise" Broadway stars will make appearances and sign wedding licenses. Finally, newlyweds become members of the Empire State Building Marriage Club, with free admission to the observatories on each anniversary.

Since the event was just announced, organizers don't know how many people to expect. Couples can register by calling (212) 736-3100, extension 37. M.H.

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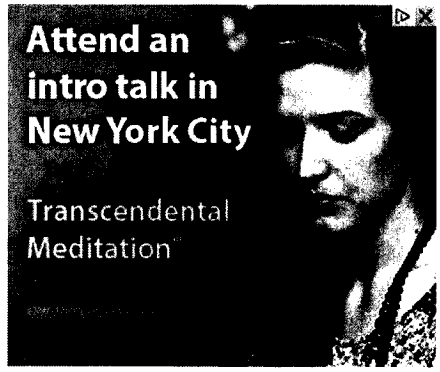

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BRAINWAVE RUBIN MUSEUM

Getting to Top of Empire State: Opening the Way for Disabled

By LINDSEY GRUSON
Published: March 4, 1994

The disabled will finally be able to visit the site of King Kong's final stand.

Under an agreement announced yesterday by the Justice Department, the Empire State Building will remove all barriers barring disabled visitors from tourist attractions atop the building, allowing them for the first time to ascend into the clouds of the midtown Manhattan landmark.

"When the Empire State was built, it stood as a symbol of how much we all could achieve, and now everyone should have the chance to see it," Attorney General Janet Reno said in a statement. "No persons with disabilities should ever be denied the chance to view the wondrous historic sites that this country offers."

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The agreement resolves a complaint filed with the Justice Department's civil rights division that the Empire State Building was violating the Americans With Disabilities Act, which guarantees access to public areas of buildings.

The Justice Department hailed the agreement as a symbol of the administration's commitment to the act, which went into effect two years ago. And spokesmen for the disabled cited the accord as a sign of progress in fight to bring down barriers.

"It's a wonderful settlement -- I'm very happy," said Dr. Frieda Zames, a retired pr who was hobbled by polio and is vice president of the Disabled in Action of Metrop New York, an advocacy group.

But Cary LaCheen, a staff attorney for New York Lawyers for the Public Interest, w filed the complaint for Dr. Zames's group the day after the law took effect, said it took the Justice Department far too long to act.

Under the agreement, the building will make these changes:

*Install automatic doors at the Fifth Avenue entrance and provide adequate curb cuts there.

*Lower portions of the tourist ticket counter and lobby-concierge desk to make them accessible to people who use wheelchairs.

*Lower elevator control panels and install Braille directions so the lifts can be used by the visually impaired and people in wheelchairs.

*Install ramps and renovate restrooms on the observation decks on the 86th and 102d floors, and make the restrooms wheelchair accessible.

*Cut away barriers blocking the views of tourists confined to wheelchairs on the 86th floor.

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*Install periscopes for people in wheelchairs on the 102d-floor observation deck, where windows could not be lowered. The periscopes will be modeled after the building, with a handle in the shape of the landmark's most infamous visitor, King Kong.

Adrian Zuckerman, a lawyer for Helmsley-Spear, the managing agent for the building, said the renovations would cost $1.8 million. Most should be completed within three months and the final modifications should be done by the end of the year, he said.

"We're delighted," he said, "to have resolved these issues."

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A Blue Empire State Wouldn't Faze Wray

Published: April 6, 1995

To the Editor:

In response to your March 30 editorial question "What Would Fay Wray Say?" to the Empire State Building's turning blue for something as crass as the introduction of a new color for M & M candy, I have a hunch that Fay Wray would say "A-O.K."

Ms. Wray was not above a little self-promotion and publicity for her best-known work.

As she was passing through New York City in 1934 on her way to Europe, she plugged "King Kong" when she was interviewed in The New York World Telegram. She said she thought she would like to go to the top of the real Empire State Building to see what it was like, although she was not sure she would enjoy the experience in real life. She never felt comfortable in high places.

Her own acrophobia -- whether real or the result of a public relations ploy -- no doubt served to heighten her role in the movie and make it that much more exciting to potential audiences. JOHN TAURANAC New York, March 31, 1995 The writer is working on a book about the Empire State Building.

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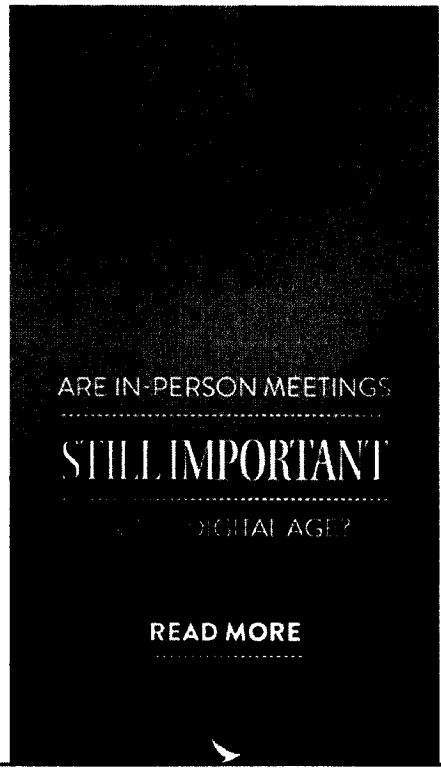

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NEIGHBORHOOD REPORT: MIDTOWN

NEIGHBORHOOD REPORT: MIDTOWN; Terrorism, Parking and Angry Merchants

By BRUCE LAMBERT
Published: August 13, 1995

This time the Empire struck first.

The Empire State Building's managers recently sought stricter parking rules, voicing concerns about the risk of a terrorist truck bombing that were prompted by the attack on the Federal Building in Oklahoma City. This month -- to the surprise and chagrin of neighboring merchants -- the city responded by lining 33d Street between Broadway and Fifth Avenue with the requested "No Standing" signs.

Delivery vans were immediately hit with $55 fines. Shop owners complained they had no legal way to get supplies. John Xidias, manager of the Skyscraper restaurant said when he begged one driver to deliver, "he said only if you pay the tickets." Also affected were residents of the McAlpin House and major stores on 34th Street with delivery entrances on 33d, like the Gap and Sam Goody. Especially hard hit was the U2 restaurant at 28 West 33d, whose dinner trade depended on parking that had been legal at night. "Now people drive up, see the sign and just take off," said David Kim, the owner.

The local City Councilman, Thomas Duane, said his office has been deluged with complaints. "The administration imposed a decision without conferring with the impacted parties," said his aide, Chris, Quinn. "It's a big mess."

Community Board 5 "probably could have suggested something that would have w said Joe Clift, a co-chairman of its transportation panel. But, contrary to procedur board was not notified.

Some merchants complained that the 34th Street Business Improvement District, which represents them, did not consult before lobbying for the parking ban. They suggested that the district ignored their interests while promoting those of its chairman, Peter Malkin, an owner of the Empire State Building. But Daniel Pisark, the district's retail director, denied any favoritism. "The point was to protect this landmark building," he said, "as well as its neighbors, the people who work there and more than 2 million visitors a year."

A spokeswoman for Empire State Partners, which owns the 102-story tower, said: "The Empire State Building never planned on anybody's business being harmed. They just wanted to prevent a possible catastrophe." The spokeswoman, Jeanne Gargano, said the company now wants delivery privileges restored. The Empire State Building's deliveries are through a drive-in entrance.

Merchants dispute the need for no-standing rules on 33d Street's south side and along the block's western half. They said it is far enough from the Empire State Building to be an unlikely target.

A city transportation department spokesman, Oscar Serra, held out some hope for relief.

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"We are looking at alternatives which are amicable and business-friendly," he said. "We hope to resolve the complaints very shortly." BRUCE LAMBERT

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NEIGHBORHOOD REPORT: MIDTOWN

NEIGHBORHOOD REPORT: MIDTOWN; Businessman With Low Profile And Big Impact Enters Spotlight

By BRUCE LAMBERT
Published: August 20, 1995

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His name is not a household word in the city, yet he is a general partner in what is arguably its best known skyscraper, the Empire State Building. And he has helped change the ambiance of Manhattan by creating business improvement districts to rid the streets of graffiti, taxi hustlers, panhandlers, the homeless and petty criminals.

He does not live in the city. Blending into crowds of suburban commuters, he rides the train from Greenwich, Conn., to Grand Central Terminal, where he may stoop and pick up a scrap of litter that offends his vision of a tidy midtown.

Meet Peter Laurence Malkin, who until recently had kept a low profile even as his corporate presence loomed large on the skyline -- a contrast to real-estate names like Helmsley, Rudin and Zeckendorf.

"No one knows who this guy is, but you scratch the surface and he's everywhere, extraordinarily connected in the public and private spheres," said Nicholas Fish, chairman of Community Board 5. "It's a refreshing quality that he's not a publicity hound. He's more a doer than a talker."

Lately, however, Mr. Malkin has been thrust into the spotlight by disputes over his properties and improvement districts. Declining an interview but replying to written queries, he wrote of his preference for privacy, "I seek no public appreciation."

It all started last year when Donald J. Trump got a stake in the Empire State Build attacked its management as shoddy. Mr. Malkin denied the complaints and said th building "is in marvelous condition" due to $65 million of improvements.

Then the annual audit of the Grand Central Partnership business improvement district questioned whether an outdoor lighting project it paid for had disproportionately benefited the Lincoln Building at 60 East 42d Street. Mr. Malkin, the partnership's founder and chairman, denied any impropriety.

Next, several former workers said a Partnership administrator had organized them into "goon squads" to beat the homeless. Mr. Malkin denied that any wrongdoing took place. He requested an inquiry by the District Attorney and hired Robert Hayes, the homeless advocate, to review the program. Mr. Hayes urged major changes, which Mr. Malkin embraced.

Those issues prompted more government scrutiny of B.I.D.'s and proposals that no one should run more than one district.

Mr. Malkin, who started the Grand Central B.I.D. in the 1980's, later founded the 34th Street Partnership and is now its chairman. The districts encompass 79 square blocks. His

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top lieutenant, Daniel A. Biederman, is president of both and of a third district, Bryant Park Restoration Corporation. In the past, Mr. Biederman tried to run four other districts. Mr. Malkin is an officer of the Fashion Center B.I.D.; he and Mr. Biederman hope to create a 23d Street district.

Mr. Malkin started in business in 1958 with his father-in-law, Lawrence Wien, a pioneer in real-estate syndications who at his death in 1988 held interests in more than $2 billion of property.

Mr. Malkin demonstrated his acumen. B. Altman's closing in 1989 left him and two partners with a huge, vacant building. But they stuck with it, and now they are about to fill the space with the Oxford University Press, City University Graduate Center and the Science, Industry and Business Library.

The arrangement was made possible when the State Legislature passed special financing for the new occupants' move and approved a lease-breaking provision for a SUNY college, so that it will be able to fill the space CUNY abandons.

It is impossible to stroll far in midtown without passing a Malkin building or a block spruced up by his districts. Supporters credit him for succeeding where City Hall failed. "He is a class act," said Howard T. Malloy, a senior vice president of Helmsley-Spear.

But critics say that Mr. Malkin and his districts have a reputation for cutting procedural corners. Local merchants were angered recently when his B.I.D. and the Empire State Building, citing concern about terrorism, got the city to ban adjacent parking -- subjecting delivery vans to $55 tickets. The merchants, who are representedby the partnership, said the ban was imposed without their input. Mr. Malkin's aides at the building and in the B.I.D. said they never intended to inconvenience the merchants.

Despite the disputes, Mr. Malkin wrote, he is maintaining his mission to "help maintain and improve New York as the greatest city in the world." BRUCE LAMBERT

Chart: "Streetscape: The Map of Malkin" Peter L. Malkin has varying interests in 19 office and residential buildings in Manhattan, including some its most famous midtown properties. These are the buildings and Mr. Malkin's role in them. Empire State Building (managing partner of operating company, Empire State Associates) Lincoln Building (co-owner) Graybar Building (managing general partner of operating company, Graybar Building Associates) B. Altman Building (one of three partners in KMO-361, which developed property into condos for Oxford University Press, CUNY Graduate Center and the Science, Industry and Business Library) 1 Penn Plaza (partner -- with Met Life and Harry Helmsley -- in operating company, Mid-City Associates) Toy Center (general partner, with Mr. Helmsley) 1185 Avenue of the Americas (general partner) Alexandria (developed with William Zeckendorf Jr.) Corinthian (developed with Bernard Spitzer and Kriti Properties) Fisk Building (general partner) 112 W. 34th St. (general partner) 1333 Broadway (general partner) 1350 Broadway (general partner) 1359 Broadway (general partner) 1400 Broadway (general partner) 498 Seventh Ave. (general partner) 500 Seventh Ave.(general partner) 501 Seventh Ave.(general partner) 512 Seventh Ave. (general partner)

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May 28 - June 3: Moguls;Trump and Helmsley Spat Over Empire State Building

By DAVID CAY JOHNSTON
Published: June 4, 1995

Given their towering egos, what better place for the long-smoldering enmity to erupt between the skyscraper moguls Donald J. Trump and Harry B. Helmsley than the Empire State Building?

Mr. Trump started the high-rise spat last July when he claimed that without laying down a dime he had acquired half ownership of the landmark building, which two of Mr. Helmsley's companies lease, and so would be pocketing half of any increased rents from them.

Then, in February, Mr. Trump sued to break the Helmsley lease, which runs until 2075. He said that rodents had infested the skyscraper, and that he was seeking $100 million in damages.

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Last week Mr. Helmsley's side fired back with its own lawsuit, seeking $100 million from Mr. Trump and his Empire State Building partners for conspiring to extort money. But the suit's real purpose seems to be to tarnish Mr. Trump's image as he gets ready to sell stock in one of his casinos. It says one of his partners is an imprisoned Tokyo hotel owner who has ties to the Yakuza, Japan's version of the Mafia, and another uses an alias and is under indictment in France. The claim that hit Mr. Trump where it hurts, though, was the assertion that "Trump has no meaningful financial resources of his own" and is "now known mostly as a celebrity." DAVID CAY JOHNSTON

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POSTINGS: An Award for Empire State Building; Sidewalk Shed Wins Honors

Published: March 5, 1995

The plywood sidewalk shed around the Empire State Building -- a monument, however fleeting, to the building's sleek black and silver Art Deco lettering -- has been awarded "Best in Shed" by the New York Landmarks Conservancy.

The award is one of five informal citations -- another applauds the Rudin Foundation for making downtown's Trinity Church a Manhattan light show -- announced by the nonprofit group last week. The announcement coincided with the group's formal Lucy G. Moses Awards, presented Tuesday night.

Those nine awards praised reconstructions and restorations, from a Greek Revival rowhouse in Brooklyn Heights to the Winterdale Arch, at West Drive near 81st Street in Central Park, and one neighborhood group, the Fulton Ferry Association. The Conservancy also honored Joan K. Davidson, New York State Commissioner of Parks, Recreation and Historic Preservation under Gov. Mario M. Cuomo.

Peg Breen, president of the Conservancy, said Ms. Davidson had done "more than anyone to promote preservation in the city and state." Regarding the shed, she said "it is an elegant reminder that people can do something creative if they try."

Photo: Sidewalk shed outside Empire State Building has been honored as "Best in Shed." (Rebecca Cooney for The New York Times)

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What Would Fay Wray Say?

Published: March 30, 1995

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The Empire State Building turned blue last night at sunset. New York City's most famous symbol is periodically lit up with different colors to mark holidays, large and obscure. It glows red for Valentine's Day and Fire Prevention Day. It is a bouquet of yellow and white for Easter. It gleams green, white and orange for India Independence Day, red and white for Pulaski Day, lavender for Gay Pride Weekend.

But last night's blue was not for a day. It was for a candy.

M&M/Mars paid the owners of the Empire State Building a few thousand dollars to have the building pose as a gigantic, 102-story piece of candy for the night. The lights announced the addition of a new M&M color: royal blue.

You might think this was two great American symbols "meeting cute," as they say in Hollywood. Or you might think it is one more example that nothing is sacred anymore. (If you needed another besides Paula Barbieri and Kato Kaelin posing half-naked in The New Yorker's O. J. portfolio.)

Lydia Ruth, a spokeswoman for the building's management office, says the building is often used as a backdrop for movie companies, which pay for the cost of special lighting, and was used in a Levi's commercial shown in England. She said it had cost the candy company "less than $5,000."

But this is an affair to remember, raising the specter of vulgar commercialization of York monuments. Will a deodorant company want to tart up the Statue of Liberty? Doublemint gum go after the World Trade Center?

An even more pressing issue is why M&M is dropping the color tan and adding the color blue to its palette of dark brown, green, red, yellow and orange. The company says blue beat out pink and purple in a national ballot. But everyone knows that blue is an unappetizing color, because it is not one of the colors found in the natural world of things we eat (except such modish aberrations as blue potatoes, blue corn chips and blue margaritas).

On the other hand, those who enjoy a fond glance at the sparkling Empire State Building in the evening can only be grateful that the M&M people did not decide to go with plaid.

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BRAINWAVE RUBIN MUSEUM

Helmsley, in a Countersuit Against Trump, Alleges a Conspiracy as Big as the Empire State

By DAVID CAY JOHNSTON
Published: May 31, 1995

In the latest chapter of a long-running feud, two of Harry B. Helmsley's companies filed a lawsuit yesterday accusing Donald J. Trump of conspiring to extort money from the companies, through which Mr. Helmsley operates the Empire State Building.

The lawsuit, filed in State Supreme Court in Manhattan in response to a lawsuit brought by Mr. Trump in February, seeks $100 million in damages from Mr. Trump and his co-defendants for "irresponsible and unfounded actions to disparage" the condition of the Empire State Building, though it offers little to back up the conspiracy claim.

Mr. Trump and his associates said in their suit in February, among other things, that the Empire State Building was infested with rodents and that vital repairs were not being performed.

The Helmsley suit says such comments are part of a scheme to extract more money from Mr. Helmsley and his partners.

But since the lawsuit also says that Mr. Trump has ties to a "shadowy Japanese businessman rumored to be affiliated with organized crime" and that "Trump has no meaningful financial resources of his own," it seems to have another purpose: to cause trouble for Mr. Trump with New Jersey regulators who oversee his three Atlantic City casinos and to derail his plan to sell stocks and bonds in one of them, Trump Plaza sale, which is intended in part to repay some of $115 million of loans that Mr. Trum personally guaranteed, is scheduled for Monday.

Mr. Trump was in Los Angeles yesterday promoting the $285 million securities sale could not be reached. Messages for him were left with Ken Moelis, the investment banker handling the sale at Donaldson, Lufkin & Jenrette, one of the lead underwriters, and with Nicholas P. Saggese, a lawyer at Skadden, Arps, Slate, Meagher & Flom, one of two law firms involved in the sale; the messages were not returned.

Mr. Moelis's secretary said there would be no comment because of the pending securities sales.

The lawsuit accuses Mr. Trump of engaging in "a plan and scheme, the object of which was to extort monies from plaintiffs through improper means" -- namely by criticizing the condition of the Empire State Building in an effort to drive down the rental rates and lower the occupancy rate, which is currently 90 percent.

The suit also names Mr. Trump's partners: Hideki Yokoi, a Japanese businessman; Mr. Yokoi's daughter Kiiko Nakahara, and her husband, Jean Paul Renoir, who the lawsuit contends is named Jean-Claude Perez-Vanneste.

Mr. Yokoi is serving a prison sentence in Japan after being held responsible for the lack of

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sprinklers in one of his hotels where a fire in 1982 killed 33 people. The Helmsley suit describes him as having ties to organized crime in Japan, quoting Japanese news reports to support the claim.

The suit also says Mr. Yokoi's daughter and son-in-law are "under criminal investigation in France" for reportedly removing and selling art and antiques from castles they own. Mr. Renoir is under indictment in France in connection with the sale of the artwork, which have been declared historic treasures by the French Government, the suit says.

The lawsuit repeatedly belittles Mr. Trump's financial acumen. For example, the suit recounts Mr. Trump's default on more than $3 billion of debt in 1990.

"Having lost effective control of most of his real estate holdings," the suit states, Mr. Trump is "deeply in debt."

"Now known mostly as a celebrity," the suit adds, "Trump has never owned or managed a major commercial office building in New York City." Trump Tower, which Mr. Trump owns, is regarded in the real estate industry as primarily an apartment building, despite the retail shops on its lower floors.

The Empire State Building was owned by a unit of Prudential Insurance for 30 years, until 1991. The suit alleges that after several transactions, Mr. Yokoi, his daughter and son-in-law acquired the building. Mr. Trump said last year that he had obtained a half-ownership.

Mr. Helmsley and his partners lease the building and operate it. Under the terms of the lease, two persons familiar with the details said yesterday, Mr. Yokoi, Mr. Trump and other owners stand to make little profit unless they can increase the lease payments from Mr. Helmsley and his associates.

The lawsuit contends that Mr. Trump's comments about the management of the building were intended to break Mr. Helmsley's lease, which runs until 2075. The lawsuit adds that the building has an exceptionally stable tenant base.

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NEIGHBORHOOD REPORT: MANHATTAN UP CLOSE

NEIGHBORHOOD REPORT: MANHATTAN UP CLOSE;Tenants Wanted: Koreans Sought At Empire State

By ANTHONY RAMIREZ
Published: April 7, 1996

The Empire State Building is known throughout the world. Don Dongpil Kim is not. But if all goes according to Mr. Kim's plan, he will be known in certain circles as Mr. Empire State Building. And the landmark tower he is marketing will have fewer "office for rent" signs.

Mr. Kim, 56, and his assistant, Christopher Lee, both Korean-born, are trying to persuade Korean and Korean-American businesses to move into the Empire State Building, which has had an unusually high vacancy rate in the last year -- up to 20 percent, or nearly double the 11 percent for other midtown office buildings, according to a real-estate brokerage firm. Part of that was attributable to the departure of a major tenant, Visiting Nurse Services of New York, which occupied an entire 60,000-square-foot floor.

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Mr. Kim, who was born in Seoul and attended its university before singing with the Boston Pops and becoming a real estate salesman in Manhattan, recently returned from his first business trip to Korea, where he met with three dozen prospective tenants. "They were attorneys, accountants, exporters and professors," he said. "Everybody knew the Empire State Building."

He and Mr. Lee also advertise the building in Korea's newspapers and on cable tele programs throughout the nation. And Mr. Lee is directing their pitch to more than computer-selected lawyers, accountants and import-export businesses.

The men stress that the building, completed in 1931, is made up of offices that are s than the suites characteristic of newer towers. The design, they say, is well-suited to the small businesses favored by Koreans and Korean-Americans.

The Empire State Building's managing agent, Helmsley-Spear, is also banking on the strength of the Korean economy, which has been doubling in size nearly every 10 years since the Korean War, and the loosening of investment restrictions.

Until last year, Korean businesses could not deposit money abroad. Now they can deposit as much as $100 million, according to Euidong Chung, a consular official at the South Korean consulate in New York. Korean businesses can also invest up to $100 million in foreign real estate and other ventures, up from $50 million.

The area around the Empire State Building, especially between 24th and 39th Streets, has more than 400 Korean and Korean-American businesses.

"Thirty-second Street looks especially like Koreatown because so many people are in the jewelry, garment, watch, hat and wig businesses," said Jin Hyoung Seo, a leather importer and the president of the New York Society of Korean Businessmen. "The Empire State

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Building will look good to Koreans."

So far, Mr. Kim and Mr. Lee have leased only 3,100 square feet on the ground floor, to a school that trains Korean beauticians. "It will take some time to establish a network here and in Korea," Mr. Kim says. "But if all goes well, we may be able to lease 7,500 to 10,000 square feet a month."

Others, though, are skeptical. "Korea is a nice marketing theme," said Josh N. Kuriloff, a senior director at Cushman & Wakefield, a real-estate services firm, "but I don't think the market is as deep as they think it is." ANTHONY RAMIREZ

Photo: Don Dongpil Kim (right) and Christopher Lee seek Korean tenants.(Jack Manning/The New York Times) Chart: "AT A GLANCE: Beneath the Needle" The Empire State Building as an office tower: No. of tenants 877 Square feet 2,248,370 Rent range $25-$35 per square foot Largest tenant Hahn & Hessen (law firm): 56,422 square feet (Source: Helmsley-Spear)

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PERSPECTIVES

PERSPECTIVES;The Empire State Building's Two-Front Campaign

By ALAN S. OSER
Published: July 21, 1996

FRESH from his descent from the observation deck of the Empire State Building last Monday, 6-year-old Andrew Munson pronounced the view from the top terrific. His father, James, a 36-year-old schoolteacher from Vista, Calif., concurred, but with a reservation.

He said he wished he had been able to identify some of the buildings spread out below. "I didn't know what I was looking at," he said.

In a similar vein, the building's management doesn't think that Donald J. Trump knows what he is looking at in the Empire State Building itself. And the general public, reading in news accounts around the world that Mr. Trump and a Japanese partner own it, has been left to infer that he controls it too.

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He would like to. He is in court trying to convert a passive ownership position to active control by trying to break the master lease on the property held by Empire State Building Associates.

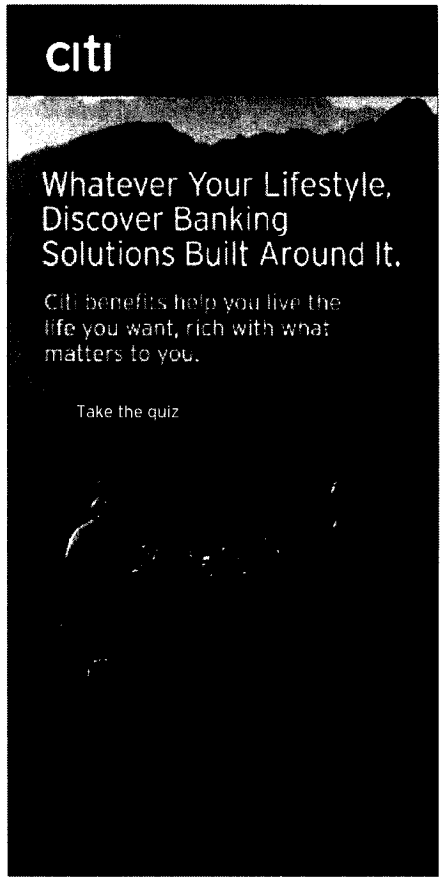
The master lease is also a passive investment entity, with Lawrence A. Wien, now deceased, and his son-in-law, Peter L. Malkin, as general partners. When they leased the property in 1961 they simultaneously subleased it to an operating partnership, the Empire State Building Company, in which Mr. Wien and Harry B. Helmsley were co-managing partners.

At one time Mr. Helmsley supervised the management. But when his physical condition declined sharply in the late 80's, and since Mr. Wien's death, Mr. Malkin has assumed a more active role, on behalf of investors in the master lease. On a day-to-day basis the building is run by an on-site team headed by Stephen A. Tole. He reports to John B. Trainor Jr., senior vice president of Helmsley-Spear.

The present situation arises from the decision of the pre-1961 owner of the property, Col. Henry Crown, to sell the land to the Prudential Insurance Company and lease back the building.

When Empire State Building Associates came into the picture in 1961, it negotiated a new lease with Prudential running 114 years on both land and building. It paid Prudential a return of about 5 percent on an investment of $46 million. The lease provided renewal options after 30 years and four 21-year periods thereafter.

It is the former Prudential position that in 1994 was acquired by the Trump Empire State Partners, a joint venture of Mr. Trump and a Japanese trust, for a reported $42 million. Once in the picture, Mr. Trump set about to gain control of the master lease; the master lessee is the "true" owner in the sense that it profits from the increase in value that comes about if rental income can be increased. THE Empire State Building is not run as a "world-class building," Mr. Trump says, and improper management has put the



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leaseholder in default of the terms of its lease.

The Wien-Malkin group rejects Mr. Trump's charges, and has obtained a series of injunctions and filed a countersuit seeking $100 million in damages for "irresponsible and unfounded actions" to disparage the building. A trial on the issues could take place within a year and a half, the parties say.

What makes all this seem bizarre is that the Empire State Building can point to a $70 million capital improvement program under way. It began in 1989 -- before the lawsuit was filed -- and is near completion.

Under the capital-improvement program the management has upgraded the security and fire-safety systems for $6 million; upgraded the elevators for $10 million; installed new customized windows to Landmarks Commission standards for $6 million; installed a new air-conditioning system for $12 million; made the observation deck and other public space accessible to the handicapped for $3 million and is now refurbishing the limestone facade at a cost of $17 million. Also, Mr. Malkin says, it has improved tenant spaces and public halls, and increased electrical capacity.

Yet Mr. Trump presses on. Asked why, he said: "Because Leona Helmsley is running it. I don't think she knows how to run a building." He also said that the quality of the improvement work was poor -- "Such as the windows, which leak" -- and that he would not have approved much of it if the management had sought the landlord's approval in advance, as he maintains the lease requires for any work costing over $200,000.

For years little love has been lost between Mr. Trump and Leona Helmsley, Harry Helmsley's wife, who runs the affairs of her ailing 87-year-old husband. But Mr. Trainor and Mr. Malkin said she took no role in the management of the 102-story Empire State Building, perhaps the world's most famous office building. It draws about 3.5 million tourists a year, but also has 850 tenants in 2.24 million square feet of office space on 86 floors.

The dispute is not the only legal sideshow to construction and leasing activity at the building. Another is the legal problems of Trump Empire State Partnership itself.

Nippon Sangyo, a Japanese real-estate company, has started a lawsuit claiming that it is the rightful owner of the building and other properties in France, England and the United States that were purchased with $300 million of its money starting in 1985. The principal in Nippon Sangyo, Hideki Yokoi, is the father of Kiko Nakahara, who created and controls several trusts that made these investments acting as Nippon Sangyo's agent, said Steven H. Rosen, Mr. Yokoi's lawyer in New York.

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NEIGHBORHOOD REPORT: MIDTOWN

A Fixture at the Empire State

By ANTHONY RAMIREZ
Published: June 30, 1996

When Jack Brod moved into the Empire State Building, Franklin Delano Roosevelt was not yet President and Bob Dole was in the second grade.

Mr. Brod is the last original tenant of the most famous skyscraper in the world. In his time, 11 Presidents have entered and left office. All 6,379 windows have been replaced, too.

Now 86 years old, Mr. Brod owns a thriving business -- Empire Diamond -- consults frequently with the Federal Bureau of Investigation on diamond heists, and watches the 1933 movie "King Kong" (his favorite) at least twice a year.

Married thrice and widowed once, he says the view from his 66th-floor is soothing. "You have a feeling of freedom up here," he said, a red Empire State Building tie around his neck. "All of the sights soften, because of the distance. Even the storms look beautiful."

When the family business moved in after opening ceremonies on May 31, 1931 -- one of only 20 tenants that year -- the ground-floor lobby was covered in boards. For months, workmen trundled in wheelbarrows to finish interiors above the 20th floor in the 102-story building. Well after World War II, it continued to be called the "Empty State Building" because the rent seemed sky-high. Mr. Brod remembers the 1931 annual rent was $2,000, or $2 a square foot. Today's annual rate is more like $25 to $35.

Mr. Brod grew up in Gadsden, Ala. When the Great Depression struck, his parents brought their four children to New York. Mr. Brod helped his father make a living buying gold door to door and then selling it to the Government. "It was a terrible ti Mr. Brod recalled. "People were selling the gold in their teeth to get money to eat."

To honor him, the building managers gave him a plaque and lit the building's top gold last week. This week Mr. Brod is scheduled to make an appearance on "Late Show With David Letterman."

"I guess I'm getting nice things said about me because I paid the rent on time," said Mr. Brod. ANTHONY RAMIREZ

Photo: What is Jack Brod's favorite movie? "King Kong," of course. (Thomas Dallal for The New York Times)

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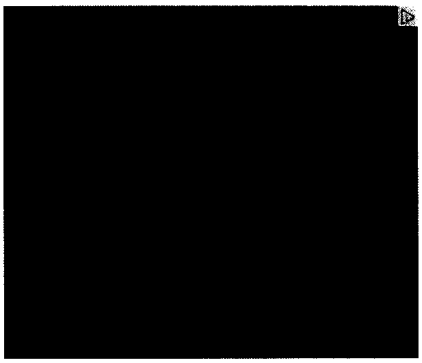
Empire State Building: The ex-champ

Christopher Matthews is The Examiner's Washington bureau chief.
Published 7:00 am, Thursday, May 9, 1996



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1996-05-09 04:00:00 PDT NEW YORK CITY -- Washington

I WILL never forget taking my youngest son to the Empire State Building.

It was a gray, drizzly day in Manhattan. Not the best occasion for a view from the 102nd floor. A kindly, veteran ticket salesman warned us that it was hopeless up there. Visibility was zero.

But as we walked sullenly out onto the streets, Thomas' disappointment was infectious. We had come to New York, after all, to "go to the top of the Empire State Building."

More on that in a moment.

The reason for this column is that, just four years before the buzzer, the United States has lost its century-long claim to the world's tallest building.

The competition began more than 100 years ago in that city of architects, Chicago. First came the Home Insurance Building in 1885, followed by the Monadnock in 1891. Four years later, the new Milwaukee City Hall took the honors.

In 1898, New York took the prize with the 30-story Park Row Building. This spurred a wild competition on the island, with the Metropolitan Life Building emerging in 1909, the Woolworth Building in 1913, the Chrysler Building in 1930.

A year later came the mythic structure that would become synonymous with "the world's tallest building." The Empire State Building. Just the sound of it conjures up an era.

For 40 years it was the great New York landmark. Every visitor to Gotham wanted to ride its elevators to the top. Movie lovers from Cary Grant and Deborah Kerr to Tom Hanks and Meg Ryan used this closest place to heaven

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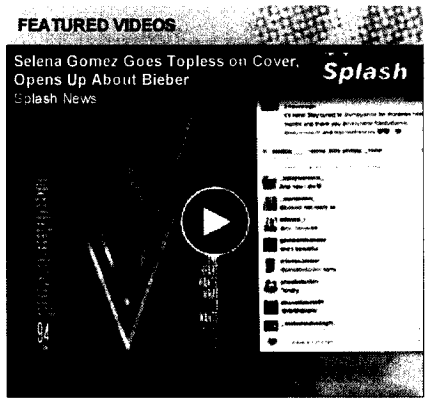

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for their point of rendezvous.

King Kong was not so lucky, falling 1,250 feet from his suicidal pursuit of Fay Wray.

"It wasn't the planes," every American kid and grown-up was to understand. " 'Twas beauty killed the beast."

In 1972, the great Empire State Building sadly met its match. When the World Trade Center rose more than 100 feet above the old champion, it was felt like Roger Maris beating Yankee Babe Ruth's record of 60 home runs in a season.

The completion of the Sears Tower two years later took the title back to Chicago. But its reign, and that of the United States, is now over.

This year, the title of "world's tallest building" was surpassed by the Petronas Towers in Kuala Lumpur, Malaysia. The twin structures have the Sears Towers beat by 33 feet.

But the Kuala Lumpur edifice is not expected to hold its title long. The World Financial Center in Shanghai will rise to 1,509 feet. After that comes a building in Grollo, Australia, that will reach 1,640 feet - 400 feet higher than the Empire State Building.

Dr. Lynn Beedle, who directs the Council on Tall Buildings at Lehigh University, cites three reasons why countries build high: a growing population, urbanization and industrialization.

"In an industrial society, a four- or five-story building would be spread all over the landscape."

Now that America has dropped out of the competition, let me suggest a fourth reason. I told you about the day my son Thomas wanted to "go to the top of the Empire State Building."

We ended up going - despite the low-hanging clouds and the zero visibility. When we got off the elevator and saw out the window of the observation deck, the sky was pea soup. Yet Thomas was no less thrilled to be there, at "the top of the Empire State Building."

Some Malaysian kid is probably doing the same thing right now in Kuala Lumpur.<

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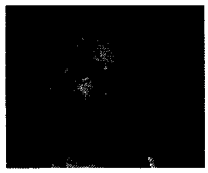

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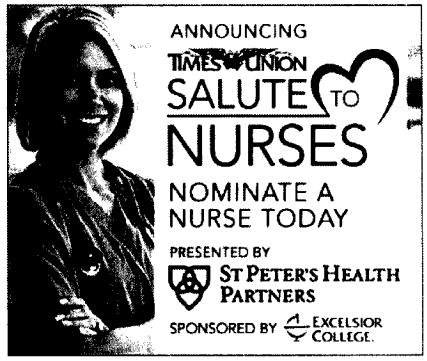

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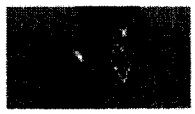

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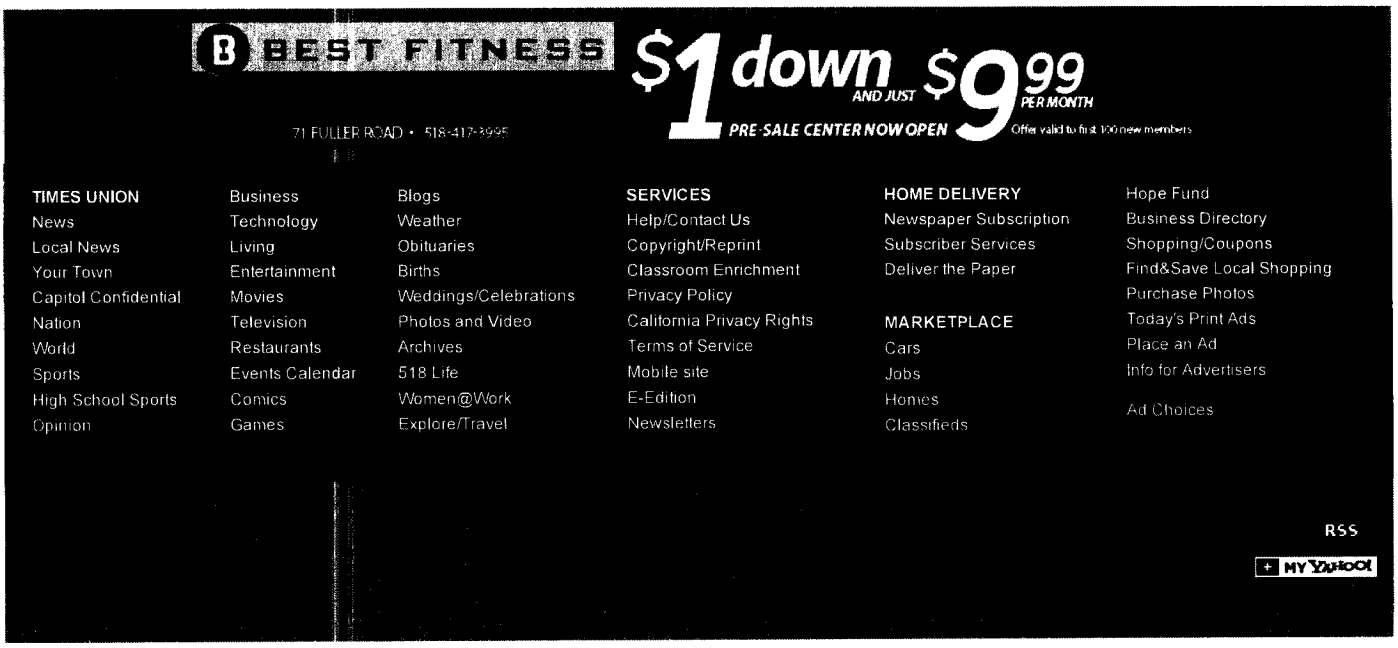

METRO NEWS BRIEFS: NEW YORK CITY

Armed Tourist Arrested At Empire State Building

Published: August 7, 1997

A tourist was arrested yesterday and accused of trying to take a loaded gun into the Empire State Building, where a shooting in February left two dead and six wounded.

The tourist, Chaulin Zhu of Plainfield, Ind., was in the skyscraper lobby with his family at 2:25 P.M. when he was asked to put his fanny pack through a metal detector, said Officer Robert Samuel, a police department spokesman.

A security guard saw a gun in the fanny pack, checked inside and found a fully loaded .380-caliber handgun with an extra magazine clip, Officer Samuel said.

The guard detained Mr. Zhu, 38, until the police arrived and arrested him on a weapon possession charge.

Mr. Zhu said he had bought the gun in Colorado and did not realize he could not legally bring it into New York, Officer Samuel said.

On Feb. 23, Ali Hassan Abu Kamal opened fire on the 86th floor observation deck with a handgun. He killed a Danish musician, injured six other people and killed himself.

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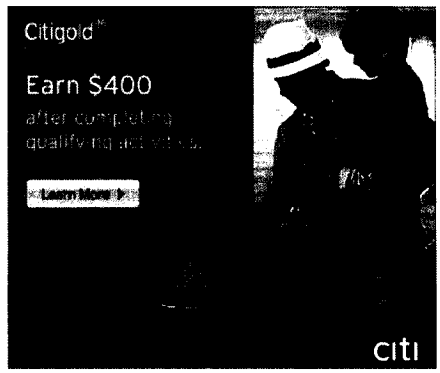

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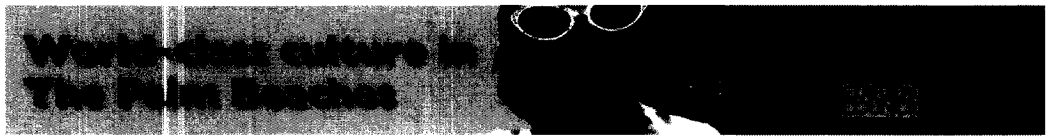

DESIGN HANGOVERS: THE SHAPE OF THINGS TO GO

King Kong Would Be Miffed

By David Colman
Published: January 2, 1997

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In a taxi hurtling home, perhaps feeling a bit queasy in the wee hours of New Year's Day, anyone looking up for reassurance to that great beacon of New York glamour, the Empire State Building, might have become queasier still.

The brilliant tower lights were red and green, as they have been throughout the holiday season, and they will be changed again, and then again, at least 45 more times during the year to commemorate holidays big and very small. Red, yellow and green for Portugal Day; black, yellow and red for German Reunification Day; purple and white for Alzheimer's Awareness Day, and of course, blue for the birthday of Old Blue Eyes, Frank Sinatra.

What's wrong with white, which shows the building to its best advantage and most dignified in this, its seventh decade? One expects a mercurial charm from Macy's windows, and even from Meryl Streep's accent. But the Empire State Building?

At least things aren't as bad as they were in 1995. That was the first year the building was used as a shill to promote corporate events, from the introduction of the new blue M & M to the arrival of Microsoft's Windows 95 in red, yellow and green.

Lydia Ruth, the building's spokeswoman, said that subsequent corporate requests t the building's floodlight color scheme have been turned down. And so we were spar Walt Disney Company's proposal to have the building clad in a Dalmatian print (simulated by black and white spotlights) for the opening of "101 Dalmatians."

That was a step in the white direction. DAVID COLMAN

Photos: Tinted glassware: Would you drink blue wine? Wanted: a sofa-free zone in the bar. Wanted: a cure for the designer amoebas, which afflict tables; for no-host coffee bars that charge you $3 to be your own busboy, and for the gaping maws of chrome. What makes the Empire State Building blue? Soroptimist Day. Escape from the fun house. Leaning mirrors promote queasy living. Subway tokens, running dogs of a design conspiracy, sink deep into a sea of change. Bronx cheers to the giant Bugs that ate Fifth Avenue and sport utility vehicles, left, for urban adventurers hunting bagels. (Photographs by Norman Y. Lono for The New York Times)

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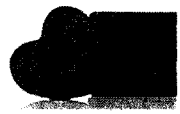

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New York Skyscrapers As Ancient Temples

By MICHAEL FRANK
Published: July 4, 1997

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IMAGINE the death of Manhattan. It is far off, perhaps a millennium distant. The center of gravity has shifted away from this queer and querulous lozenge of real estate and settled in another part of the world, a cyberworld maybe, maybe a world still unimagined -- or unimaginable. Time and wind and water have ravaged the natural and the man-made alike, and the city's familiar face has eroded in some places to the skeleton underneath. Manhattan strikes the future observer the way ancient Athens or ancient Rome strikes us now -- as fragmentary, enigmatic, a memento mori at once powerful and poignant.

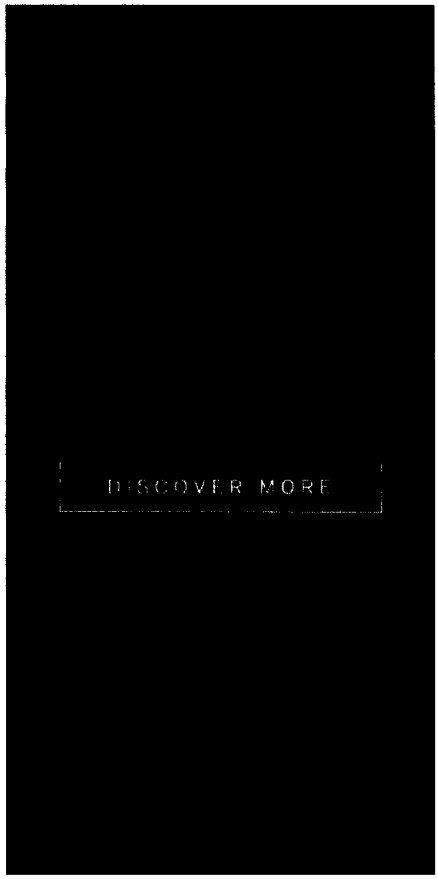
What does this future visitor see? Strange extrusions reaching gallantly toward the heavens, a veritable forest of them. Some, he concludes, were embellished, some plain. Some were brick, some limestone, others glass. Many have an unusual ziggurat shape, stepping back at mysterious intervals; others are slabs. Some are moderate, others taller, still others aspire to be the tallest of them all. Most are divided into floors of equal height, and these floors are further divided into cubicles of unequal size. Many people congregated in these buildings. Here they transacted business, here they sought shelter from the elements, here they lived and they died.

The visitor beholds, of course, a graveyard of skyscrapers. They are our temples, after all, our Parthenon and our Pantheon; only the god worshiped in them is Mammon. Ruined or whole, skyscrapers certainly say as much about the city and culture -- and sensibility -- of Manhattan as those venerable ancient edifices say about the civilizations that produced them.

Now imagine that, by some act of instantaneous, Pompeii-like preservation, two current exhibitions, one at the new Skyscraper Museum on Wall Street and the other at the Museum of the City of New York, were sealed up and saved for our future visitor. What would he learn from them about these magnificently complex structures? What do we?

The Skyscraper Museum's debut exhibition, "Downtown New York: The Architecture of Business/The Business of Buildings," approaches the skyscraper from the inside out. Carol Willis, the curator and founder of the museum, is the author of "Form Follows Finance" (Princeton Architectural Press), and both at the museum and in her book she emphasizes the machinery of the skyscraper -- its financial underpinnings, engineering feats and the program of its interiors -- over the facade. Her slant is fresh, rigorous and informative, although in its zeal to chart new ground it tends to diminish somewhat the role of design in the finished building.

The Skyscraper Museum fills a surprising gap in the city's inventory of museums. The history of New York begins downtown, of course, and after Ellis Island and the Statue of Liberty, a visitor should, Ms. Willis says, experience Wall Street to understand how New



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York became the center of capitalism. "A tour of these downtown canyons is essential," she observed recently. "And so is understanding how they came about."

Ms. Willis has arranged the inaugural exhibition in a kind of canyon of its own, in a vacant banking hall at 44 Wall Street, a skyscraper completed in 1926. Two panoramic views of Broadway, from Bowling Green to Liberty Street, set the scene: one is from 1909, the other from 1996. They hang overhead, facing each other as if to constitute the actual street, while beneath them the space has been divided into separate rooms, each featuring a different aspect of the "business of buildings," among them rent, height, real estate cycles and the office. The installation tells its story with maps, models, period photographs and postcards, construction records and abundant edifying text.

A quote from Cass Gilbert, the architect of the 1913 Woolworth Building, provides the tone for much of the museum: "A skyscraper," he remarked in 1900, "is a machine that makes the land pay." And it pays more the closer it is to Wall Street -- or did in 1903, when land values were highest ($350 to $400 a square foot) at Broadway and Wall, while only two blocks away they fell precipitately (to $25 a square foot), as a vintage map documents. The importance of location, a real estate adage, is confirmed once again.

Yet even at a choice site, unchecked development is not always profitable: at some point, making a building taller becomes more expensive than it's worth; the money gained in rent does not cover the investors' costs. The exhibition explores this relationship, which Ms. Willis calls "economic height," while at the same time addressing the other kind of height -- engineering -- that makes skyscrapers feasible. Using evocative images of notable skyscrapers under construction, along with contractors' records and wall text, the exhibition charts the progress of skyscraper engineering.

We learn how the use of caissons made the excavation for early skyscrapers possible; how hot-driven rivets enabled them to rise higher; how the challenge of wind bracing was met in different generations, and how "building skyscrapers is the nearest peacetime equivalent of war." This remark is from William A. Starrett (Starrett Brothers & Eken were the contractors for the Empire State Building), one of Ms. Willis's "all-time heroes." Why such exalted stature?

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Michael Frank has written about architecture and design for Architectural Digest and Metropolis.

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Zionism Isn't a Pawn

Published: March 3, 1997

To the Editor:

Of the "enemies" that the Empire State Building gunman listed in his letter -- Americans, Britons, French and Zionists -- your Feb. 26 front-page headline referred only to "Zionists." Prominently highlighting this motive only played into the hands of Ali Abu Kamal and others like him who use Zionism as an excuse for their deranged acts of terror.

Zionism is the national liberation movement of the Jewish people, returning them to their homeland after 2,000 years of exile and persecution. Zionism is not a pawn for the political aspirations of other Western powers.

In this year of the 100th anniversary of modern political Zionism, it is unfortunate that many people, like this madman, still cling to hateful notions about the movement.

SEYMOUR D. REICH

Pres., American Zionist Movement

New York, Feb. 26, 1997

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The Skyline as Headline

By Caren Lissner
Published: July 14, 1998

HOBOKEN, N.J.— Recently a friend who had been spending many extra hours at work told me that he hadn't heard about Frank Sinatra's death until the next night, when he saw that the Empire State Building was lighted up in blue and asked someone why. Those 1,336 blue lights became, for him, a sort of news report.

It occurred to me that it might be nice to take a break from nightly newscasts and see if I could determine what the news was solely by looking at the lights. It would be a bit like the old system of relying on a town crier.

The first day that I tried to cipher out the news by the lights, they were yellow. That was their usual color, but I wondered if maybe there was a special purpose to it on that particular night:

* It was the anniversary of the Edsel, America's most famous lemon.

* The building was forecasting the next day's sunny weather.

* Time was running out to place an ad in the yellow pages.

Judging from the next morning's papers, it had simply been a slow news day. The lights merely signified the absence, rather than the presence, of colorful news.

But I kept at it. Two nights later, the lights were red, white and blue. I couldn't ima what had inspired that, since Memorial Day was a week away. So I put on my think cap again:

* There was a wine and blue-cheese tasting going on inside the building.

* The scorching weather of that week had made employees remember the Astro Pops they enjoyed in childhood.

* They were practicing for the Fourth of July.

A call to the building's public relations department revealed that the patriotic display was in observance of three events: Armed Forces Day, Fleet Week and Memorial Day. No Astro Pops involved.

I gave the experiment one more try. Near the end of the month, the building was lighted in green. I knew of no singer known as "Ol' Green Eyes." But a few alternatives came to mind:

* It was in appreciation of "Peter Pan," the only musical ever made that is not currently in revival on Broadway.

* The building got confused and thought it was a tree.

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* They were filming a special scene for "Godzilla II."

* The Girl Scouts were gearing up to hawk mint cookies again.

Actually, No. 2 wasn't far from the truth. A building spokeswoman said the lights were meant to celebrate the Museum of Natural History's new Biodiversity Center.

Now why didn't I know that?

So I'm back to getting my news from television and the papers. But I'll keep admiring the view across the water -- even if I'm not sure what it's telling me.

Caren Lissner is a freelance writer.

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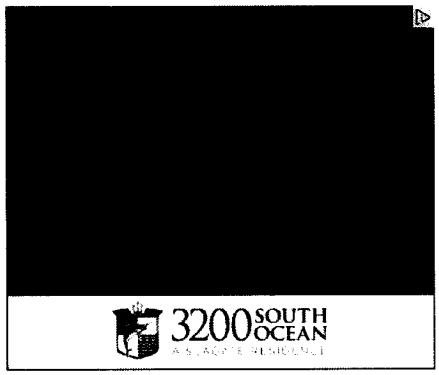

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CURRENTS: SKYSCRAPER MUSEUM

CURRENTS: SKYSCRAPER MUSEUM; A New Vantage Point to Watch the Empire State Go Up

By Elaine Louie
Published: October 29, 1998

The itinerant Skyscraper Museum is homeless no longer. The museum disappeared from 44 Wall Street last December, when the building was sold. This month, the museum reopened at its temporary home at 14-16 Wall Street (Nassau Street) with 100 photographs of the construction of New York's most famous skyscraper. The Empire State Building, the world's tallest from 1931 to 1971, was designed, engineered and built in only 20 months.

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"The speed of construction is unparalleled and unrepeatable," said Carol Willis, the museum's director. "In the 1930's, a lease had to be signed once a year, May 1. So if a building wasn't delivered by May 1, you lost a year's worth of rent." On the busiest day, 3,500 men worked on the site. On March 18, 1931, the men topped out, above left. Top right, the building on March 21, 1931; bottom right, the Astor Court building being torn down to make way for the Empire State Building, Jan. 9, 1930. "Building the Empire State" runs through March 31. Hours: Tuesday through Saturday, noon to 6 P.M. Admission: free through Saturday; $2 suggested fee after that; free for students and those over 60. Information is available from (212) 968-1961.

Photos: Photographs from "Building the Empire State" (W. W. Norton, 1998)

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METRO NEWS BRIEFS: NEW YORK

METRO NEWS BRIEFS: NEW YORK; Empire State Building Eludes Trump's Grasp

Published: December 17, 1999

Donald J. Trump, who has been trying since 1995 to wrest control of the Empire State Building from a group headed by Leona Helmsley, failed yesterday when a Manhattan judge dismissed his lawsuit.

Mr. Trump, who owns half of the landmark building, had enumerated 116 violations and asked that the operating partnership be evicted. But Justice Edward Lehner of State Supreme Court in Manhattan ruled that Mr. Trump's claims did not warrant a trial. Mr. Trump's lawyer, Richard Fischbein, said he would appeal.

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Metro Business; Trump Is Rebuffed In Empire State Suit

Published: March 16, 1999

Donald Trump, who has been trying since 1995 to take control of the Empire State Building, has had another setback in his attempt to get rid of the company that operates the 70-year-old landmark.

Trump owns half the 102-story skyscraper, which is leased until 2075 to the Empire State Building Associates partnership. The leaseholders pay $1.9 million a year under a 1961 deal and gross $85 million from rents.

Trump Empire State Partners said in court papers that the leaseholder-operators had let the building become a "second-rate, rodent infested" firetrap.

In yesterday's ruling, Justice Edward H. Lehner of State Supreme Court in Manhattan dismissed as invalid two of the eviction notices that Mr. Trump's group sent to the leaseholders alleging building code violations and deterioration. The judge also said many of the violations and defaults alleged in a third notice were not actually violations.

Mr. Trump's lawyer, Richard Fischbein, called the latest setback "a minor skirmish in a major battle."

"We claimed 116 violations, any one of which is enough to terminate the lease," Mr. Fischbein said. "The judge knocked out less than half."

However, he said, "I believe the ruling is wrong and we're going to take this up on a

Mr. Trump's papers also said that the present state of the elevators, the sprinkler sy rodent control, fire stairs and building security constituted violations of the lease.

Empire State Building Associates, as holder of the master lease, is entitled to rent out space in the building. Empire State Building Company holds a sublease, and Helmsley-Spear Inc. is the building's managing agent.

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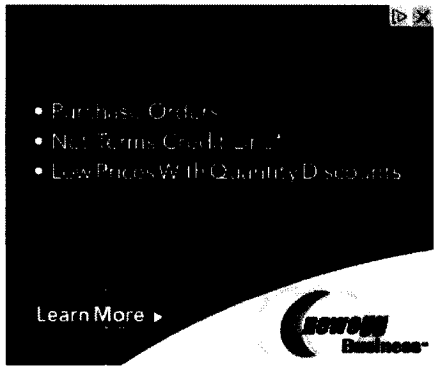

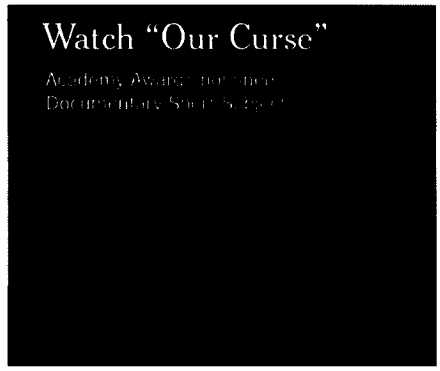

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By DANIEL B. SCHNEIDER
Published: September 26, 1999

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Monarch Notes

Q. The other day I took my kids to the observation deck on the Empire State Building's 86th floor, but instead of gazing on the city, our attention was drawn to the many monarch butterflies that fluttered around us like bits of brightly colored paper. What were they doing up there?

A. Flying south. For several weeks each autumn, the monarch butterflies of the eastern United States and Canada migrate to the plateaus of central Mexico, where as many as 300 million spend the winter clustered on the branches and trunks of the region's oyamel fir trees. According to Edward M. Spevack, the curator in charge of invertebrates at the Bronx Zoo, it takes three or four weeks for all the monarchs from New York City and areas to the north to fly over Manhattan.

The migratory pattern runs from northeast to southwest, and is thought to be based on the availability of milkweed plants, which are the monarchs' main food source and can be found in meadows, weedy fields and watercourses that dot the city.

The butterflies travel about 12 miles an hour and can cover about 50 miles a day. Some travel as far as 3,000 miles. Though they are strong fliers, midtown Manhattan, with its blasting air vents, swarming taxis and endless walls of steel and glass, can be a perilous passage for the delicate monarchs.

"If you're a butterfly, you don't want to be at street level. It's far easier staying in the air above the city and taking advantage of the currents up there," Mr. Spevack said. "There's less resistance, and the wind patterns up there won't be so confusing." The monarchs, which fly only during the day and are not attracted to electric lights, can sleep anywhere, he said.

Sightings of the monarch parade, which Mr. Spevack calls a "unique ecological phenomenon," seem to be up this year. "Butterflies, like many insects, go through cycles, and we've had a lot of years with wet springs and wet summers, when caterpillars can succumb to any number of viruses, bacteria and fungi," he said. "This year we had a nice spring and a fairly dry summer, which has allowed a lot of caterpillars, and a lot of butterflies, to survive."

High Numbers at Shea

Q. The "retired" numbers of four New York baseball legends -- 14, 37, 41 and 42 -- are displayed on the left field wall at Shea Stadium. High in the left upper deck, on the concrete wall near an exit, a small number 20 is displayed in similar fashion. I know that Gil Hodges wore No. 14, Casey Stengel wore 37, Tom Seaver 41 and Jackie Robinson 42, but who wore 20, and why did the Mets hang it up in the cheap seats?

A. Though it is not actually retired, No. 20 belonged to Tommie Agee, a Met center fielder.

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It marks the spot where, on April 10, 1969, Agee's second-inning home run, one of the most prodigious in Shea Stadium history, fell out of the sky and bounced off the wall behind a third-row seat. Agee hit the 3-and-1 pitch, a low fastball, off Larry Jaster of the Montreal Expos. Calling it "one of the longest home runs ever hit in Queens," Joseph Durso wrote in The New York Times that the ball "bounced off the uppermost deck of the five-tiered Shea Stadium, 100 feet above the ground in a no man's land of empty green seats in left field." It then fell back onto the field.

Baseball clubs didn't estimate home run distances in 1969, but the left field foul pole at Shea is 338 feet from home plate, and the upper deck begins 95 feet above the ground. In later years, Dave Kingman launched balls into the parking lot, and Darryl Strawberry bounced a few off the scoreboard, but according to the Mets' press office, Agee's blast is still the only fair ball to land in the upper deck at Shea Stadium.

Agee, a leadoff hitter who had hit only five home runs the previous year, actually smacked a second home run that afternoon, which just cleared the 398-foot sign on the center field fence. The Mets won the game, 4-2.

Chrysler's Pink Crown

Q. Last Sunday the lights on the Chrysler Building crown were a jazzy pink instead of white. Why?

A. For several days this month, the white fluorescent lights on the Chrysler Building were switched to pink, the color of breast cancer activism, to promote the New York Race for the Cure, an annual fund-raiser that was held in Central Park last Sunday. It was only the third time that the lights, which were installed in 1981, have changed color. Other buildings, including the Crown, the Municipal, 30 Rockefeller Plaza and the Con Ed buildings, also went pink.

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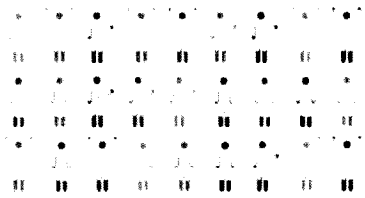

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NEIGHBORHOOD REPORT: MIDTOWN

NEIGHBORHOOD REPORT: MIDTOWN; Empire State Lights, Decoded: India Independence Day Already?

By ALLISON FASS
Published: August 13, 2000

Correction Appended

Next weekend, the Empire State Building's lights will be green, white and orange. Some may wonder why.

"Typically I look at the Empire State Building at night," said Rob Tallia, a creator of Not for Tourists, a guide to New York City, "wondering, 'Why is it purple tonight?' I was always trying to figure it out."

The explanation for the lights next weekend is to honor India Independence Day with the colors of the Indian flag. Though India marks the holiday on Aug. 15, the building's lights coincide with the India Independence Day parade on Madison Avenue Aug. 20.

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But figuring out what the colors stand for can be hard for some of the holidays, events and groups honored each year. Red, white and blue on the Fourth of July is easy, but bafflers include red, yellow and green on June 10 (Portugal Day), red and white in early October (Pulaski Day) and blue, white and blue (first night of Hanukkah).

"A lot of people want the lights to change" for a cause, said Howard J. Rubinstein, president of Rubinstein Associates, which handles the building's public relations, "but they can't change the lights of every day or every week." But, he added, if the lights changed for the "independence dates of every country in the world, you would have to build an Empire State Building."

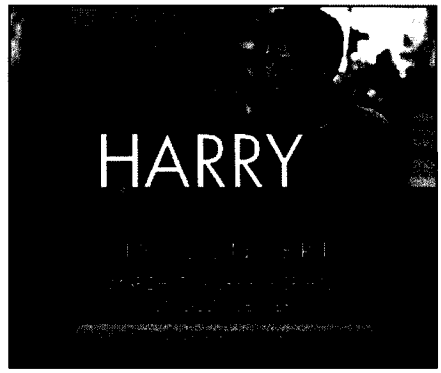
Usually the color patterns are planned in advance, with the building in white when lighted a special color. Mr. Rubinstein would not give specifics about the criteria fo colors, but said Leona Helmsley and Peter Malkin, who head the group that controls the building, make the decisions.

Though the building's policy is not to honor commercial products, corporate events, birthdays or other private occasions, in March 1995, when the blue M & M was introduced, M & M/Mars paid a few thousand dollars to turn the lights blue.

"I would not encourage that kind of commercialism," said Mr. Rubinstein, who said he was not involved with that decision. ALLISON FASS

Photo Chart: "COLORS: TEAL MEANS OSTEOPOROSIS? A sampling of the holidays and causes honored by the lights on the Empire State Building. The lights sometimes do not appear on the day of the holiday, but usually within that week. Black, yellow and red -- German Reunification Day, Oct. 3 Purple, teal and white -- National Osteoporosis Society, October Pink and white -- "Race for the Cure"/Breast Cancer, September No lights -- "Day Without Art/Night Without Lights": Aids Awareness, Dec. 1

Correction: *August 20, 2000, Sunday An article in the Neighborhood Report pages last Sunday about the lights on the*



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PERSONAL SAVINGS

Empire State Building misspelled the surname of the building's public relations representative. He is Howard J. Rubenstein, not Rubinstein.

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Top Dogs Gnaw On Empire State / New chew toys are in shape of buildings

Patricia Dane Rogers, Washington Post
Published 7:00 am, Wednesday, December 6, 2000

Building buffs can now share their enthusiasm with Fido.

Top dogs are chewing on vinyl versions of the Washington Monument or the U. S. Capitol (its dome replaced by a fire hydrant). Pups with a taste for the Big Apple can gnaw on the Empire State Building or on a Statue of Liberty lifting aloft a doggie bone.

Two Washington entrepreneurs, Jennifer Stram, a former investment analyst, and Deanna Chang, a lawyer, launched Jet Set Pets last February and are now into the canine squeaky-toy business full time.

"We were on the road a lot and felt terrible about leaving our dogs behind, " says Chang. "You bring souvenirs home to family and friends. Dogs certainly qualify."

The toys, which also include a Maine lighthouse, a New York City Yellow Cab and a Maryland blue crab, sell for $8.50. They are available at the National Building Museum Shop (202-272-2448) and Wake Up Little Suzie (202-244-0700) as well from www.jetsetpets.com.

Coming soon, says Chang, is a California redwood. "We'd love to do the Golden Gate Bridge," she adds, "but it's hard to make a bridge look cute."

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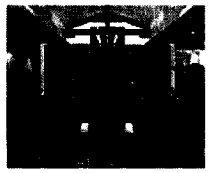

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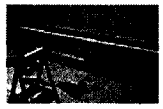
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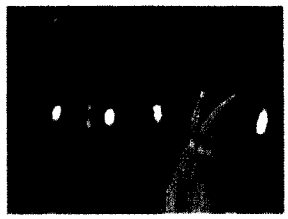
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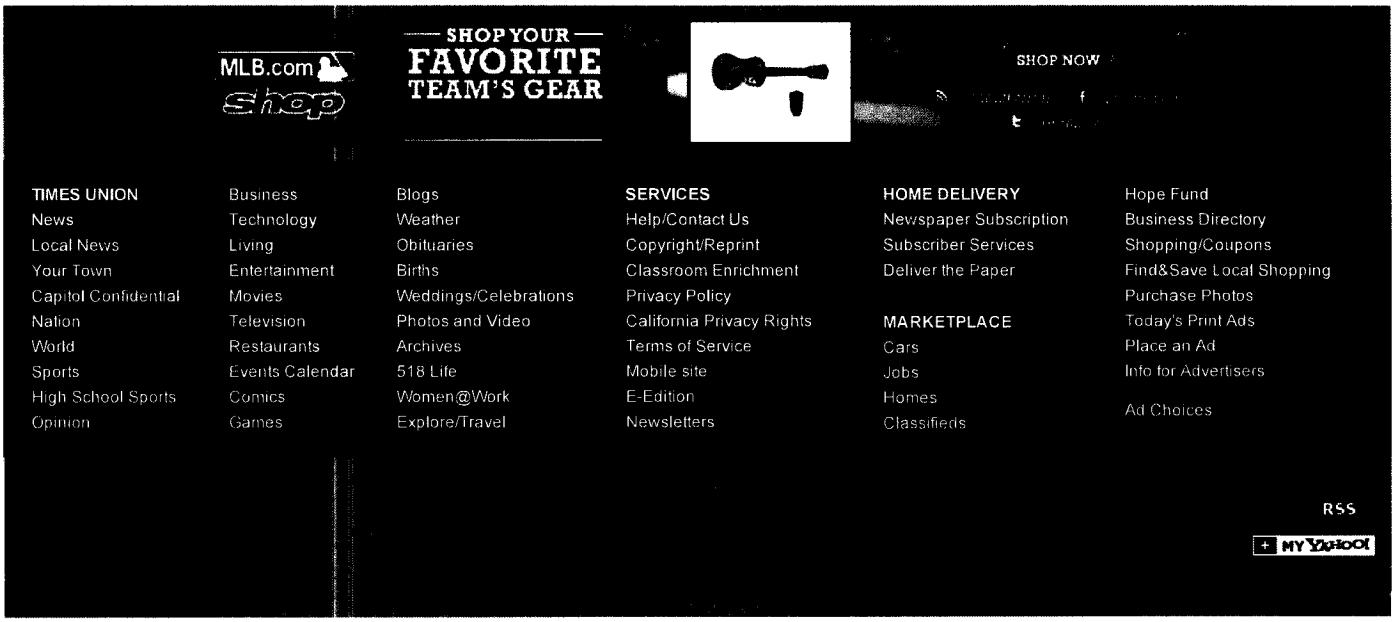

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Empire State Elevator Plummets 40 Floors

Published: January 25, 2000

An elevator in the Empire State Building with a man and woman inside plummeted 40 floors yesterday afternoon, the police said. Neither person was seriously injured.

The elevator, which began its descent at the 44th floor, started falling at high speed because a cable that helps regulate its speed snapped, said Howard J. Rubenstein, a spokesman for the Empire State Building. The car stopped on the fourth floor after it was slowed by a backup safety system that narrows the elevator shaft, he said.

The two passengers, Shameka Peterson and Joe Mesoraca, both work on the 44th floor and were taking the elevator to the lobby at 3:50 p.m. when it began to accelerate, said Officer Valerie St. Rose, a police department spokeswoman.

Ms. Peterson, who works for a health-care company, suffered minor back and neck injuries and was treated at Bellevue Hospital Center and released, officials said. Mr. Mesoraca, who works for a travel agent, refused medical attention, Officer St. Rose said.

Mr. Rubenstein said it was not clear why the cable had broken. Although the skyscraper's 64 elevators all have current inspection certificates, they will be reinspected today, he said.

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Elevator Cable Failed at Empire State Building, City Finds

By C. J. CHIVERS
Published: January 26, 2000

Shamika Petersen thought she would take a break. And so a few minutes before 4 p.m. on Monday, she left her desk in the Empire State Building and stepped into an elevator at the 48th floor, planning a swift ride down to the lobby.

Ms. Petersen's ride did not end in the lobby.

According to her account yesterday, Elevator E3 stopped at the 44th floor, where one passenger boarded and another got off. And then, she said, it plummeted down the shaft at the building, a 102-story icon of the New York City skyline, in a vibrating, unimpeded drop, shooting past the lobby, reversing direction and rising to the fourth floor.

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Only then did the car stop, she said. The trip, said Ms. Petersen, 20, "was like a bungee jump."

Inspectors from the city's Buildings Department were examining the elevator yesterday to piece together the events and determine the cause of the plunge, which slightly injured Ms. Petersen, of Jamaica, Queens, and the other elevator passenger, Joseph Mesoraca, of Long Island. A department spokeswoman said their initial findings had confirmed the building management's conclusion that a cable had somehow failed.

The cable, known as a compensating cable, was one of six that are connected to the bottom of the car and regulate its weight. The five other compensating cables, as well as six hoisting cables above the car, were found intact, said Ilyse Fink, the department spokeswoman.

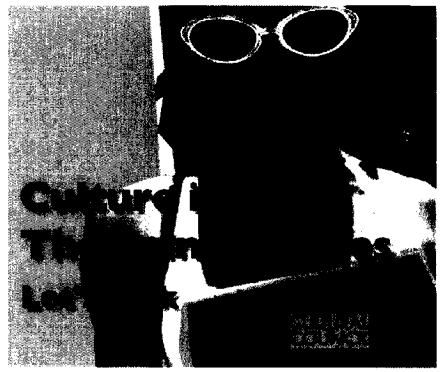
Although investigators had not determined what made the cable fail, they were able to reconstruct at least part of the chain of events that followed, Ms. Fink said.

Once the compensating cable gave way, Ms. Fink said, it twisted around another and jammed a pulley, which tripped an automatic cut-off switch and shut down the elevator's motor. The elevator's braking system then slowed the car to stop at the fourth floor, Ms. Fink said.

"The normal braking system stopped this elevator," she said, adding that the car had passed two private and three city inspections in the last two years.

Further details seemed to cast a degree of confusion on precisely what happened after the car left the 44th floor.

Howard J. Rubenstein, a spokesman for Helmsley-Spear, the Empire State Building's management, said that the car did not enter a free fall or slam into the bottom of the shaft. Rather, he said, the cable gave way, the car accelerated, and the brake brought it to a controlled stop.



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"It wasn't a massive impact," Mr. Rubenstein said. "The building management is pleased that the safety system worked so effectively and averted a possible tragedy."

Ms. Fink also said the investigators had found no evidence that the car accelerated drastically or struck a pad at the shaft's bottom, known as a buffer, as a free-falling elevator might, and as Ms. Petersen seemed to describe.

But Ms. Fink cautioned that the city's findings were preliminary, and that, as far as she knew, the inspectors had not interviewed Ms. Petersen.

Mr. Mesoraca did not respond to two telephone messages left at his office yesterday.

Ms. Petersen appeared with her father at a news conference yesterday evening, leaning on a wooden cane. Trembling and in a quiet voice, she faced a bank of cameras and repeated her description of a free fall that lasted 40 or more floors, leaving her and Mr. Mesoraca stranded inside the car in a shaft without a fourth-story door.

They were rescued by the authorities who stopped alongside them in a separate car and led them out a side panel, across a beam, and into the safe car.

"I thought I was going to die," she said.

Ms. Petersen said it was only her second week on the job at CarePlus Health Plan on the 48th floor, where she works as a data-entry clerk. She said she woke up yesterday with a severe headache and pain that extended from her middle to lower back.

"I was scared of elevators before," she said. "Now I'm just terrified."

Photo: Shamika Peterson, 20, said yesterday that a brief break from her job on the 48th floor of the Empire State Building turned into a harrowing plunge in an elevator. "I thought I was going to die," she said. (Aaron Lee Fineman for The New York Times)

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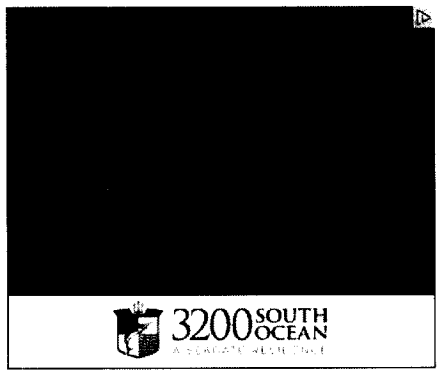

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Experiment in Wireless Technology Proves to Be More Art Than Science

By LISA GUERNSEY
Published: March 23, 2000

A RECENT event in New York City might give pause to those masochistic souls who not only enjoy programming their VCR's but also look forward to operating them with a wondrous wireless device. A group of researchers from New York University conducted an experiment along those lines a few weeks ago -- and ran into a few glitches.

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The unorthodox experiment, run from the observation deck of the Empire State Building late on a Friday night, involved more than 40 people with flash cameras and a cell phone that had been jury-rigged to communicate with a video camera 30 blocks away.

In fact, the experiment had an unquestionably nonscientific purpose: it was part of an undercover performance that the researchers called a form of guerrilla art.

The performance occurred in the midst of tourists on the skyscraper's 86th floor on March 10. Those involved lined up along the south side of the observation deck and set off their flashes in succession to try to create a wave of light that could be seen from the streets in midtown Manhattan.

A video camera near a window in a New York University building recorded the flash-a-thon, as the experiment was called. The intent was to operate the video camera wirelessly via the Internet.

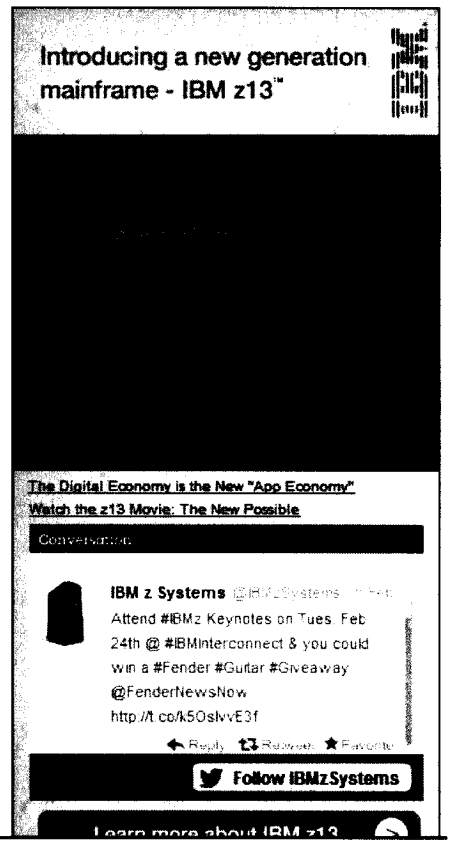
"We were using the cell phone as a glorified remote control," said Tom Igoe, who le project.

Broadly speaking, the experiment worked. Mr. Igoe, an adjunct faculty member in N.Y.U.'s Interactive Telecommunications Program, operated the cell phone. He had programmed the phone to communicate wirelessly with a Macintosh computer over the Internet, using Web pages that were designed to be viewed on the phone's tiny screen.

Once the computer received a message sent via those Web pages, it sent a command through a cable to a stamp-size computer that turned a motor on and off. The motor moved a lever to push the start and stop buttons on the video camera's remote control.

Before the crowd arrived for the flash-a-thon, Mr. Igoe successfully transmitted a test message to the computer. But there was one problem: it took nearly five minutes to send the message and get the computer's response. The culprit was the cellular service, which "was skimpy at best" from such a high point in the city, Mr. Igoe said.

In the end, he and his troop of guerrilla artists decided that the performance was more important than the technology, and they chose not to wait for the machines to communicate before setting off their flashes. Using his cell phone the usual way, he called



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Jaime Villarreal, a student who was tending the Macintosh at N.Y.U., and at a moment when he was able to establish a clear connection, instructed Mr. Villarreal to turn on the camera manually at the same time that the flashers started their performance.

The results can be viewed at fargo.itp .tsoa.nyu.edu/tigoe/ESBflash/esb2.html in Quicktime movie clips. The clips include an attempt at a west-to-east wave, an east-to-west wave and a single group flash.

And even though Mr. Igoe did not use his wireless contraption as planned, he said the experiment showed how people might, or might not, interact with such devices.

"All this technology is wonderful," he said, "but you have to work it into the social fabric." If people have to wait even a few minutes to interact with an appliance electronically, he said, they will probably not bother -- regardless of how technologically advanced it might be.

Photo: A lever starts and stops a video camera (Tom Igoe) Chart: "A Very Remote Control" In the future, people might routinely operate devices remotely through wireless communication with the Internet. Tom Igoe, an adjunct faculty member at New York University, tested the concept a few weeks ago, using a cell phone to tell a video camera 30 blocks away to film the Empire State Building. 1. Mr. Igoe set up Web pages to be viewed on a cell phone. By using the buttons on his phone, he sent a command to the video camera to start recording. 2. The command was sent through the cell phone network to what is called a gateway for WAP, or Wireless Applications Protocol, which lets wireless devices communicate with other information processors. 3. The signal was sent to a Macintosh computer, which relayed it to a stamp-size computer. 4. That computer sent a signal to a motor that made a lever move down to hit Record on the video camera's remote control. The camera, facing the Empire State Building, started recording.

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an inspiring teacher

Helmsley-Spear Retains Control of Empire State Building

By CHARLES V. BAGLI
Published April 10, 2001

Correction Appended

In the ongoing battle for control of the late Harry B. Helmsley's real estate empire, one of his longtime partners has won a battle against Peter L. Malkin and retained control over the Empire State Building and 10 other office buildings in Manhattan.

latest skirmish pitted Irving Schneider, a longtime partner of Mr. Helmsley and an owner of the Helmsley-Spear management company, against Mr. Malkin, a partner at Wien & Malkin, the longtime supervisor of the partnerships that own the buildings. At stake was millions of dollars in annual fees from the Empire State Building, the Fisk Building and a handful of properties in the garment district.

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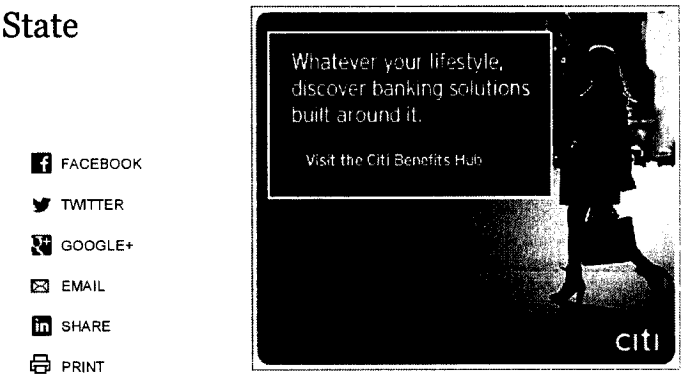

An arbitration panel ruled on March 30 that Mr. Malkin could not remove Mr. Schneider or Helmsley-Spear as the managing agent of the properties. Mr. Malkin's law firm had accused Helmsley-Spear of mismanagement, but after four years, 1,000 exhibits and 50 witnesses, it failed to persuade the arbitrators of any wrongdoing.

In its decision, which was filed on Friday, the panel said it had not found "credible proof" that Wien & Malkin "breached numerous ethical obligations" in its supervision of the properties, as Helmsley-Spear had asserted. The arbitrators said Wien & Malkin must disclose its actions to its partners, if it tries to terminate Helmsley-Spear in the future.

"This sweeping award completely vindicates our client's position and exposes a sha five-year litigation crusade to destroy Helmsley-Spear," said Howard Graff, a lawye Mr. Schneider and Helmsley-Spear. "We are now studying the ramifications of the further finding with regard to breaches of numerous ethical obligations on the part of Wien & Malkin."

Jonathan Siegfried, a lawyer for Wien & Malkin, said he would file an action in State Supreme Court to reverse the arbitrators' decision. He said they had "disregarded a mountain of evidence in its decision." Mr. Siegfried also criticized the panel for implying that Wien & Malkin had engaged in any impropriety.

"At the end of the day," Peter E. Ricker, a former Helmsley-Spear executive, said, "there are millions and millions of dollars in fees. That's what the fight is really about."

The battling had begun even before the death in 1997 of Mr. Helmsley, who had accumulated a multibillion dollar empire with stakes in scores of apartments houses, office buildings and hotels. Mr. Malkin originally filed a lawsuit claiming that Leona M. Helmsley, Harry's widow, and Helmsley-Spear had mismanaged a dozen buildings and breached their fiduciary duties as a result of the "irrational and illegal" acts of Mrs. Helmsley.

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At the time, Mr. Schneider had allied with Mrs. Helmsley against Mr. Malkin, even as he and Alvin Schwartz battled with Mrs. Helmsley for control of Helmsley-Spear, once the city's largest real estate firm.

Eventually, Mr. Schneider forced Mrs. Helmsley to make good on her husband's promise to sell him and Mr. Schwartz Helmsley-Spear. A couple of months later, Mrs. Helmsley settled her feud with Mr. Malkin, who dropped his case against her, but not Helmsley-Spear.

Correction: *April 11, 2001, Wednesday Because of an editing error, an article yesterday about a battle for control of the late Harry B. Helmsley's real estate empire misstated an arbitration panel's ruling on the actions of Wien & Malkin, the longtime supervisor of the partnerships that own 11 office buildings in Manhattan, including the Empire State Building. The panel did indeed say that it had found "credible proof" that Wien & Malkin "breached numerous ethical obligations" in its supervision of the properties.*

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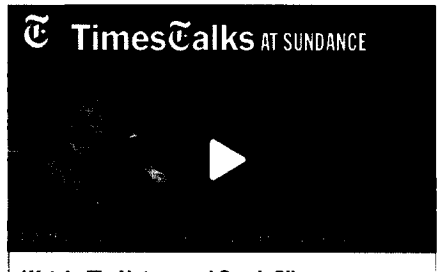

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Changing a Bulb Atop a Changed World; Stray Thoughts at 1,454 Feet, Once Again the City's Highest Perch

By CHARLIE LeDUFF
Published: December 12, 2001

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Tom Silliman, the man responsible for the care of the antenna that crowns the Empire State Building, climbed 1,454 feet 6 9/16 inches to its pinnacle early Monday morning to change the light bulb.

The bulb had burned out 11 months ago, and Mr. Silliman fixed it then, too. Why it went dark again, exactly, remains a mystery. But without a flashing red beacon, the building is in violation of federal aviation law. Then there are the thousands of children who are sure to be disappointed on Christmas Eve when they don't see Rudolph's blinking red nose.

The new bulb did not help, as the problem was deeper than a filament under glass, and Mr. Silliman, 56, hoped the city's children would not blame him for ruining Christmas. He climbed down the antenna, now the highest point in the city, and sat on the metal decking, 1,367 feet above the world. He hung his legs over the side.

"I love this old place," he said, his body illuminated by the red and green holiday lights that shine on the building from below. Mr. Silliman, the highest man in New York, stared south toward ground zero.

"If I could make it like before," he said, "I would."

The site still smoked and, with the flood lights, it looked as though the rubble was c
in a muslin cloth. New York did not seem itself that night. No sirens, little traffic, e
rivers did not move. But Lady Liberty still burned orange and the city still shimmer

Mr. Silliman sat quietly for some time. From here, words seemed to be flat and slip
things, like flounder. He had been to this roost a hundred times, and still he marveled at the spectacle, so far away from his hometown, Chandler, population 5,000, in the rural southwest corner of Indiana.

"Wow, what a view," he finally said. "I feel really privileged to come up here and see this. I feel so sorry for all those people who died. It's like my whole town got wiped out. Everything."

Mr. Silliman is an electrical engineer specializing in antennas and frequencies. He has worked on jobs around the world, including the huge antenna that once capped the World Trade Center. He had a relationship with the twin towers, and on Sept. 11, he watched them disappear on a television set from his office in Indiana.

"When I come up here, I feel it all over again, thinking about those people like ghosts," he said. "But then when I'm elsewhere, I hardly think about it at all, like my life is moving back to normal.

"I don't know. Do other people feel like that?"

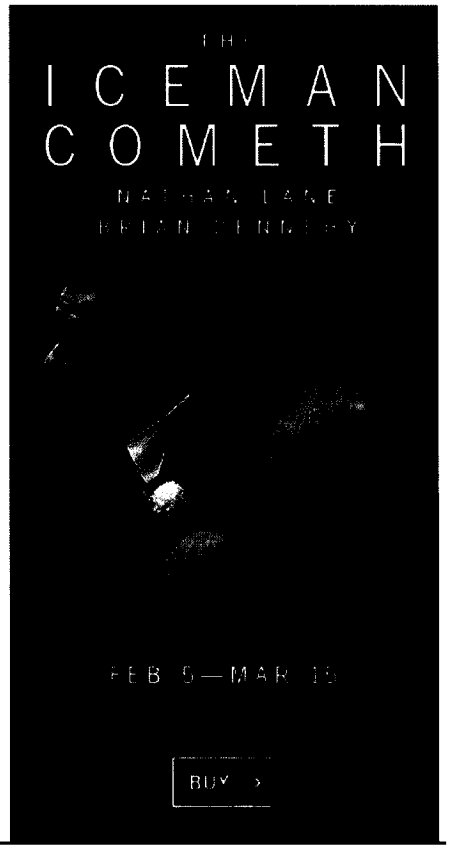

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Photo: From a towering perspective atop the Empire State Building, Tom Silliman, an engineer, can see where the city's former tallest structures stood, now called ground zero. (Fred R. Conrad/The New York Times)

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Long, Long Legal Battle for Tall, Tall Building

By CHARLES V. BAGLI
Published: December 12, 2001

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Three powerful real estate figures are battling once again for control of the Empire State Building, the 102-story tower on Fifth Avenue that recently regained its status as New York's tallest skyscraper.

The three -- Irving Schneider, Peter L. Malkin and Leona Helmsley -- are inextricably bound by their control of the Empire State Building through a complicated latticework of partnerships and leases. Each of the three has sued the other at one time or another over the last six years.

The latest skirmish comes as Mr. Malkin is trying to buy the property outright from a Japanese group led by Donald J. Trump for about $60 million. Although it is unclear whether building's tenants will be affected, the squabbling does add to the uncertainty surrounding the status of the skyscraper and other tall buildings after the attack on the World Trade Center.

Naturally, it is all about money. And for now, Mrs. Helmsley, who controls her the formidable estate of her husband, Harry B. Helmsley, is siding with Mr. Schneider.

"You've got a real battle going on involving millions and millions of dollars," said Alvin Lane, an investor in the Empire State Building.

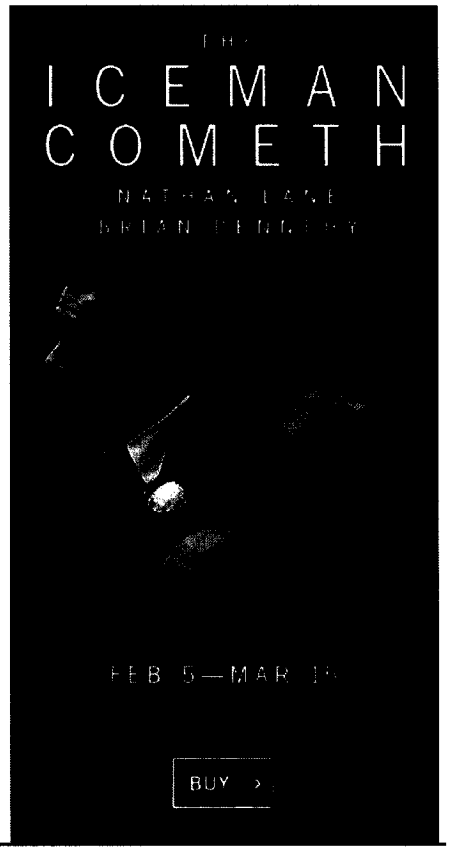
Mr. Schneider, the real estate broker in his 80's whose company manages the landmark skyscraper, filed a lawsuit in State Supreme Court recently against Mr. Malkin, alle[illegible] host of misdeeds in his role as a partner and supervisor of the investment group tha[illegible] the master lease for the building. Mr. Schneider, who owns one of 3,330 shares in t[illegible] group, is seeking to oust Mr. Malkin.

Mr. Malkin, his son Anthony and partner Thomas N. Keltner Jr., who are also named in the lawsuit, denied the charges and claim that Mr. Schneider is seeking to block the will of the vast majority of investors. Under a lease that runs until 2076, the investors control the building but do not own it.

The disputes are rooted in the corporate structure created by Mrs. Helmsley's husand, a legendary figure in the real estate world, and Lawrence A. Wien, a lawyer who is considered by many to be the grandfather of modern real estate syndication. The two men took control of the Empire State Building in 1961.

They sold the title to the building to Prudential Insurance and leased control of the building to a partnership known as Associates, which was made up of 3,300 investors who paid $10,000 per share. Associates subleased the building to an operating company, which is controlled today by Mrs. Helmsley and Mr. Malkin, who was Mr. Wien's son-in-law. (Mr. Wien died in 1988 and Mr. Helmsley died in 1997.)

The building was bought in the 1990's by a company led by a Japanese businessman named Hideki Yokoi. Mr. Yokoi's daughter then cut a deal with Mr. Trump, in which he



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would get half of any increased value in the building. The only problem was that under the terms of its lease, the Japanese are entitled to only $2 million a year in rent, a sum that drops to $1.7 million in 2013.

So Mr. Trump secretly backed a small tenants' group that sued, alleging that Mr. Malkin and Mrs. Helmsley had turned the landmark building into a "high-rise slum," thereby violating the terms of their lease. But Mr. Trump's five-year legal offensive ultimately failed.

Now, Mr. Schneider is worried that his company, Helmsley-Spear, which earns millions of dollors a year in managing the property and renting space in the building, could be removed if Mr. Malkin gains the power to do so. Mr. Malkin and his company, Wien & Malkin, earned over $1 million last year in fees for administering the partnerships.

"Peter Malkin has been trying to get rid of Helmsley-Spear for years," said Mr. Lane.

The Malkin camp does not deny that. "Ultimately, Helmsley-Spear is not going to exist anymore," said one executive involved in the battle who spoke on the condition of anonymity.

Thomas Dewey, a lawyer for Mr. Malkin, Anthony Malkin and Mr. Keltner, dismissed all Mr. Schneider's charges as nonsense.

"It is unfortunate," Mr. Dewey said, "that Mr. Schneider would bring yet another claim to thwart the will of the vast majority of investors."

Mrs. Helmsley, however, said that Mr. Schneider had a point, though she is not joining in his lawsuit. "You can say what you want about Irving Schneider," said Mrs. Helmsley, who owns three shares in the company, "but he's an honorable man."

On the other hand, she said Mr. Malkin, "is up to no good."

Mr. Schneider's lawsuit quoted liberally from an arbitrator's report earlier this year that found "credible proof" that Mr. Malkin's firm, Wien & Malkin, "breached numerous ethical obligations" in its supervision of a number of properties, including the Empire State Building. The arbitrators ruled that Wien & Malkin must disclose all of its actions to investors if it attempts to terminate Helmsley-Spear.

Mr. Malkin disputed that account of the arbitration. "It was an unfair shot," he said. "We did in fact fully disclose all the issues."

More recently, Mr. Malkin, acting on behalf of Associates, jumped at an offer by Mr. Trump and the Japanese group to sell to building. Three days after the attack on the trade center, Mr. Malkin sent a letter to investors asking for their approval to bid up to $57.5 million for the title.

Mr. Malkin told investors that the property would be worth more if they owned both the lease and the fee.

In his lawsuit, Mr. Schneider also charged that Mr. Malkin coerced investors into approving his bid for the building. In a letter to investors, Mr. Malkin said that company rules allowed him to buy out dissenters for "book value," or less than $2,000 a share, if more than 80 percent of the investors approved the bid. Last month, Mr. Malkin said he had exceeded that number.

Mr. Schneider and other investors found Mr. Malkin's "book value" to be an extraordinarily low, given that a single share originally cost $10,000 and that investors got more than $5,100 a share last year in distributions.

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Where Is King Kong When a Bulb Goes Out?

By CHARLIE LeDUFF
Published: January 19, 2001

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It was a cold and windy evening, which doesn't mean much, unless you are one of the men hired to change the light bulb at the pinnacle of the Empire State Building.

The 10-inch, 620-watt aviation beacon went dark in October, around the same time that a man waving a wooden musket and wearing a puffy pirate's outfit plunged from the observation deck and died on the outcropping of the 21st floor. This interesting bit of synchronicity was related by some engineers who were congregated on the 85th floor, where they make their offices.

"Next time, he should try the door," said a rotund radioman who was halfway through his second jelly doughnut.

Deke Johnson, 38, a Kentucky-born gamecock whose job it was to scale the 1,454 feet and 6 9/16 inches from the street level to inspect the filament in the bulb, shook his head in mock horror at their conversation. "They sure know how to take the thrill out of the thing," he mumbled to himself.

The official job title held by Mr. Johnson is antenna tuner. He is the son of a good Christian man, he said, an unsuccessful insurance salesman who donated his life to the occupation. The son tried the business as well, found that he was no good at it, and found this job paying him $17.50 an hour with medical benefits and a 401(k).

"Hell, I'm just an old high school boy, and I made it to the top of the Empire State," he said in a thick Dixie drawl as he zipped his freezer coat up to his chest early Saturd morning. The winds would reach perhaps 30 miles per hour at the summit and the temperature would hover around zero. "The only wind and temperature gauges up your hind end," he said. "But it's pretty accurate."

He was to be joined on the steel needle by Keith Unfried, 40, an antenna installer, and Tom Silliman, the boss.

Mr. Silliman has the reputation as one of the best antenna men in the world. A stout and robust man of 55, he is a designer and manufacturer of commercial antennas, a competent welder and electrician, and above all, an able climber. He has made more than 100 trips to the top of the Empire State, beginning in the early 1970's.

To maintain his reputation and business relationship with the building, Mr. Silliman had to get the work done in the appointed time. Two days. During normal operation, 17 million watts are pumping from the antennas at the top of the building; for the men to accomplish the repair work, four television stations had to be shut down and 16 radio stations rerouted through other antennas. The weather had to be ignored and fear left on the ground.

"You climb up there when it's a live wire and it'll cook you like popcorn," Mr. Silliman said around 1 a.m. as he separated his tools and wires while the television stations were taken

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off the air. "But you have to remember that a television station isn't making money when all you're seeing is a black screen. Time is of the essence here."

Unlike most roughriders, these men did not drive into town in fancy cars, drink bourbon with beer chasers or chase women they would never remember. They did not bring good-luck pieces. They carried no tokens or amulets or pictures of their wives, just a firm belief in the Lord Jesus Christ and a sure belief in their grip.

They came by plane and then by a bus and then by the subway train. They came from Chandler, Ind., a small rural town in the southwestern corner of the state that is the headquarters of Mr. Silliman's concern, Electronics Research Inc.

They are simple men and they dressed in leather and canvas and thermals and whiskers. Their faces were red and lined and wind-whipped.

Excepting the forlorn and the foolish, the 70-year-old building has good luck for the working person. While the building was erected over one year and 45 days -- ahead of schedule -- only two ironworkers fell to their deaths, and no window washer ever has.

The tower begins above the 105th story, the original mooring mast for dirigibles and 1,250 feet from the ground. A hatch opens out into the evening air, and from here the light bulb -- which can burn for two years -- is 204 feet away. Just 117 feet of this climb is enclosed ladders and platforms built of U.S. Steel; the spire grows narrower and narrower until a crow's nest is reached about 87 feet from the bulb. The crow's nest is less than four feet wide and has no railings, and it is a straight plummet to a certain death.

There are few sounds besides the howling of the wind, and when a man spits, he will watch it disappear into the night, calculating that it will take minutes before it strikes the East River.

The men strapped on their gear, including Manila safety ropes. But they cannot use those ropes until after they have free-climbed the remaining 87 feet on 4-inch bolts welded into the antenna, much the same way a high-wire diver must.

It was the language of the barracks up there. The humor was pickled, but the work, like their footing, was precise. They claimed that they were not concerned with heights, but when it was time to go up, Mr. Unfried took a deep breath and said to himself, "I hate this part."

Once on top of the vibrating antenna that is about the width of a softball, they locked their ropes into place and the blue sparks from the welding began to fly, giving the appearance that the men were being struck by lightning.

Only the welding of new tuning brackets and heating strips that keep the antenna free of ice and in proper frequency would be done that night. It was not until the next afternoon, during sunlight hours, that they tightened the radio antennas into position and solved the light problem. It turned out to be a broken electrical line, not a broken light bulb, and the beacon was restored at 4:31 p.m. Saturday. As it turned out, the beacon would not blink as it usually does because the fuse that makes it do so had burned out. Another job for another day.

When the light came back on, the men lingered for a few minutes, and Deke Johnson lighted a cigarette and leaned back on his heels. They admired the Statue of Liberty and they admired a city that they would never want to live in. Then they scaled back down, took off their tools and headed for the bar.

Photos: Deke Johnson, left, and Tom Silliman worked 1,385 feet above street level to repair the electrical connections of an FM antenna atop the Empire State Building. Below them, ant-sized people on the observation deck imagined that they were the ones at the top of the world. Wondering how we got this shot? So is our insurance company. Everyone can find the answer on Page B7. (Photograph by VINCENT LAFORET/The New York Times) (pg. B1); When the Light Goes Out -- The problem: The light at the top of the spire of the

Watch: Tig Notaro and Sarah Silverman
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Empire State Building 1, was out. 2 To get to the bulb, Deke Johnson had to climb the last 87 feet on 4-inch-long bolts. 3 He started the climb from a crow's nest, with its own set of lights. (To take the photograph on B1, the photographer had to lie down on the crow's nest and lean over the edge with his camera.) 4 Tom Silliman navigated the tight space of the enclosed ladder, after Keith Unfried checked the fuse box, 5. Some of the repair work took place while people strolled around the observation deck, 6. (Photographs by VINCENT LAFORET/The New York Times)(pg. B7)

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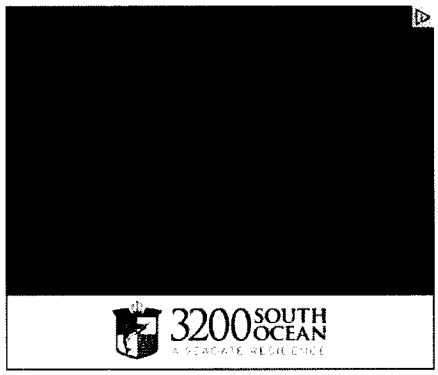

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21st century skyscrapers / Engineers say materials exist to build high-rises resistant to assault

David Perlman, Chronicle Science Editor
Published 7:00 am, Monday, October 1, 2001

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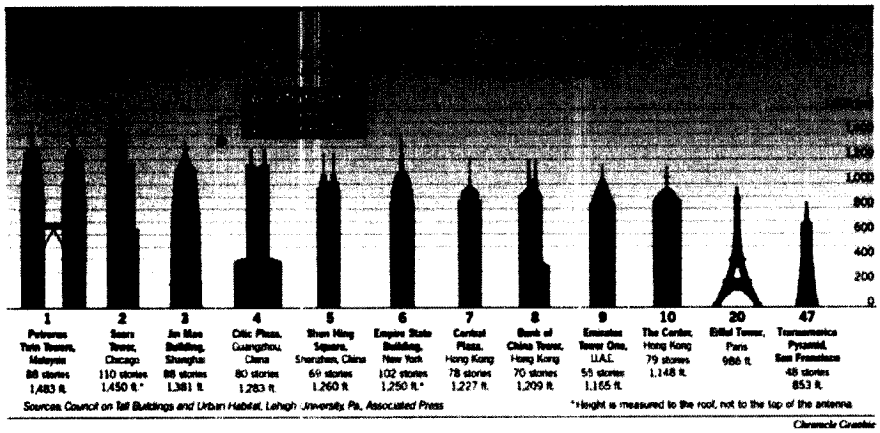
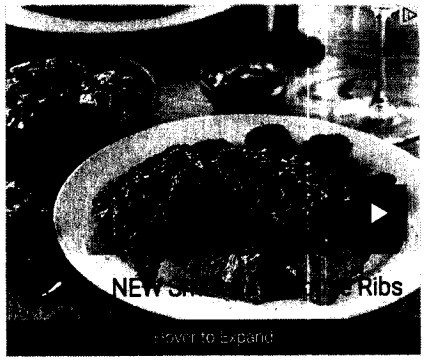


World's Tallest Buildings. Chronicle Graphic ()



Engineers examining the fragmentary evidence left from the destruction of the World Trade Center believe that the technology exists to make future high-rise buildings more resistant to attack than anything on today's American urban landscape.

But the costs, they acknowledge, might be so high that few tenants could afford to pay their rents. And some even wonder whether the age of the high- rise is over - gone with the twisted steel and concrete remains from the deadly attack on New York's twin towers.

"People will be hesitant even to enter such buildings, no matter how much we assure them that they can't topple," said Ziyad Duron, an engineering professor at Harvey Mudd College. "That will always remain a human and a

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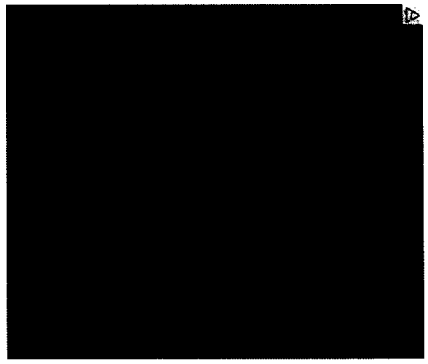

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political aspect weighing on future construction projects."

Still, America's monumental high-rises - San Francisco's Transamerica Pyramid, Chicago's Sears Tower, and New York's Empire State Building, among many others - serve as symbols of the country's financial and industrial power.

And in the wake of the Sept. 11 attacks, some engineers are proposing strategies for building structures to withstand such assaults. Among the leading proposals is one to envelop the columns and beams of new skyscrapers with special ceramic materials to increase fire resistance.

Engineers agree it was the fire from the jet fuel aboard the hijacked planes that destroyed the 110-story twin towers. At more than 2,000 degrees Fahrenheit, the fire melted the steel columns and beams, sending the top floors plunging downward in what is known as progressive collapse.

Temperatures that high, although never foreseen by engineers of tall buildings, are regularly encountered by the space shuttles upon re-entry into Earth's atmosphere. The craft are protected from the heat by ceramic tiles on the nose cones and leading wing edges.

COSTS PROHIBITIVE

Hyman Brown, who was a project engineer for the World Trade Center towers decades ago and now teaches at the University of Colorado, agrees that high- rise buildings can be made far stronger and able to cope with heat hazards unimaginable years ago.

But they will cost far more and insurance will be more expensive, he predicts. The twin towers cost $800 million each when they were completed in 1977, according to Brown, and today it would take at least $3 billion to replace them, even without the new materials to make them stronger.

"There are technical things that could be done to make new high-rise towers even safer than the older ones were, but only the government with unlimited money to spend might try," Brown said.

Despite the fire that melted the building's steel, the basic construction of the World Trade Center was sound, he said.

"The buildings did the job they were designed to do. They withstood the horizontal forces from the impact of the two planes, and they did their job from an engineering standpoint. It was the fire that caused the tragedy. And who could have predicted that?"

James O. Malley, a veteran San Francisco earthquake engineer at Degenkolb Consultants, said he was amazed as he watched the tragedy on TV that the impact alone of the two planes did not topple the twin World Trade Center towers.

However, he doubts that the collapse could ever have been prevented. "It's obvious that the plane itself damaged many structural elements on the floors that were hit, even though the buildings remained standing for an hour or more after the fire," he said.

NEW MATERIALS OFFER PROTECTION

At the University of California at Los Angeles, where Jiann-Wen Ju is chairman of the Civil and Environmental Engineering Department, a different view prevails. He feels strongly that high-rises can be protected against almost any attempt at destruction.

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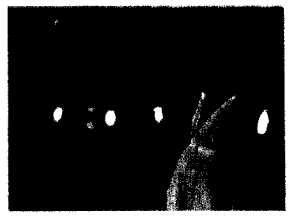
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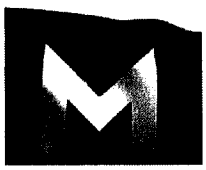
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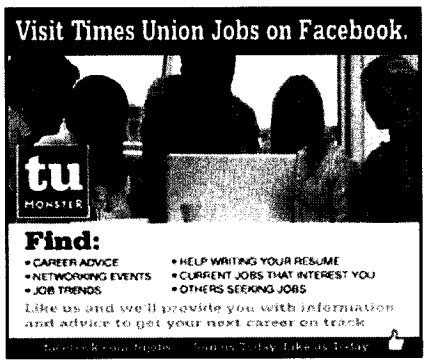

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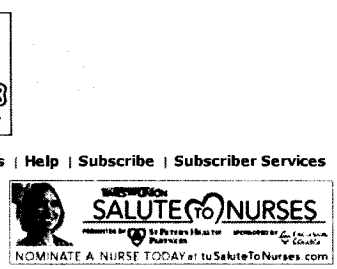

New Yorkers divided on military strikes / Peace rally draws 10,000 -- others want vengeance

Eric Brazil, Chronicle Staff Writer
Published 7:00 am, Monday, October 8, 2001

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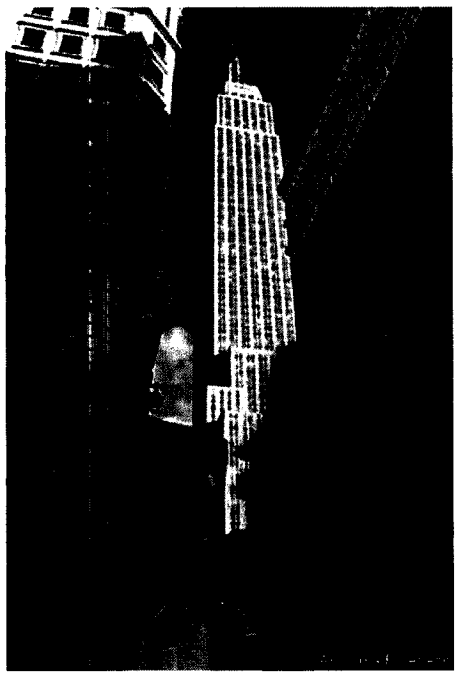
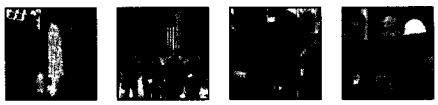


A New York City police officer keeps watch over a procession of anti-war demonstrators as they march pass the Empire State Building in New York, Sunday, Oct. 7, 2001. Thunderous explosions rocked the Afghan capital on Sunday night as the United States and Britain launched a military attack in Afghanistan. (AP Photo/Tina Fineberg)



2001-10-08 04:00:00 PDT New York -- Around the country, citizens expressed a range of emotions to the news that the U.S. had launched military strikes against Taliban installations in Afghanistan. But nowhere were the emotions stronger than on the streets of New York.

While 10,000 people marched in a peace rally

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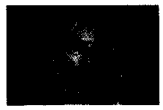
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up Broadway, others cheered the military strikes, saying it's about time.

"We can't let them get away with it. We can't live under terror," said Vicki Arnot, a native New Yorker and an art dealer. "The only way to end the terror is to get rid of these (Taliban) people."

Arnot and her husband, Peter, were part of a shoulder-to-shoulder crowd on the lower Broadway sidewalk, braving an icy wind to stare into the smoking, foul-smelling rubbish heap that once was the World Trade Center.

"We've gotta do something," said cabbie Charles Littlejohn. "We can't let 'em push us around."

"They left us no choice," said Morgan Twyble, an actress who caught the news of the attack on TV while walking through Grand Central Station. "There was no justification for what they did."

But at Union Square, a previously scheduled rally drew 10,000 people to urge peace and oppose war. It was the first major demonstration in the city since the Sept. 11 attacks.

Led by several Nobel Peace Prize winners, the crowd filled seven blocks as it marched up Broadway chanting, "peace, salaam, shalom."

"I don't want to see more Americans die because of a militarist cowboy, or be dragged into a war, a long land conflict," said David Klein of Vietnam Veterans Against War. "That's where I think Bush is taking us."

Many protesters condemned military action, though many merely expressed hope for a peaceful end to the conflict. They were tailed by about 50 counter- demonstrators calling them 'traitors."

Not every New Yorker was following the war news on TV or radio. In the bars,

the Giants vs. Washington Redskins football game seemed to fill as many screens as CNN or Fox News.

In Washington Square, crowds were swing dancing to live music, and a pair of gymnastic daredevils passed the hat after performing to fans.

'GO ALONG WITH YOUR LIFE'

Mayor Rudolph Giuliani, who took in a Columbus Day parade on Staten Island, then went on a walking tour of Times Square, implored New Yorkers to "go along with your normal way of life."

There will be no "lockdown" in the city, despite prevalent rumors to the contrary, Giuliani said. Security remains tight, nevertheless, with heavy police presence and 4,500 National Guard soldiers in the vicinity of ground zero and around public buildings.

"There had to be some sort of action aimed at al Qaeda (the terror network operated by Osama bin Laden) and the Taliban," said attorney Greg Shaffer, who has been commuting from Westchester since the attack, because of damage to his apartment.

This was a sentiment shared by many Americans in cities around the country.

The start of the Philadelphia Eagles' NFL game against Arizona at Veterans Stadium was

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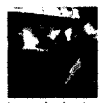
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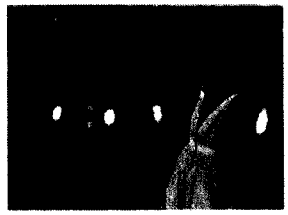
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delayed nine minutes as President Bush's announcement of the strikes was shown on the big screen. The crowd of more than 64,000 cheered when they saw images of military action.

The news also reached those attending Brewers baseball game at Miller Park in Milwaukee.

"It's about time," said Dan Scheuerer of Beaver Dam, Wis. "I hope we get bin Laden. I also hope we can minimize the damage to innocent people."

A RANGE OF EMOTIONS

Worry about Afghan civilians, disappointment in the U.S. leaders over their decision to go to war and a general sense of anxiety were also emotions expressed by the nation's citizenry.

At a peace rally in Philadelphia -- that coincidentally began just as the attacks were announced -- student Janice Williams wept.

"Why are we fighting hate with hate?" she asked. "There's just going to be more innocent people slaughtered."

The leader of the Mormon church choked with emotion as he reported the U.S. strikes to a conference of the faithful in Salt Lake City.

"Occasions of this kind pull us up sharply to the realization that life is fragile, that peace is fragile, that civilization is fragile," said Gordon B. Hinckley.

PROCEED WITH CAUTION

Many New Yorkers, even those who supported a military action, expressed concerns that the United States proceed with caution.

"If it spills over and gets too broad, it could affect Arab organizations that some nations consider freedom fighters, Hamas and Hezbollah," Shaffer said. "That could start a world war."

Sharif Sadek, a documentary film maker from Albany, said the bombing troubled him because "it seems to be indiscriminate. They should have sent in about five people, in secrecy, to take him (bin Laden) out. Now, we'll have more people hating us."

Mark Sharefkin, a New York physicist and teacher, said he regarded himself as Exhibit A for bipartisan support for the attack on the Taliban in Afghanistan. "I'm a liberal Democrat, a Harry Truman Democrat, and I think this regime has got to go," he said. "They want to get hold of a nuclear weapon, and if they do, what's going on now will be like a tea party.

"I just hope that we deliver food to the Afghan people too. My long-term worry is that this is going to get us into a big war, and a lot of innocent people will be hurt."

Art dealer Vicki Arnot had no ambivalence and expressed unconditional support for a military action against the Taliban and the terrorists involved in the Sept. 11 attacks against the United States.

"They never worried about our innocents," she said.

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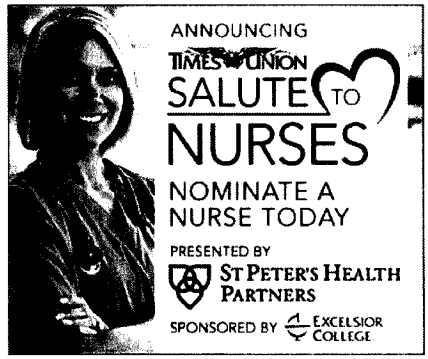

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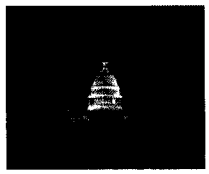
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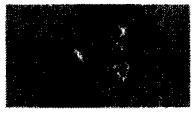

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Drawing Closer to an Old Friend

By FRED BERNSTEIN
Published October 11, 2001

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THE other night, standing outside a Broadway theater during intermission, I found myself looking up at the Empire State Building. The top of the building was shrouded in fog. I've seen it that way hundreds of times, but this time I panicked, imagining for a split second that the floors I couldn't see were missing.

After Sept. 11, how could I be sure they weren't? I waited until the fog cleared, relieved to see the building's red, white and blue crown intact.

The Empire State Building is once again the tallest building in New York. But its appeal goes deeper.

For New Yorkers who grew up before the World Trade Center was built, said Paul Washington, a lawyer for AOL Time Warner, "The Empire State Building is a reflection of who we were."

That may explain why city residents, traumatized by the collapse of the trade center and the horrific loss of life, seem increasingly attached to the Empire State. "If anything happens to that building, I'm leaving town," said Laurie Lambrecht, a photographer who lives in the East 30's.

Ronnette Riley, an architect, works on the 80th floor of the Empire State Building. On Sept. 11, that became the highest office floor in New York.

Like most New Yorkers, Ms. Riley, who grew up in California dreaming of working Empire State Building, won't denigrate the World Trade Center. But she regrets th of Sept. 11 on her building's stunning marble-clad lobby, now clotted with security

To Manhattanites, the Empire State Building is an intimate, its top visible from every point on the compass, its base as approachable as the corner store. The trade center, set not only at the tip of the island but also in a barren plaza, was always distant (even from up close).

Vatche Simonian, an interior designer, chose his apartment in a very tall new building near Madison Square because it offered views in both directions. His focus has shifted to the north. "Looking downtown is disconcerting," he said. "It's like the city has reverted back to 1972."

Ted Porter, an architect who spends time on eastern Long Island, said: "Driving back from Sag Harbor the other day, I realized that the Empire State Building was the focal point again. Hierarchically, the skyline made more sense."

For three decades, New York has been bipolar. To many people the opposing peaks were navigation aids, the Empire State Building signifying uptown, and the World Trade Center, downtown. Somehow, New York's North Star always shone brighter.

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PERSONAL SAVINGS

Last weekend, I was on the Brooklyn Bridge late at night, looking at the Empire State Building, glorious from even four miles away. Suddenly all 1,450 feet of it went dark. I panicked -- until I realized that it was midnight. The lights always go off at midnight.

Since then, I've been thinking of calling the building's owners and asking them to keep the lights on until dawn. Funny, I've never needed to sleep with a night light before.

Photo: CENTERED -- The Empire State Building, rising to 1,450 feet. (Jeff Christensen/Reuters)

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AFTER THE ATTACKS: JITTERS

AFTER THE ATTACKS: JITTERS; Workers Are Able to Enter Tall Buildings, Hesitantly

By DEAN E. MURPHY
Published: September 14, 2001

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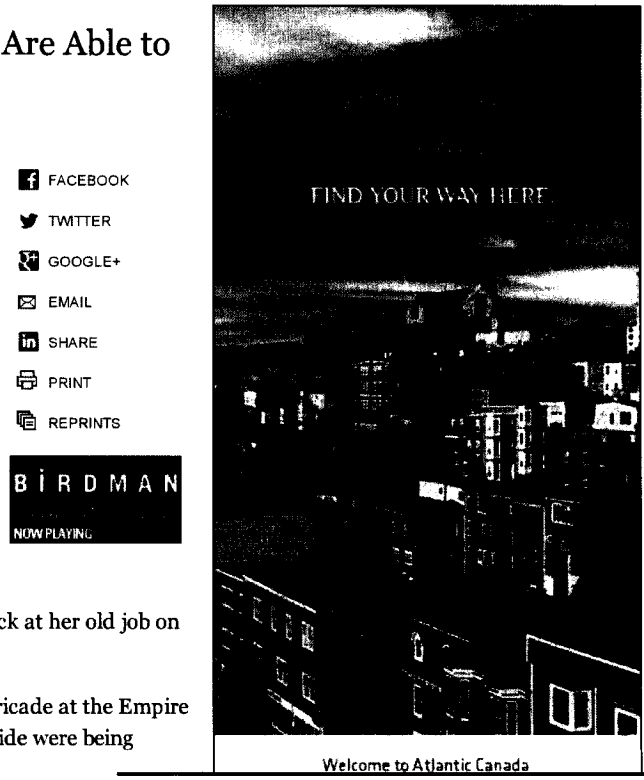

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"It is the tallest building in New York now," she said. "I guess nothing is going to happen. I hope not."

A few months ago, Ms. Shalaby worked on the 35th floor of 1 World Trade Center. She is now a legal assistant on the 12th floor of the Empire State Building. Though she said that she was refusing to be scared, she wondered if fate had her number, if she had managed somehow to cheat destiny for a moment.

Ms. Shalaby was supposed to have had breakfast with some friends back at her old job on Tuesday. She skipped it in order to vote in the New York City primary.

"When I get on the elevator, I will say a little prayer," she said at a barricade at the Empire State Building's main entrance at 350 Fifth Avenue, where workers inside were being screened by security guards. "This is another test for me."

Yesterday was the first day back at work for many people in Manhattan. But for a c love with its gleaming skyline, it was almost like attending a funeral in a war zone, people not knowing whether to solemnly honor the dead or frantically run for cove

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"I grew up with it, but it isn't normal," said Efrat Baler-Moses, an Israeli who works at the Met Life's 58-story building on Madison Avenue, one of several skyscrapers that were reported to have been evacuated at some point yesterday. "I am walking with my ID in my hand. If something happens, I want to have my ID. I want people to know where I should go."

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Nowhere was the haunting more palpable than among the employees of that building, a landmark that so many of them have proudly called their workplace but that they now feared because of its fame. Many of the 20,000 people who work in the building left on Tuesday after watching, from high perches, the wrenching turn of events to the south.

"It is very scary," said Vincent Masciocco, an architect on the 73rd floor, who calmed his nerves by smoking a cigarette before heading upstairs. "One of the planes went right past us. You could see it from our window. It came so close, you know they could have very easily said, 'Let's take out the Empire State Building.' "

Howard J. Rubenstein, a spokesman for the building's owners and management, said security was "enhanced dramatically" yesterday. Employees were allowed to use only one entrance, the observatory remained closed and extra security crews were put on patrol.

Owners of such signature buildings throughout Manhattan were exchanging information throughout the day, Mr. Rubenstein said. Apparently, they sensed the same urgency and vulnerability.

The extra security measures inside the main entrance caused a backup of workers to spill outside the revolving glass doors onto the sidewalk on Fifth Avenue. Wooden barricades kept curious onlookers from getting too close. A police dog patrolled the street, which was closed to traffic by a squad car parked broadside at the intersection with 34th Street.

Many of the people waiting to get inside said the unusual police presence was comforting, but it also served to feed their worst suspicions. When a police officer jumped out of a car at 34th Street and rushed into the building, Michael Lee, who works for a consulting company on the seventh floor, stopped in his tracks. The police officer ran back out a few minutes later. "It can be a little scary when you see a cop run in front of you, screaming," he said.

Lynne Schulthess, a sales representative, was shaking visibly as she waited in the line outside. She said the shaking started on Tuesday and got no better as she prepared to return to work yesterday.

"I think I am low enough," she said of her 21st-floor office.

Jo Jo Mamuric, who works in customer service for a clothing company on the 66th floor, had his cell phone and an extra battery in hand, even when he stepped out of the building for lunch. It was one of the most basic lessons from Tuesday, he said, because of trapped people using their phones.

Mr. Mamuric said some co-workers had raised all of the shades in their offices, with no concerns about the sun's glare.

"We want to see out, we want to know what is out there," he said.

For Josephine Spada and Claudia Nino, both employees of Royce Hosiery, on the third floor, there was comfort in knowing that they could probably survive a jump from their office windows.

Jane Weiss, a lawyer on the 26th floor, did not have that assurance, but she showed up for work yesterday anyway.

"I felt if I didn't go back today, I would never go back," Ms. Weiss said. "It was like getting back on the horse. So far, the horse hasn't thrown me."

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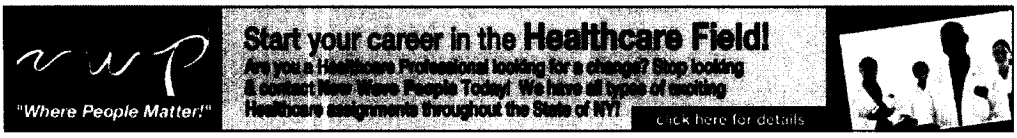
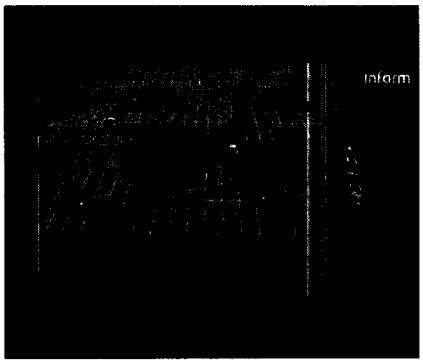


New Yorkers get a little high-rise anxiety on job / Empire State Building workers worry at office

Dean E. Murphy, New York Times
Published 7:00 am, Sunday, September 16, 2001



2001-09-16 04:00:00 PDT New York -- And then there was one.

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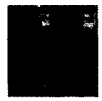
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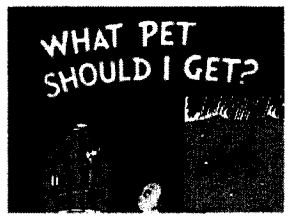

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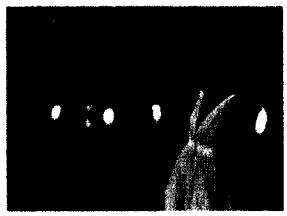

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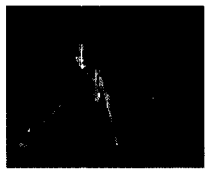
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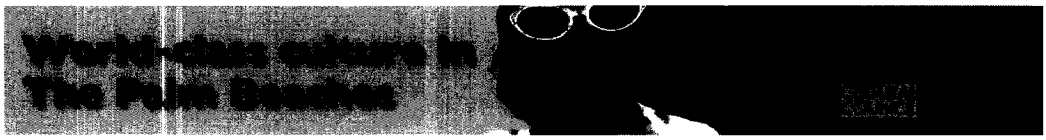

THE FRAGILE CITY

THE FRAGILE CITY; 'I Felt Perfectly Secure in the Tower'

By STAN FISCHLER
Published: September 16, 2001

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I WAS 9 years old at the time of America's original Day of Infamy.

Sitting on a green sofa in our living room in Williamsburg, Brooklyn, I was tuned to the radio broadcast of the New York Giants-Brooklyn Dodgers football game. It was Tuffy Leemans Day at the Polo Grounds in honor of the Giants star, and I would have been in the crowd myself were it not for the measles.

In midbroadcast, someone broke in to announce that Hawaii had been attacked. I was stunned but perplexed -- Pearl Harbor, where's that? -- but the impact was momentary. Details were sketchy and soon the game resumed. That night, 15,895 fans watched the Rangers beat the Boston Bruins, 5-4, at Madison Square Garden.

No subways shut down. No airports closed. How different it was the second time around for this kid no more.

I was walking south along Broadway, near the Flatiron Building, on our nation's second Day of Infamy, hastening to a physical therapy appointment.

Approaching Madison Square Park, I noticed dozens of people standing in the middle of Fifth Avenue, staring at the downtown sky. I could see flames and dense smoke but I had no idea that they engulfed the World Trade Center. I surmised that it was a new skyscraper, still skeletal at the top, that somehow had been ignited by accident. It w until I had arrived at the gym five minutes later that I saw a crowd gathered aroun television set and the calamity's true nature was revealed.

I began flashing back to the disasters in the history books. The steamship Slocum sinking in New York Harbor in 1904; the Triangle Shirtwaist fire in 1911; and the Malbone Street subway wreck across from Prospect Park in 1918.

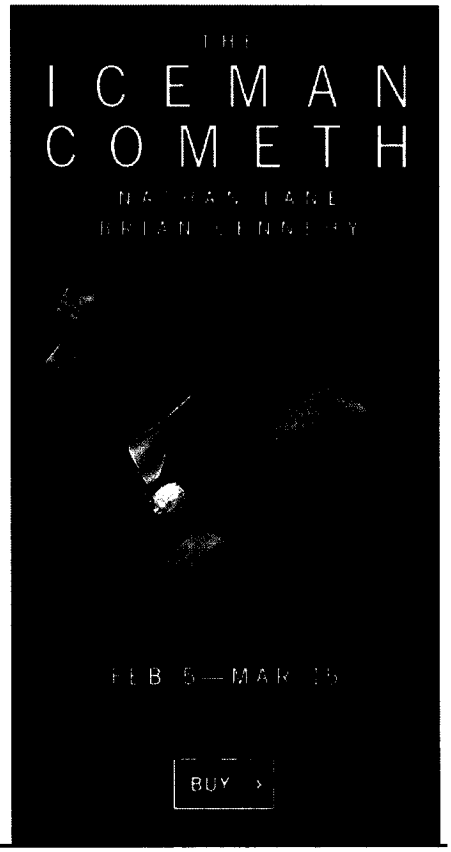
But none had involved anything as huge as a skyscraper. Then it came to mind. On July 28, 1945, just past my 13th birthday, a B-25 bomber that was lost in the fog crashed into the 79th floor of the Empire State Building. The "Umpire State," as we kids from Brooklyn called it, was our symbol of unassailable strength and, to our young eyes, indestructible.

And it was.

A hole 18 by 20 feet was gouged through the north wall, and 13 were killed and 26 injured on that fateful Saturday morning. That was tragedy enough, but the skyscraper remained intact, standing proud if not cosmetically perfect.

When the World Trade Center opened, its double Goliaths appeared even more substantial than our "Umpire State."

As a frequent visitor to the center, I often recalled its predecessor, Hudson Terminal,



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which opened in 1908 as the hub of the Hudson and Manhattan Railroad, now PATH. Every Saturday morning in the late 1930's, my father would take me shopping downtown and we'd pass the massive H&M office complex above the depot. It, too, appeared as permanent as the Empire State.

Years after Hudson Terminal had disappeared, the twin towers suggested to me a futuristic Fort York, guarding our majestic harbor. On my last visit to the trade center, two years ago, I arrived early in a thunderstorm. I found a nook on the 103rd floor of one of the buildings -- I don't remember which -- and I could see Brooklyn, Bayonne and Lower New York Bay. Lightning flashed around me, but I felt perfectly secure in the tower. With each new bolt, in fact, I felt proud and elated to be a New Yorker.

And though distraught and dazed by this week's disaster, I nevertheless believe that another magnificent structure will replace it.

Photo (Frances Roberts for The New York Times)

Stan Fischler is the author of "The Subway: A Trip Through Time on New York's Rapid Transit" and other books on subways. He is also a hockey analyst for MSG and Fox Sports.

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A NATION CHALLENGED: EMPIRE STATE BUILDING JOURNAL

A NATION CHALLENGED: EMPIRE STATE BUILDING JOURNAL; Visiting an Old Window, Seeing a Changed World

By SOMINI SENGUPTA
Published: September 30, 2001

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The observatory at the Empire State Building reopened yesterday, and as luck would have it, the one oasis from the bracing early autumn wind could be found on the stretch of deck facing south. And so, for this and other reasons, the tourists clustered on this peaceful landing, some holding a hand, others snapping a picture, most of them staring out at the new, bereft Lower Manhattan skyline.

Mary Benavides of Oakland, Calif., described the view this way: "Not being from New York, I can't see what's missing. But I know that it is missing. And it's spooky."

By many accounts, it was also glorious. The sun peeked out now and then from behind the thick, swiftly moving clouds. From this 86th-floor perch, the city looked virtually unperturbed. To the north, just past the grove of concrete and glass, lay the green stretch of Central Park. There were the steel-gray waters around Manhattan, the masts of the Brooklyn Bridge, the wide arms of the Verrazano-Narrows Bridge just beyond. There was the green copper top of the Woolworth Building downtown and the speck of a crane doing its aching work at ground zero. In New York Harbor stood the Statue of Liberty, still inaccessible to tourists.

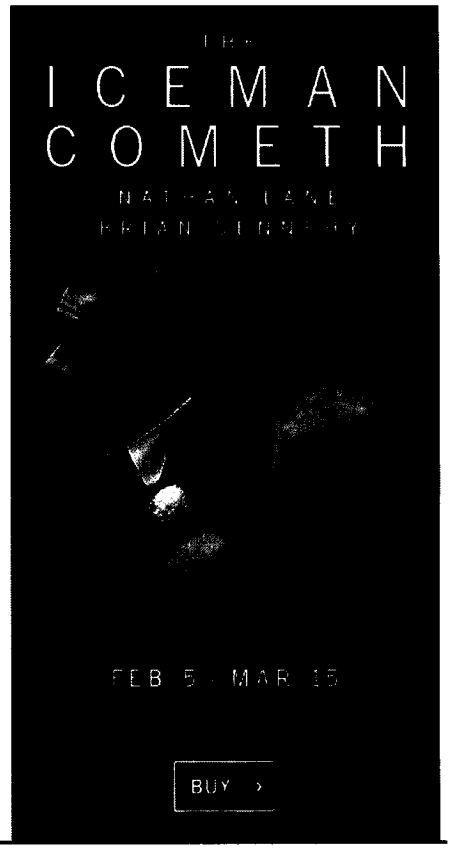
The Empire State Building is once again the tallest skyscraper in town, the self-proclaimed "Capitol of the Capital of the World." Home to 20,000 office workers, it has been evacuated roughly a dozen times since Sept. 11. Bomb threats began immediately after the attack on the twin towers, and on that first Wednesday night, a bomb-sniffing dog put outside a locked office, prompting the police to cordon off a swath of Midtown to order a hasty evacuation of the nearby subways and streets. The most recent evacuation was on Friday afternoon.

Fear did not keep the spectators away yesterday. By the time the doors opened at 9:30 a.m., a hardy bunch had already lined up by the hundreds. There were first-time tourists and return visitors and those who came from not so far away, to glimpse a changed city, to spend money, to go forward with their sightseeing plans as best they could.

In front of the building yesterday, the sights included an war protest. Shortly before 2 p.m., several hundred demonstrators marched down Fifth Avenue on their way from Bryant Park to Union Square.

Building officials would not reveal details about security, but a bomb-sniffing dog trolled the Art Deco marble lobby and uniformed police officers stood sentry in the gift shop.

The observation deck, which closed immediately after the Sept. 11 attack and opened for only a few hours two Saturdays ago, will be open again today until midnight. It will close for the rest of the week.



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Yesterday, only one of the usual five entrances to the Empire State Building were open. And for much of the morning and afternoon, the wait averaged just under an hour -- not terribly unusual.

At midday, roughly 800 visitors an hour whisked up the express elevators. By day's end, 10,000 visitors were expected, compared with about 13,000 on an average Saturday in September, according to Howard J. Rubenstein, whose public relations firm is speaking for building management.

Many of these people were not first-timers, but the view they took in was nothing they had seen before.

Joyce Angelo of Rochester had visited 10 times, but came once more. She huddled with strangers on the south side of the observation deck, unable to tear herself away. "It feels like there's a hole there," she said. "It rips at our hearts."

Wilfredo Luciano of San Juan, Puerto Rico, said he had been remiss in not climbing to the top of the World Trade Center on his many previous visits to the city. Visiting this weekend to see the Trinidad-Hopkins boxing match, he did not want to leave without a visit to the Empire State observatory. "It's something I've been trying to do for many years," he said.

Derek and Anne Kerr, first-time visitors from Dumfries, Scotland, had been reluctant to fly, but once here, they were thrilled to see the building open. Sure, they would amend their sightseeing plans ever so slightly, they said. They would take in Strawberry Fields in Central Park, take a bus tour of Harlem, go as far south as Chinatown if they could, for a meal. But out of respect, they would not gawk anywhere near ground zero. "We don't want to see what happened," Mr. Kerr said. "We want to see the sights."

Up on the 86th floor, the observatory was, as always, awash in French and Hindi, Spanish and English, with a Minnesota twang.

A man gave his boy a quarter for a peek into the swiveling binoculars. A clutch of visitors sang "Happy Birthday" to a member of their crew. A tour guide, his work slashed by half since Sept. 11, bantered with a group that came by bus from Minnesota.

A man wrapped his arms around a woman and read from the tourist brochure, now a wistful memento of pictures and words. "To the south the city takes on a less lofty character," it read, "where many of its historical buildings are dwarfed by the soaring Wall Street structures and the signature twin towers of the World Trade Center."

Photo: Becky Sherwood, left, and Barb Mueller were among the tourists at the reopening yesterday of the observation deck of the Empire State Building. (Andrea Mohin/The New York Times)

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Helmsley Tries to Oust Partner In Empire State Building Feud

By CHARLES V. BAGLI
Published: April 11, 2002

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Another skirmish erupted this week in the long-running feud over control of the Empire State Building when Leona Helmsley sued one of her partners in the city's tallest skyscraper.

In the suit, filed in State Supreme Court in Manhattan on Tuesday, Mrs. Helmsley sought to remove the partner, Peter L. Malkin, and his law firm from any involvement in operating the 102-story tower. Her lawsuit is based on the findings of an arbitration panel that said it had found "credible proof" that Mr. Malkin and his firm had "breached numerous ethical obligations" in their supervision of the Empire State Building and other properties.

Mrs. Helmsley and Irving Schneider, a longtime partner of Mrs. Helmsley's late husband and an owner of the Helmsley-Spear management company, also sought in two other lawsuits filed on Tuesday to remove Mr. Malkin and his law firm from involvement in two garment district buildings, at 112 West 34th Street and 1333 Broadway.

"These lawsuits emerge from the disturbing findings regarding ethical violations and other improprieties made after a lengthy and comprehensive hearing by a panel of arbitrators," said Howard Graff, a partner at Dickstein Shapiro Morin & Oshinsky, the law firm representing Mr. Schneider.

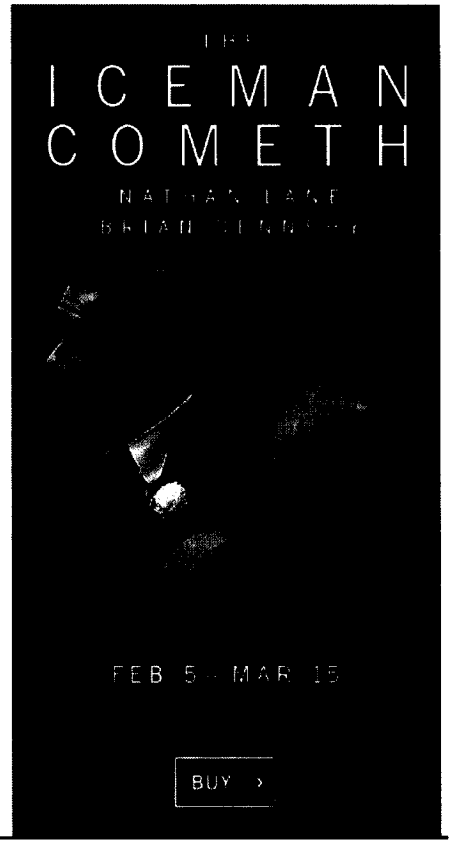
Thomas E. L. Dewey, a lawyer for Mr. Malkin, said he and his client had not yet see lawsuits. "This is the latest in a wave of nuisance actions," Mr. Dewey said. "We dor intend to litigate in the press."

Although the feud has had little effect on the 950 tenants of the Empire State Building, it has become a spectacle in the real estate industry. All of the combatants are millionaires many times over and eligible for Social Security.

They are bound together in a series of real estate deals constructed decades ago by Mrs. Helmsley's husband, Harry B. Helmsley, and Mr. Malkin's father-in-law, Lawrence Wien, now deceased. Mr. Schneider was a partner with Mr. Helmsley in many properties and a top executive at Helmsley-Spear, once the city's largest real estate company.

The arbitration ruling a year ago, which is at the base of the lawsuit, arose from an effort by Mr. Malkin to remove Helmsley-Spear from managing a number of properties, including the Empire State Building. The panel barred Mr. Malkin from removing Helmsley-Spear unless he followed a specific set of procedures.

Mr. Malkin has since taken steps to remove Helmsley-Spear under the protocol laid out by the panel, while vowing to appeal the ruling on ethical violations cited by the arbitrators. It is no coincidence, Mr. Dewey said, that a May 20 partnership meeting will consider ending Helmsley-Spear management.



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Mr. Schneider brought a separate lawsuit last year to block an investment group headed by Mr. Malkin from buying the title to the Empire State Building. Mr. Schneider owns a share in that partnership, which controls a lease for the entire tower. Mrs. Helmsley expressed support for Mr. Schneider, but did not join that lawsuit, which was thrown out. The partnership signed a contract last month to buy the building for $57.5 million. But the battle continued.

Even before Mr. Helmsley died in 1997, Mr. Schneider sued Mrs. Helmsley over her decision to close most Helmsley-Spear offices outside New York. Mr. Malkin later sued Mrs. Helmsley and Helmsley-Spear, alleging mismanagement in dozens of buildings. Mrs. Helmsley later invoked a truce with Mr. Malkin, while selling Helmsley-Spear to Mr. Schneider. Now she has rejoined Mr. Schneider against Mr. Malkin.

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THE WAY WE LIVE NOW: 4-14-02: ECONOMICS OF URBAN PROPERTY

THE WAY WE LIVE NOW: 4-14-02: ECONOMICS OF URBAN PROPERTY; Unreal Estate

By Charles V. Bagli
Published: April 14, 2002

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Last month, Donald J. Trump put a $58 million price tag on the 20,000-square-foot penthouse apartment of Trump World Tower. A week earlier, Trump and his Japanese partners signed a contract to sell the Empire State Building for $57.5 million. Sure, the vast duplex -- about 10 times the size of the average American home -- has wraparound windows and 18-foot ceilings atop Manhattan's tallest residential tower. But is an apartment on First Avenue across from the United Nations worth more than the city's tallest and most famous skyscraper? It boggles the mind. But let's do the math.

The Empire State Building

Raymond Cirz, C.E.O. of Integra Realty Resources, who has appraised some of the tallest buildings in the world, estimated that a building like the Empire State is easily worth $400 million -- possibly as much as $600 million. The relatively minuscule sale price of $57.5 million, however, is related to the skyscraper's complex latticework of ownership. The building's 950 tenants collectively pay more than $100 million a year in rent. But under the terms of a 1961 lease, most of the revenue goes not to the owner but to an investment group headed by Peter L. Malkin, which controls the 114-year master lease for the entire tower. Trump and the Japanese investors got only $1.97 million a year; at those numbers, the ownership comes in for a hefty discount. The deal provides only a 3 or 4 percent return, but Malkin's group paid $57.5 million to merge the lease and the title, because once they are under one entity the building's resale value increases.

The Apartment

The penthouse has got libraries and gyms, but experts including Cirz say its price is in its name. "I guess it's the Trump factor," he said. (While people associate the Trump World Tower with the man himself, few link Trump to the Empire State Building.) "Some people are willing to pay a premium for being associated with something." Cem Uzan, for one, a member of the Turkish family that owns the Telsim telecommunications group, was prepared to pay $38 million for the penthouse (that price would have topped the most ever paid for a Manhattan apartment: $37.5 million). Alas, the once high-flying Uzan defaulted on his contract and lost his $8 million deposit. Trump, the superlative-prone developer, stands by his latest asking price of $58 million. But many brokers said the penthouse is hardly worth what he wants. This is nothing new for Trump. When he tried to sell his debt-ridden casinos in Atlantic City for a hefty sum, there were no takers.
Charles V. Bagli

Photo (Michael Martin)

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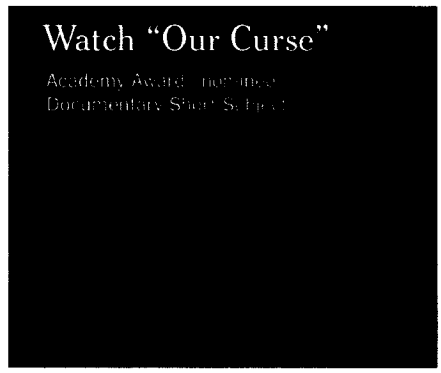

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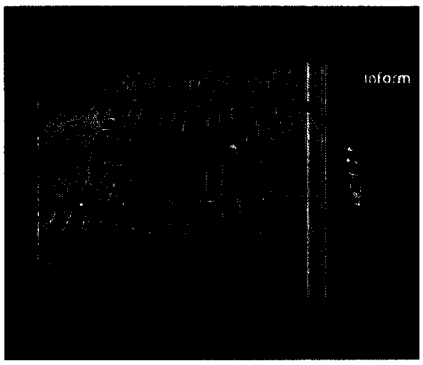
9.11.01 / ONE YEAR LATER / Empire State Building tall, proud -- but a little awkward

GWEN KNAPP
Published 7:00 am, Thursday, September 12, 2002



2002-09-12 04:00:00 PDT New York -- At 8:46 a.m. Wednesday, four electrical workers observed a moment of silence in the most appropriate of places -- the highest point in New York. They rode an elevator 86 floors and paid homage, with love, from the Empire State Building to the World Trade Center.

"I came up here because of defiance," said Tom Murphy, whose union lost 17 members when the twin towers vanished in a cloud of fire and dust a year ago. "It's the tallest building in New York now, so people think of it as a target. That's why we wanted to be up here, to show that we're not afraid."

The four men work at the top of the Empire State Building every day, installing and maintaining telecommunications transmitters. They have been up there in wind, in rain and subzero temperatures. Obviously, they are not easily shaken.

Still, on Tuesday night, Barrington Brandt told his wife exactly where he kept all their financial records, "just in case something happens."

When 8:46 came, some Japanese visitors had just entered the gleaming Art Deco lobby of the building. Hearing the call for a moment of silence, they clasped their hands behind their backs and bowed their heads.

"She feels that this is a most sacred day," tour guide Terry Shinmoto said later, interpreting for a woman in his group. The woman was elderly, surely able to remember the devastation at Hiroshima and Nagasaki. Yet here she was, helping America mourn the worst attack on its civilian population.

Shinmoto was in the same spot, waiting for the elevator at the Empire State Building, when the first plane hit the trade center. For the next three months,

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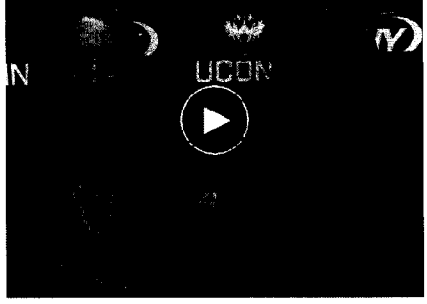
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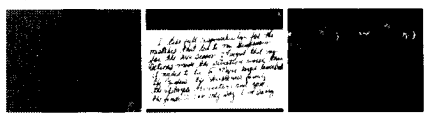

he had no work. People were afraid to travel to New York.

The fear has abated, but the group that came Wednesday was especially brave.

Only 13 people wanted to see the Empire State Building with Shinmoto this Sept. 11. A year earlier, he had brought three busloads.

Security guards said the volume of visitors Wednesday morning was exceptionally low. The people who did come were more pilgrims than tourists.

"If you think about it, the Empire State Building has always been a symbol of hope and pride," said Terry Torok, who works for a tourist attraction on the second floor. "It was built in less than 14 months, during the Depression."

Torok came to the observation deck despite his wife's wishes. He could have gone to a park or a church, but this was the best place to look wistfully toward the tip of the island, to -- as one woman said eloquently -- "see what isn't there."

The World Trade Center dethroned the Empire State Building as the monarch of the Manhattan skyline, but the two never really competed for attention. They were very different attractions. The twin towers were muscular, imposing, a tribute to commerce. The Empire State is lovely, romantic, an inspiration for makers of sappy films.

"You could look from here and see them, and you could go there and look out and see us," said Lydia Ruth, the Empire State Building's spokeswoman and director of special events. "We complemented each other."

Her building has its crown back but wears it awkwardly, sadly. Advertising posters for prospective tenants skirt the issue of the building's premier height. Businesses, usually eager to associate themselves with the biggest and the brightest, don't want the distinction if it paints a bull's-eye on them.

Besides, it would be unseemly to brag about the renewed status. Instead, the Empire State Building has spent much of the last year acknowledging the loss of its brawny cousins. In the gift shop, six posters hang on the wall, for sale. Four of them emphasize the twin towers.

The famed light display on the upper floors of the Empire State used to switch colors constantly, honoring a New York event or holiday. Since the attacks, it has been red, white and blue for all but a handful of days, partly out of patriotism and partly out of practicality.

When the trade center collapsed, countless telecommunications transmitters went with it. Most of them were quickly relocated to the Empire State Building and installed close to the light controls. For a while, every time Ruth asked to change the colors on the building, she risked knocking out a TV station.

That problem has been fixed, and tonight the tower will be bathed in pink and white for breast cancer awareness. The display will have returned to normal, which is exactly what people seemed to be seeking on the observation deck Wednesday morning.

At 10:29 a.m., a year from the minute that the second tower fell, bells began tolling in the city below, and the observation deck, already quiet, went silent for a second. Only the wind made noise. From the roof of another building, which was tall but dwarfed by the Empire State, people released white balloons into the sunshine.

On this Sept. 11, unlike the one before it, the highest point in Manhattan was all tranquillity.

"I always come up here because it's very humbling," said Duncan McLean, cradling his infant daughter, Norma Grace. "You're doing your job, and you're out there in the rat race, and you're really full of yourself. And then you look down from here and realize how small you are, that you're really not that important."

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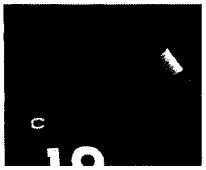

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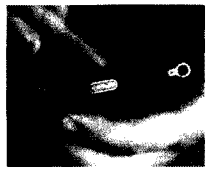

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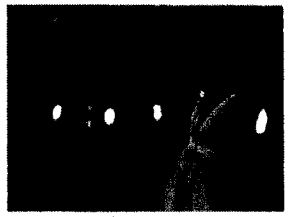

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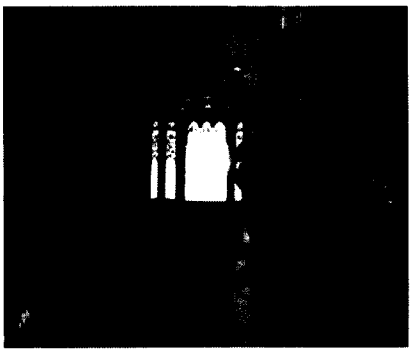

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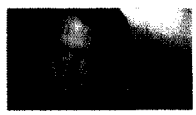

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VIGILANCE AND MEMORY: EMPIRE STATE BUILDING

VIGILANCE AND MEMORY: EMPIRE STATE BUILDING; Tourist Paradox

By MICHAEL WILSON
Published: September 12, 2002

There is no moment of silence 86 stories up. The wind carries up sirens and church bells and wailing jet engines and sweeps cigarette butts and lens caps past overlapping chatter.

"Where were the towers?"

"Over there. See the black building with the flag?"

The Empire State Building became the tallest in town a year ago. The observation deck was closed that day. For a few dozen visitors this morning, it feels respectful, patriotic, even a bit brave. Someone says, "I hear the planes, and it's making me a little antsy."

They stand the farthest away, measured vertically, from ground zero, but as high up as last year's victims were. Skyscraper solidarity. Someone says, "They were flying at this height."

Below are all the yellow cabs, the green patches of rooftop AstroTurf, the cursive wakes of ferries. The visitors squint toward the spot that is empty. The paradox of disaster tourism: at the best view in town, there is nothing to see, which is why you come to look.

Mark Adler, 53, a beefy electrician in the building, came up not to see, but to be see the enemy.

"It's defiance. They can't rule us. They can't make us afraid." MICHAEL WILSON

Photo: Some tourists visiting the 86th-floor observation deck of the Empire State Building asked to see where the World Trade Center's twin towers had been. (Tony Cenicola/The New York Times)

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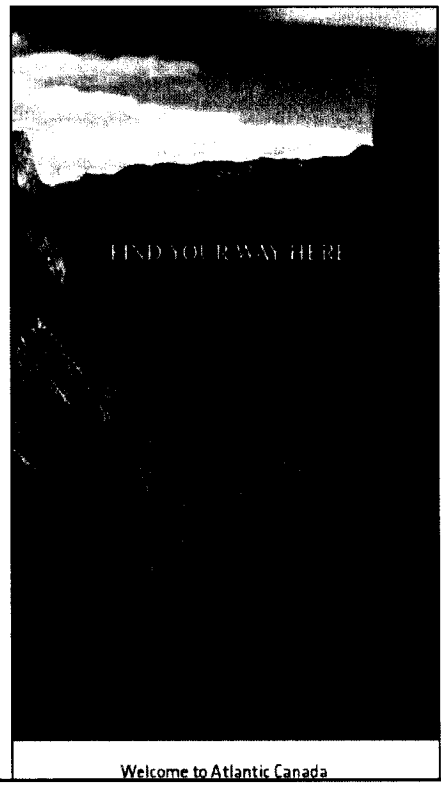

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COMMERCIAL REAL ESTATE: REGIONAL MARKET -- Manhattan; Cooling the Empire State Building on the Cheap

By EDWIN McDOWELL
Published: April 16, 2003

In August and September of last year, the Empire State Building saved a total of $48,000 in air-conditioning costs by switching between steam and electricity to supply chilled water throughout the building's air-conditioning system. If they had been able to use the technique earlier, the managers of the 102-story building say, they would probably have saved about $200,000 over the course of the summer.

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Until August, the option to run the chillers using steam as well as electricity existed, but Hani J. Salama, the building's director of operations, said officials did not have the sophisticated monitoring information necessary to know when it would be cost-effective to do so.

That data was subsequently provided by ConEdison Solutions, a subsidiary of Consolidated Edison, the energy company. The information includes frequent monitoring of energy use, temperature, humidity and equipment performance, as well as suggestions on when to switch from one fuel to the other.

The decision to upgrade energy management is one reflection of the increasing sophistication of building operators and consultants in tracking weather and energ data and taking advantage of energy deregulation to reduce expenses.

Several years ago, ConEdison Solutions had convinced Helmsley-Spear, the Empire State Building's managers, that it could analyze its energy needs, supply energy, improve efficiency and lower costs by monitoring energy market fluctuations. "We equate our role to that of a financial adviser," said Jorge Lopez, vice president for retail commodity services at ConEdison Solutions. "We acquire information, analyze it and develop a set of solutions."

One recommendation was that the Empire State Building alternate using steam and electricity so that depending on temperature, time of day and the price difference between the two sources of energy, the building's operators could switch from one to the other.

"Before energy was deregulated, users basically had to pay a flat rate," said William K. Stoddard, vice president for projects and engineering buildings at the Rockefeller Group, which operates four buildings in Manhattan, including the Time & Life Building.

To forestall the risks of running short of energy, two of the Rockefeller Group buildings

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have steam and electricity. The other two, including the Time & Life Building, run chilled water through a heat exchanger that cools the water by extracting the heat into the cooling-tower water system, Mr. Stoddard explained.

When a new refrigeration plant was put into the Time & Life Building several years ago, natural gas was also added, Mr. Stoddard said, noting that such flexibility would not have been possible before deregulation. With these techniques, the company estimates that it saves $1 million a year on energy costs at the building.

Grubb & Ellis, which manages 32 buildings in New York, found that it could cut costs by searching widely for energy suppliers. Last spring, after its energy supply company quoted a rate of 12 cents a kilowatt-hour for electricity in 17 buildings with a combined eight million square feet of office space, Grubb & Ellis consulted World Energy Solutions, a broker in Worcester, Mass., and asked it to run an auction among energy suppliers.

"World Energy Solutions went to five different energy suppliers that wanted to bid," said John Poblocki, regional senior vice president of Grubb & Ellis, adding that when his firm put the contract up for bid, it mentioned that its annual energy cost for the 17 buildings averaged $33 million.

The opening quotes were 10 cents a kilowatt-hour, Mr. Poblocki said, but by the time the auction was over, the low bid was 9.17 cents a kilowatt-hour for 18 months. Select Energy won the bid to supply electricity to 12 of the buildings during that time, and ConEdison Solutions outbid the others for the right to supply the five others.

Energy deregulation, despite its many admirers, does not lack for critics. Vincent A. Fantauzzi, the president of the 825-member Building Owners and Managers Association in New York, said the concept of deregulation was flawed because there is not enough supply to meet demand, leaving the option of reduced consumption.

And reduced consumption is what the Empire State Building's chillers and the Time & Life Building's refrigeration plant are for -- to produce air-conditioning during off-peak hours using steam.

In addition, Mr. Stoddard of the Rockefeller Group is thinking of replacing a building's aged refrigeration system with a system that will make ice at night, when electricity rates are cheaper. The melted ice would then be used, as it is in other buildings, for air-conditioning during the day, when electricity rates are high.

Chart: "Data Update" Index of brokerage fees paid, not seasonally adjusted, through March. December 1995 = 100 Graph tracks commercial sales and commercial leasing since 2000. (Source: Bureau of Labor Statistics)

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PUBLIC LIVES

PUBLIC LIVES; Bright Lights for the Big City? She's in Charge

By SABRINA TAVERNISE
Published: December 26, 2003

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LYDIA A. RUTH took a stand against commercialism in 1995, the year of Windows '95, blue M & M's, and Pink Floyd's new album, "Pulse."

Representatives of the company, the candy and the rock group all requested that light displays of their own design be projected on the Empire State Building. Ms. Ruth, the building's lighting boss, obliged all three. And then regretted it.

"These are things we probably shouldn't have done," said Ms. Ruth, 56, who has worked as the building's special events manager since 1985. "We are not a billboard."

As lights take over the city for another holiday season, New Yorkers look for the familiar red and green glow atop the Empire State Building, the skyscraper that is synonymous with New York City. The building's colored lights that shine on special occasions are like a secret message, a beacon that binds New Yorkers and lifts spirits with its quiet celebration.

Ms. Ruth, who moved to a small apartment in the East Village from Harrisburg, Pa., in 1969, applies a direct, no-nonsense approach to the Empire State Building's lighting.

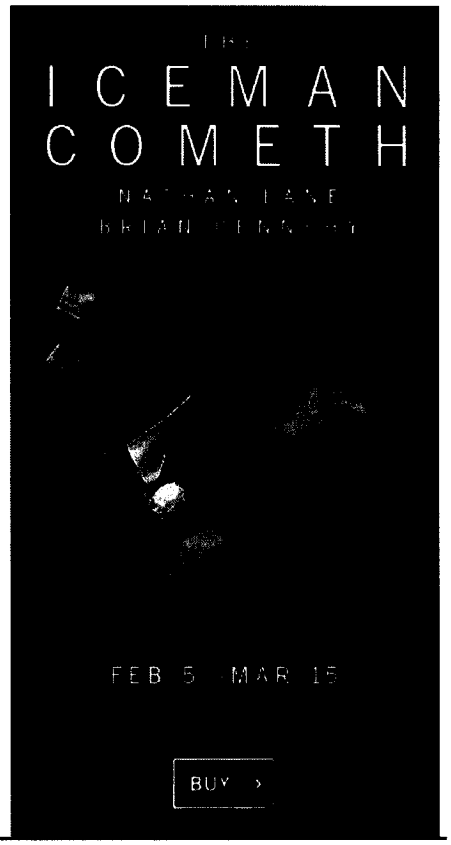
"I get a lot of, 'Can you light the top of the building blue for my girlfriend's birthday?' " she said in her office, tucked on the building's 32nd floor. "Well, no. We can't."

The building first took on color in 1976 -- red, white and blue for the American bicentennial. After that, the holiday season in December was celebrated with green red, and yellow and white for spring. By the mid-1980's, colors shone regularly, including for holidays of many of New York's ethnic groups. White lighting is used between events.

The experiences with Microsoft and Pink Floyd -- the latter involved red pulsing lights that the Sony Corporation spent millions of dollars erecting, and a party the band members did not even attend -- gave Ms. Ruth a new outlook on lighting. Instead of promoting companies, the lights would help draw attention to causes.

One of the earliest came in 1990, when the building was lighted pink and white for breast cancer awareness, a consciousness-raising effort undertaken together with the Susan G. Komen Breast Cancer Foundation. The cause was particularly close to Ms. Ruth, whose mother died of breast cancer at age 47.

Other causes, added later, included the National Osteoporosis Society and Alzheimer's awareness. Some of the groups even own their own color, which is produced by plastic discs a bit bigger than a large pizza that fit over the building's floodlights just below its spire. For example, pink is used only for breast cancer and teal is reserved for osteoporosis. The causes were important, but, truth be told, rather heavy.



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"We didn't want to be known as the disease building," said Ms. Ruth, whose frank manner and confidence was in evidence in a photograph in her office that captured her looking directly into the camera while petting a lion that was in the building.

A lighter, whimsical reason for lights came along with the 75th anniversary of Popeye, the comic-strip and cartoon character, which will be celebrated in January. The lights will shine green for Popeye's famous craving for spinach.

"We've been so serious for so long," she said. "I'm glad we can do that."

Before Ms. Ruth came to the Empire State Building, she had worked in construction and as a property manager. Her grandfather, a math and science teacher, was trained as an engineer, and his love of buildings was infectious.

Ms. Ruth's knowledge of the building is encyclopedic. It was, in fact, her first stop in her first visit to New York City in the 1960's. She rattles off facts and figures. She knows how many electricians the building employs (eight). She also has a keen sense for exactly which types of decoration will work on the building, and which will not.

In some cases, that seemingly innate knowledge was, in fact, learned. In 1983, for example, workers attached a giant, inflatable King Kong to the top of the building for the 50th anniversary of the movie. But wind prevailed, knocking the balloon out of shape.

"We learned our lesson with King Kong," Ms. Ruth said. "Every day in the news, he was up, he was down, he was flapping in the breeze."

ANOTHER such case, an experiment with a light show on the side of the building, turned out looking more like "an amoeba," she said, than the dazzling array of lights that was intended.

It was instinct that guided Ms. Ruth after the terror attack of Sept. 11, 2001. Instead of turning the lights off at midnight, as building workers do on all but five nights of the year, Ms. Ruth told them to keep the lights on all night to soothe the nervous city. The decision, which stayed in effect for more than six months, struck a chord: the reassuring glow seemed to bring out the lights' true purpose.

"A lot of people had trouble sleeping," Ms. Ruth said. "They'd get up in the middle of the night, and it was good to see the lights."

Photo: LYDIA A. RUTH (Photo by Don Hogan Charles/The New York Times)

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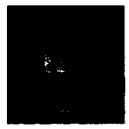

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Stair racing ascending in popularity

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By - *The Washington Times - Sunday, January 26, 2003*

Some people will do anything to get out of cold weather.

Even running up a million stairs to the top of a skyscraper.

Stair racing has become quite a participatory sport. Coming up in the next week and a half are stair races up the 86-story Empire State Building in Manhattan and a 30-story office building in Rosslyn.

For those looking for severe challenges, sign up for both. The Empire State race is Feb.#4, the Rosslyn event the following day.

Believe it or not, these events have been around for years, and you can find them all over the world. The Empire State Building race is in its 26th year. And there is a stair climb in Arizona that began 64 years ago.

It is part of the Miami Boomtown Spree, an annual event in April. This former copper mining town was started in 1909 and became home to more than 10,000 miners and their families. In 1939, the first Boomtown Spree was held but it died out later when many of the copper mines closed. The Spree was revived in 1990 and again has turned into an annual festival.

The festival includes the Keystone Stair Climb Race, a timed run up 150 steps to the copper mine on Keystone Avenue, over the same old stairs used by miners.

Though the Empire State Building climb is one of the oldest, it is not the longest. That distinction goes to the CN Tower Climb in Toronto, which celebrated its 25th anniversary last year. The race has 1,776 steps to the Empire State's 1,576. CN, with 88,000 completions in its history, calls its course the tallest staircase in the world.

Overseas climbs can be found in places like London and Sydney. Around the world, climbs take place up stairwells in buildings, on steps leading up mountains and even on concrete at stadiums, such as the 22nd annual Cystic Fibrosis Stair Climb at Bank One Ballpark in Phoenix.

A number of these climbs, like the one in Phoenix, benefit the Cystic Fibrosis Foundation. The sponsor of the Empire State Building is Fleet Bank. It seems like most of these stair climbs are sponsored by banks or other financial institutions, such as Capital One's support of the Rosslyn event.

Mascot mayhem USA Track & Field unveiled its mascot last year, which many of the sport's fans recognized as a hand-me-down from the NBA. USATF still has not given it a name.

That problem was supposed to be resolved Jan.#21, but the competition was too close to call. "Spike" and "Tailwind" were the leaders at the wire, with "False Start" the overwhelming favorite in the "just for fun" division. Some 4,000 online votes were counted, and now there is a runoff among the final three names. If you go watch the opening act of the Golden Spike Tour at the Boston Indoor Games on Saturday, you'll hear first-hand which name is picked.

Pray it is not "False Start."

You can exercise your right to vote at www.usatf.org.

Better payouts Indoor track and field continues to make a comeback in America, due in no small part to the Boston Indoor Games. In its seven-year history, the meet has paid out $140,000 in prize money.

On Saturday, a world record will be worth $25,000 in bonus money and an American record another $10,000. The meet has seen eight world or American records.

The men's 1,500 meters is particularly vulnerable this year, with Kenyans Bernard Lagat and Laban Rotich going for the world record while David Krummenacker, who last year broke the American 1,000-meter record here, will be aiming for Jeff Atkinson's U.S. record of 3:38.12.

Krummenacker will do it; he ran 3:31.91 outdoors last summer.

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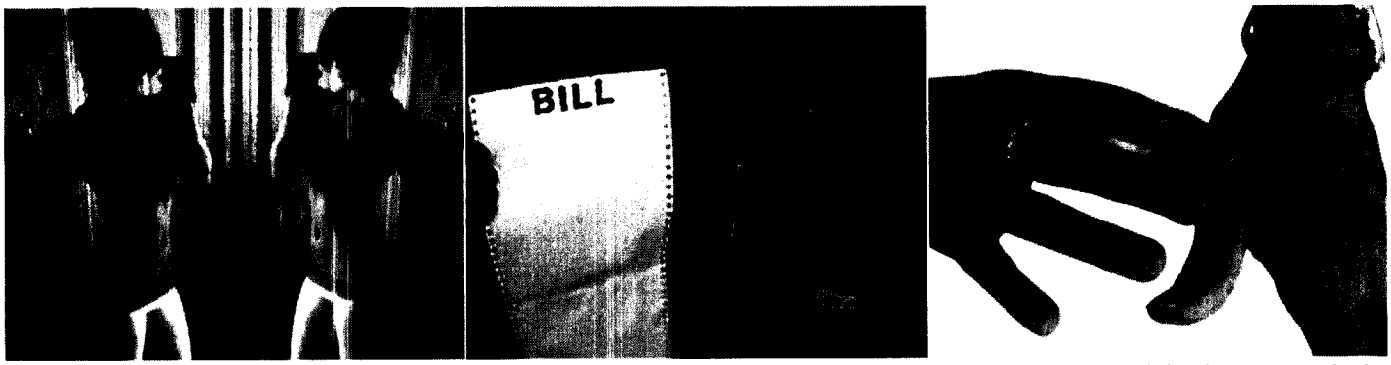

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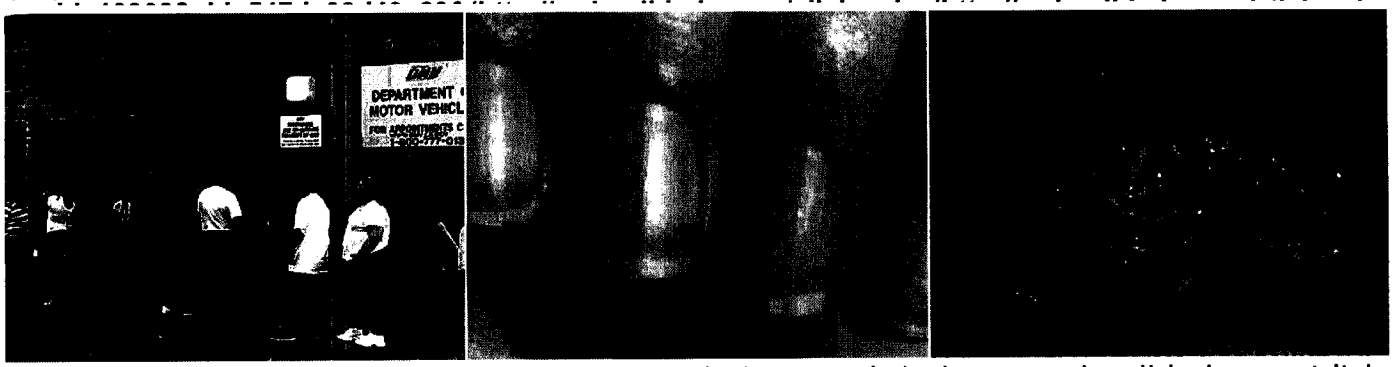

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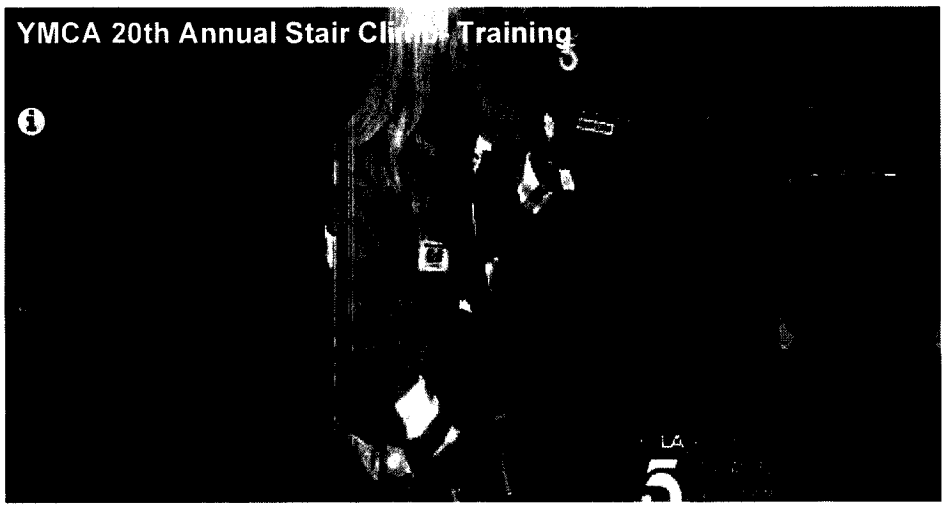

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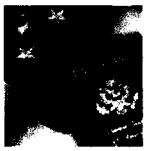

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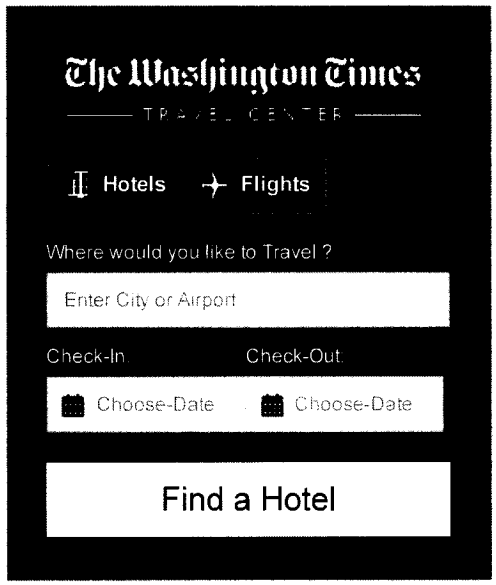

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PUBLIC LIVES

PUBLIC LIVES; A StairMaster? This Athlete Prefers Skyscrapers

By CHRIS HEDGES
Published: July 9, 2003

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MORRISTOWN, N.J.— JOHN KORFF has a curious way of choosing hotels. It is not the size of the bed, the view from the room, the pool, the restaurant or the service that sets him aglow. It is the stairways, especially the ones that zigzag 30 or 40 stories into the air.

He identifies buildings by the number of steps he can run. He always stays at the Sheraton Waikiki in Honolulu because, he says, it is 31 stories tall and has 423 steps. He once entered a snowshoe race up a mountain in Aspen, although he had never before been snowshoeing. It seemed that his unusual and uncalled-upon talent on stairs might be of use in snow drifts. He was right. He finished in the top 20.

THE SECOND MARIGOLD HOTEL

"You seldom bump into someone in stairwells," he said, "and even if it is 70 below outside, it is always hot and stuffy in a stairwell. It is just harder and harder these days to get into buildings."

Fame will always elude him.

"Let's face it," he said. "There are no stair-racing groupies. The first time I won my age division in the Empire State Building race I got a letter opener. I had to buy a little model of the Empire State Building and make my own trophy."

Mr. Korff, 51, who has an M.B.A. from Harvard, is by profession a promoter. He is working for the NYC2012, the committee trying to bring the summer Olympics to New York 2012. His job is to bring publicity to some of the committee's more obscure qualifyin events.

So he has planned the World Tricks Archery Championships, taking off on the World Archery Championships to be held in Van Cortlandt and Central Parks this summer. His version will take place on Monday at Tavern on the Green.

"Archers will shoot through the open windows of three New York City taxicabs, no cabdrivers and no plastic Jesuses on the dashboard," he said. "They will shoot the strawberry off a Junior's cheesecake."

He and a partner, Howard Freeman, also run the QuickChek New Jersey Festival of Ballooning, where 150 hot-air balloons will soar above Readington, N.J., during three days from July 25 to July 27. In years past, more than 100,000 visitors have viewed the colorful balloons.

"For 25 years, I ran a tennis tournament," he said. "I wanted after that to find an event that was not dependent on athletes. I didn't want people telling me what I couldn't do."

MR. KORFF says he had a normal childhood, but one wonders. He admitted that at age 13, when his parents were away on a trip, he went to Washington without telling them and

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PERSONAL SAVINGS

applied to be a Senate page. He was accepted. By age 14, he said, he and another page lived in their own apartment.

"It showed a startling lack of interest in me by my parents or supreme confidence," he said.

The crowning moment of his year in Washington came when he organized a party where some 200 girls showed up to dance with 20 boy pages.

He said he was a miserable student athlete, never winning a wrestling match all through high school. "But I was really good at losing weight and running," he said.

It was running that captured him. He ran his first race as a senior at Brandeis University. He did not want to stop. He began to run marathons. He says he has run 142. But even marathons began to end too soon. He started running 50-mile races. He competed in a 100-mile race, "although I cried for the last mile." He was in the top 50 and won a belt buckle.

He has used dinner invitations as an excuse to train, slipping directions into his shoe and running 20 or 30 miles. He said he was once arrested for running through the Lincoln Tunnel. Mr. Korff was carrying a map to the New Jersey Turnpike, but his incarceration meant he missed trying to run through a toll booth, as well as his dinner date in New Brunswick. He met his girlfriend, Leslie Eisenberg, while training for a marathon.

Now, his focus is on tall buildings with lots of stairs.

For him, the 54-story Viacom building at 1515 Broadway is not a landmark, or an example of the best or worst of New York architecture, but the Valhalla of stair climbing.

"It is the most awesome training center in the city," he said. "It is eight and a half inches up per step. Most steps rise only seven and a half inches. There are 19 steps on each flight. Most buildings have 14 steps." When you run up those steps, he said, "you feel it."

He is his own coach and, of course, his own promoter. "There is no book to read on how to climb the Empire State Building in five easy lessons," he said. "You have to develop your own regimen. I have become very good at it, although it is about as useful as being really good at talking to small animals."

He said his record ascending the 1,576 steps in the Empire State Building Run-Up is 12 minutes and 10 seconds. This year, he won his age division with a time of 14:13. He is gunning to break 11 minutes in next February's race. At his age, he concedes, the world record of 9:33 is beyond him. But then that is not what it is about.

"I just look at every challenge and think that's cool," he said. "Then I do it."

Photo: JOHN KORFF (Jill C. Becker for The New York Times)

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Making Sense of New York, From 86 Stories Up; Views From the Empire State Building, Mapped Out in Steel

By GLENN COLLINS
Published: August 14, 2004

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Despite terror alerts, persistent humidity and the seemingly inevitable weekend with scattered showers, it is the summer of the tourist in Manhattan. It was hardly surprising, therefore, that Raymond Ayotte, a vacationing retired insurance manager from Montreal, was recently heard asking: "But where is Times Square?" Though he was nowhere near it -- being atop the Empire State Building -- it did not deter Keith Godard, a graphic designer, from explaining: "Times Square is over here." He pointed to "Times Square, Crossroads of the World," on an eight-foot panel interpreting the view from the Observation Deck of the Empire State Building.

Mr. Ayotte peered at the panel, then compared it to the wide-angle vista right before his eyes. "Instructive!" he said. "Certainly gives you the picture." Which was the whole idea, since -- for the first time in decades --visitors at last have a roadmap for that view from the 86th floor.

Ten brilliantly enameled panels now adorn the observation-deck parapet. Ranging in width from five feet to eight feet, they are made of etched quarter-inch-thick stainless steel. The panels took 18 months to create and cost $150,000.

The tourists now studying them intently are part of a phenomenon: despite the recent security alert, New York City is on track to welcome 10 million visitors this summer, up about a million from last year and 8 percent higher than in 2001 before the terrorist attacks, according to NYC & Company, the city's convention and visitors bureau.

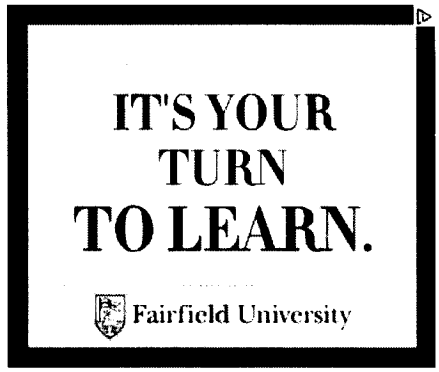
Even last year, the observation deck drew 3.5 million visitors at the Empire State Building, 20 percent more than the year before. The projection for 2004 is 3.7 million.

Even more tourists are on the way: the Republican National Convention is expected to bring 50,000 visitors including delegates, alternates, their families and news media chroniclers -- not to mention thousands of demonstrators.

Based on hotel occupancy so far, the city is forecasting 36.8 million tourists by the end of the year if current trends continue, a total higher than the city's benchmark year of 1999, when 36.4 million people visited.

"We see them right here because we're often the first stop," said Robert R. Zorn, director of the Empire State Building Observatory, which is open 9 a.m. to midnight every day ($12 for adults, and $7 for children).

The sad new prominence of the Empire State Building in a twin-towerless city has enhanced its singularity, and the new panels validate the building's dominance as a bird's-eye orientation center for tourists. "Visitors may not appreciate the incredible amount of detail that went into them," Mr. Zorn said, referring to the panels, adding that "you won't



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see anything like this at other buildings." Mr. Zorn has some expertise on the subject, having been director of operations for Top of the World at the World Trade Center, the observation-deck business on the 107th floor and the rooftop of the south tower, for the three years before Sept. 11, 2001.

He recalled that the twin towers once offered visitors maplike overlays on the observation-deck window glass showing points of interest; they were replaced by computer screens that displayed tourism information. Mr. Zorn was scheduled for an early-morning security meeting on the 110th floor on Sept. 11, but a delay on the Long Island Rail Road left him downstairs at the moment the first plane hit. Five of his employees died.

"Not to see the trade center there," he said, "it's surreal for me." The towers are marked on the Empire State panels with dotted black lines.

The appearance of the panels on the Empire State Building still seems something of a secret to most New Yorkers, though the panels have been in the testing phase, as it were, since February.

Decades ago, there were two panels on the observation deck that offered number-keyed photographs of Manhattan. Though now there are as many as 60 captions on some of the new panels, Dorothy Twining Globus, who wrote the text, said, "The hardest thing to figure out was what to leave out."

The panels are color-coded in vivid enamel, a riot of green, red, yellow, orange, lavender and turquoise blue. "All that blue enamel -- for water -- shows Manhattan to be an island," said Mr. Godard, who did the design and artwork. "A lot of tourists are surprised to learn that it is."

Mr. Godard wanted the panels, in their color, typeface and aspect, "to have that moderne look of the Empire State Building," he said. (The typeface is Futura.) There are four main eight-foot panoramas, perspective views of the city from each of the compass points. There are also four five-foot corner panels, and two other four-foot panels. One of the Hudson River panels shows Robert Fulton's steamboat, the North River, in 1807; there is also the ghostly outline of the Titanic as it might have looked on the day it was supposed to dock, April 16, 1912.

Another vista, conceptualized from early city maps, is a balloonist's-eye view from the height that the Empire State Building would attain in 1931, recreating New York City in 1675 (showing the wall at Wall Street) and contrasting it with the city of 1825 and of 1913, with the Statue of Liberty in the distance.

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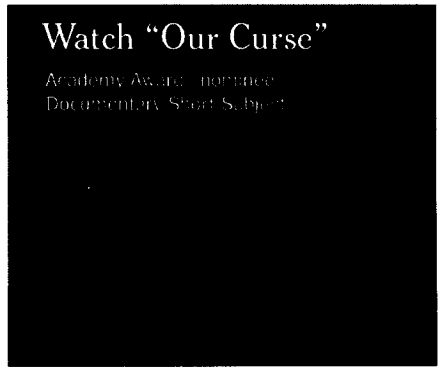

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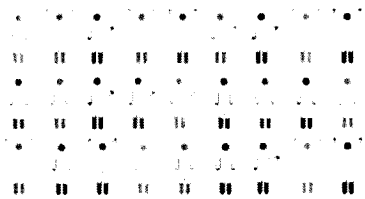

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CRITIC'S VIEW

CRITIC'S VIEW; The Inseparable Trio: Girl, Ape, Skyscraper

By CARYN JAMES
Published: August 15, 2004

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Of all the tributes to Fay Wray, who died last week at 96, the sweetest did not come from a person but from a building. The Empire State Building turned off its lights in her honor on Tuesday, and its official Web site mourned her under the romantic headline, "King Kong's Beauty Dies." This wasn't grandstanding, but the recognition of a deep and genuine tie between Wray and the building that helped make her famous.

In the 1933 film, it may have been the ape who was called "the eighth wonder of the world," but at the time the Empire State Building seemed equally wondrous. It was only two years old and still the tallest building in the world when Kong climbed its side and Wray was forever typecast as the screaming blonde in the gorilla's hand. And that ape carrying off the woman he loved didn't take her just anywhere. The film was enacting the conflict between Kong's primitive passions and the high-tech future the skyscraper symbolized.

By now the images of Kong gently settling Wray on the building's ledge are so indelible that it's easy to forget where most of the movie takes place: Kong roams around an island crawling with prehistoric creatures, as the film sets up the collision between the untamed ape and civilization.

It is only near the end of the film that Kong is captured and taken to another islanc Manhattan, where he is displayed on a Broadway stage to be gawked at by so-calle society. (Before the curtain rises a man in the audience says, "I heard it's a kind of gorilla," and a Harlow-type blonde answers him, "Hey, ain't we got enough of them New York?")

When Kong reaches the top of the Empire State Building, he towers over any structure on Earth, but in the end he is no match for the men with guns who shoot at him from biplanes. Civilization wins, yet there is something noble about Kong's passion. He has carried his love to such heights that the Empire State Building is almost a third player in a peculiar but touching ménage à trois.

Wray herself seemed to recognize as much. As she said in her autobiography, "On the Other Hand," published when she was 81, "Each time I arrive in New York and see the skyline and the exquisite beauty of the Empire State Building, my heart beats a little faster."

Photo: Phew. (Photo by RKO/Photofest)

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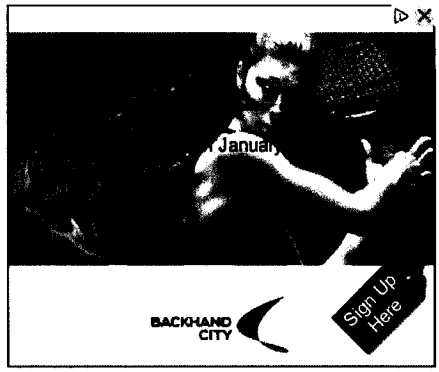

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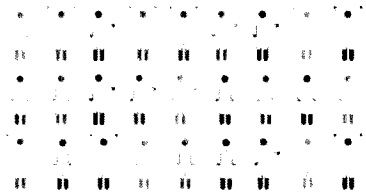

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ART REVIEW

ART REVIEW; Looking Down on the World, From the Heights of Heroes

By BENJAMIN GENOCCHIO
Published: January 25, 2004

Correction Appended

Morristown— PEOPLE in New Jersey probably have a better appreciation of the New York skyline than do New Yorkers. That is because they see it everyday, from a distance, without the familiarity and indifference that comes from living in a place. Out here, the skyline shimmers like a mirage.

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Perhaps that is why the Morris Museum in Morristown is offering "The Rise of a Landmark: Lewis Hine and the Empire State Building," an exhibition of photographs by Lewis Hine (1874-1940) documenting the building of a quintessential New York symbol. Or maybe the museum simply decided, correctly, I might add, that these are fascinating, timeless photographs, made more so by the fall of the World Trade Center and current debates about its replacement.

Hine was born in Oshkosh, Wisc., before moving to New York City, where he took a degree in sociology and education at Columbia University. He then turned to photography, documenting conditions in the city's tenement blocks. Later, he documented the human costs of industry, and during the First World War offered his services to the Red Cross.

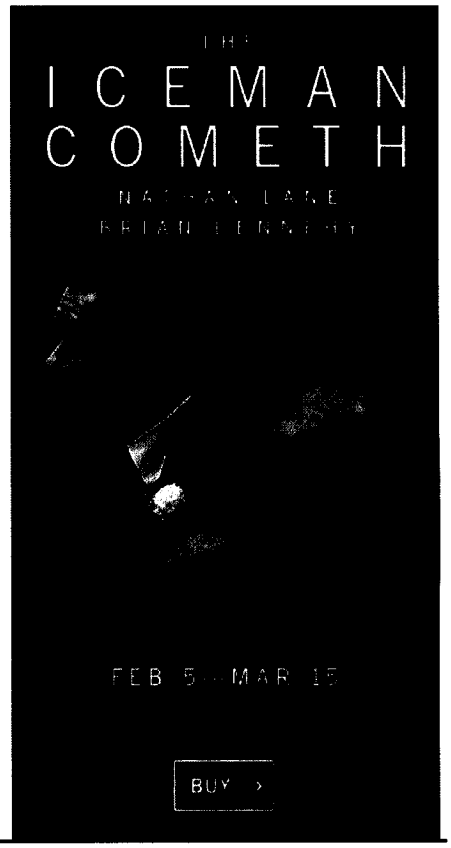
After the war, Hine took up another subject: the strength and dignity of working men and women. This led to a commission in 1930 to chronicle construction of the Empire State Building. Hine embraced the assignment, lugging his camera equipment all over th and even swinging out on a derrick to get a few aerial shots. The best of these imag published in a book, "Man at Work."

The show here presents about 50 of Hine's black-and-white photographs. Some ar classics, like "Icarus Atop Empire State Building" (1931) from the series "Empire State Miscellaneous Workmen." It shows a young workman balancing on a loop of coiled wire somewhere near the building's windy apex, the city many miles below.

Part of the attraction of "Icarus," and images like it, of which there are many here, derives from a human fascination for looking down on the world from great heights. This is also what gives observation towers their hypnotic novelty. But, here, we are captivated as well by the worker's seeming indifference to danger, as he swings alone, without a harness, high above the ground. His actions seem reckless and, yet, heroic.

The idea of the Empire State Building as a heroic venture, and the men who built it as heroes, is a constant theme in Hine's photographs. He was not just pandering to his employers either, for how else should we characterize the decision, in the darkest year of the Depression, to erect the world's tallest building? (Insane is another word that comes to mind.) What is more, nobody was sure, not even the architects, that the building would stay up.

Some of the most heroic images are of the derrick operators. These carefree youngsters



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were responsible for hoisting bricks, cement, steel girders, and just about everything else to an army of welders, bricklayers, carpenters and riveters busy pushing the great building upward at a spanking rate of a story of steel a day. Accidents, sadly, claimed many lives.

One photograph shows a derrick operator on a hoisting ball. He wears no shirt, or gloves, or any kind of harness to protect him as he sails into the air with a load. Why on earth is he being so reckless? We know why: He loves the danger and the risk. Tanned, with tight, taut muscles, he seems like a god.

Aside from heroism, Hine also stressed the skills of the workers. Image after image records a specific tradesman at task, from a sheet metal worker installing a heating duct, to a welder enlarging holes in a girder, to a bunch of plumbers maneuvering a large pipe elbow. More than just workers, Hine says in these images, these are skilled craftsman.

Given the lack of jobs in 1930, anyone who got work on the building was lucky. Perhaps that accounts for the spirit of good cheer and optimism pervading Hine's photographs. There is also a sense of pride, derived from the knowledge that they are working on something important, a building to stand for the ages. Or at least that is how Hine presents it.

Although Hine's photographs tell the story of one of the world's great buildings, they do so not to glorify modern architecture, or even capitalism, but to salute the courage, dignity and skill of the building's thousands of anonymous workers. These are the real heroes here, and Hine wants everyone to know it.

"The Rise of a Landmark: Lewis Hine and the Empire State Building" is at the Morris Museum, 6 Normandy Heights Road, Morristown, through March 14. Information: (973)971-3700.

Photos: In 1930, Lewis Hine received a commission to document the construction of the Empire State Building. His images, among them "Men on Derricks," above, "Icarus Atop Empire State Building," right, and "Group of Workers" are on display through March 14 at the Morris Museum in Morristown. (Photographs courtesy of George Eastman House)

Correction: *February 1, 2004, Sunday A review last Sunday about Lewis Hine photographs at the Morris Museum in Morristown misstated the title of his book about the building of the Empire State Building. It is "Men at Work," not "Man at Work."*

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Checking In at the Local Pod, With Plenty of Toe Room

By ERNEST BECK
Published: July 22, 2004

THE pod has landed.

The same thinking that has made prefab housing appealing to prospective buyers has made a new breed of hotel rooms appealing to prospective hoteliers. Such cocoons would offer high design, at a relatively low price, and such functional accommodations may well attract a new kind of consumer, trained by airlines to sleep almost anywhere and able to interpret minimalism as a lifestyle choice. That makes hotels the latest frontier in designing for a downsized world.

One pod the size of a ministorage locker -- designed by the New York architect Joel Sanders -- is intended to be a hotel room for easyGroup, a London corporation that operates the easyJet budget airline (easyGroup may use the pods later as cabins on cruise ships).

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A business called MetroNaps is already offering weary New Yorkers modified pods in the Empire State Building where they can take a 20 minute nap (the price is $14).

Another London company, the Yo! Sushi restaurant chain, has moved to the design stage for their own modular hotel, named Yotel, which will feature prefabricated pods based on first-class airplane cabins.

Jack Corgel, a professor at the Cornell School of Hotel Administration, said surveys suggest that travelers are bored with drab look-alike chains, cubbyhole-size urban hotel rooms and grimy bed-and-breakfasts. "They want unique experiences at hotels and are ready to welcome features that will surprise them," he said.

Travelers sensitive to design prefer minimal spaces that are "a rest for the imagination and from clutter," said the travel writer Pico Iyer. What is more, travelers are used to cramped airplane seats, so a mini hotel room may no longer shock them. "If we give them a box to sleep in," Mr. Iyer said, "make sure it's a nicely designed box."

The new pods are not the claustrophobic sleeping capsules that Japanese businessmen climbed into in the early 1980's. Nor are they the coffinlike pods of sci-fi films.

Sparse as it sounds, Mr. Sanders's 100-square-foot easyHotel module, in the easyGroup's signature bright orange, will offer a double bed on a platform, a sink, a toilet, a mirror and a shower, although the amenities most travelers expect -- telephone, television and a window -- will be scrapped to cut costs.

"We eliminated anything nonessential to get more bang for the buck," Mr. Sanders said. EasyHotel is scheduled to open later this year in London, a city where the average hotel room cost $180 a night last year, according to PKF Consulting. (Prices at easyHotel will be $9 a night for rooms booked early in low season to $110 a night for last-minute bookings in high season.)

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The Yotel room, which has a fold-out bed and table, a flat-screen television, Wi-Fi and downloadable movies and audio, is set to cost $130 a night when it opens in London next year. Gerard Green, chief executive of Yotel, describes its pod as "a first-class travel experience comparable to a luxury yacht or a private aircraft."

Hoteliers believe that reinvigorating the look and reputation of Motel-6-level accommodations will expand the category to budget business travelers and hip 20-somethings. But Mark Sarosi, a 25-year old New York graphic artist who saw a rendering of the easyHotel pod, said he would spend one night at most in one. "They look cramped," he said. "I might want to spend more time in the room. It rains a lot in London."

On the other hand, the idea of such a small space doesn't bother Aki Shimizu, a 30-year-old architect, who said easyHotel's lower price "solves the money problem and beats a youth hostel."

The two pod hotels assume that budget travelers will spend only as much time in them as it takes to roll over and go to sleep. The MetroNap pods at the Empire State Building, however, are designed not for a night's sleep but to encourage napping. The structures resemble glorified chaise longues with hoods.

Matthew Hoey, the New York architect and furniture designer who created the pods, said they provide a sense of privacy without being claustrophobic. "A space capsule would have been too confining," he said. "You can jump out of these in a second if you want to."

The MetroNap chair is not flat, a shape that would induce a deep sleep, but contoured. It has a soft inside with a hard shell and headphones for piped-in New Age-style music. Future versions, Mr. Hoey said, might be more opulent, with the fit and finish of a BMW convertible. (If you want your own personal nap pod, the current model is $7,950 from MetroNaps.)

New Age budget hotels come in more than pod form. Indigo -- InterContinental Hotel Group's new budget boutique brand -- will offer highly designed rooms for $100 a night when it opens later this year in Atlanta. The idea is to scrap the "dreary office with a bed look" of chain hotels, said Bart Milles, a partner in Back Lot Productions of Atlanta, which worked on Indigo. Indigo is aimed at consumers who favor JetBlue and "drive their C-Class Mercedes to shop at Target," said Jim Anhut, the company's senior vice president for brand development.

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Checking In at the Local Pod, With Plenty of Toe Room

Published: July 22, 2004

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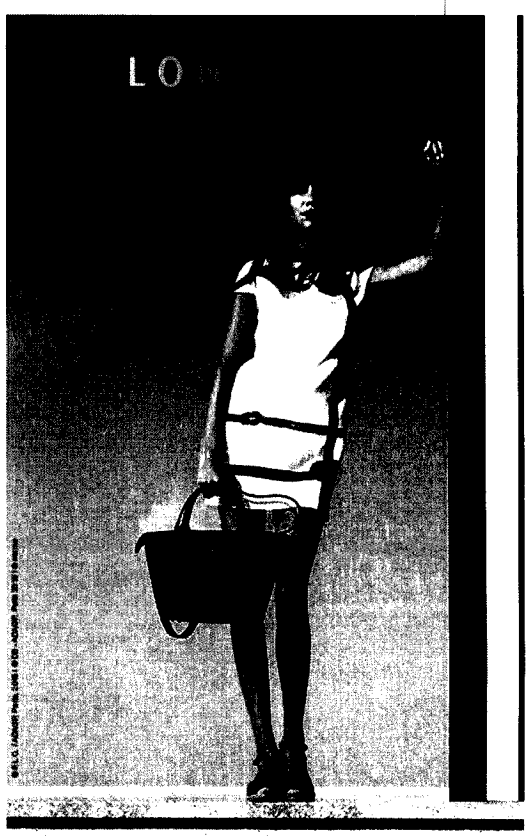

THE SECOND MARIGOLD HOTEL

On the other hand, boutique hotels like Ian Schrager's constellation of Philippe Starck-designed properties offer high design, but often at a high price. (Their Sanderson Hotel in London lists a summer special at $411 a night.)

EasyHotel, which was initially named easyDorm, is definitely more spartan, and clearly more space age. There is no lobby. Guests will be greeted at the door and handed a key. Gone too are restaurants and room service. And there will be a surcharge for housekeeping, which is why the modules have smooth, easy-to-clean surfaces with no corners where dust balls can gather.

"We went after a minimalist design to make an unheard of small space an acceptable place to stay," said Stelios Haji-Ioannou, speaking by phone from London. He is the founder and the chairman of easyGroup. (The planned easyCruise ships will carry out the Day-Glo orange color scheme used in all easyGroup ventures.)

Mr. Haji-Ioannou said the functional module (being built in Finland) will suffice because most youthful club-hopping hotel guests spend no more than six hours in their hotel rooms. They go out for entertainment, he said, and use their cellphones. "Why spend money outfitting a hotel for such services?" he asked.

The slightly more elaborate Yotel, meanwhile, is not yet in prototype. An original model by a London design firm Opius is now in the hands of Priestman Goode, another London firm, which has worked on the sleeper seats for Virgin Atlantic Airways and Lufthansa. The carpeted units being developed for Yotel include a sofabed, a utility wall made of pale wood that contains data ports, a folding chair and a laundry bin.

Still, "it's basically a tube," said Peter Mitchelson, the project's product des Priestman Goode. To increase a feeling of spaciousness, the bathroom are to-wall mirrors and circular mosaic tiles separated from the sleeping area partition. Mr. Mitchelson describes the layout as slightly voyeuristic, but added that the glass is treated to ensure privacy.

Compared with the more basic easyHotel, the use of wood and other natural materials in Yotel rooms will create a calming "Zen, Japanese atmosphere," Mr. Green of Yotel said.

Will guests be checking into this new breed of low-cost lodging? Alex Bhattacharji, executive editor at Budget Living, said Yotel, Indigo and easyHotel would appeal to the magazine's readers, whom he described as "hip young urbanites."

"If a hotel is priced perilously low you're usually afraid of what you will find lurking behind the door," he said. "Knowing you can get a clean, crisp room with some designer panache is an attractive proposition."

Photos: DOWNSIZED DESIGN -- Travelers pressed for time and money will jump on a $9-a-night (and up) hotel roomette, says Stelios Haji-Ioannou, above, in a 100-square-foot unit designed by Joel Sanders, left. In a similar spirit, MetroNaps offers New Yorkers a chance to unwind in sleeping pods, far left ($14 for 20 minutes), and Yotel, in London, plans to build prefab hotel pods, left, inspired by first-class airplane cabins. (Photos by Mark Chilvers/Insight-Visual; left, Bärbel Miebach for The New York Times)

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A Skyscraper to Sing About

By ALVIN KLEIN
Published: September 19, 2004

CAROLINE SHERMAN and Bobby Hull, both composers, lyricists and librettists, don't want to take a leap forward with musical theater. They would rather go back 60 years or so, to a time of hope and happy endings.

And that may be what makes their new musical, "Empire" so old -- in style and in sensibility.

The show, which is to open at the Stamford Center for the Arts tonight at 7:30, is not an adaptation of a book or a movie or a play, only a fictitious take on a factual milestone: the Empire State Building, a historic "chase into the sky," and how it came to be.

Such references as 57,000 tons of concrete, and the hiring of 5,000 drillers, bricklayers and shovel operators, do not sound like the stuff of musicals.

Ms. Sherman and Mr. Hull have woven them through a story with primary and secondary love interests, a conflict concerning an interracial couple and a woman who poses as a man so that she can be part of a glorious moment in history. Lines like: "this building has to be huge," may sound quaint, and the mention that the building came in at half of its projected cost simply unbelievable despite its truth.

The other day, as Ms. Sherman, 39, was referring to the musical as a throwback, Ge Moredock, the Stamford Center's artistic director, said: "She's not old enough to kn what a throwback means."

Or for that matter, about the significance of such references as the market crash, the Great Depression -- or the Model T. But the metaphors in the team's book ("stealing the sun"), the theme of "giving the nation hope," the vision of "a grand gesture of the human spirit" and a phrase about architecture as "frozen music," borrowed from Goethe, represent what the creators refer to as "the hubris of bringing back something bigger than reality."

The musical had a staged reading during the Stamford Center's series of Monday Night Musicals in March, after readings in Los Angeles and in Manhattan and a full production in a small theater in Hollywood.

"We're living in a time warp," Ms. Sherman, said about herself and Mr. Hull, who is 35. Both were too young to see the original productions of their favorite musicals; his is "Guys and Dolls" (1951); hers, "The Pajama Game" (1954). Promising to "bring back the old mainstream musical" Ms. Sherman describes "Empire" as having "no swearing and no sex."

Although there is talk about the musical's journey "on the way to New York," invited producers will be seeing about that this week. As for Ms. Sherman, who grew up in

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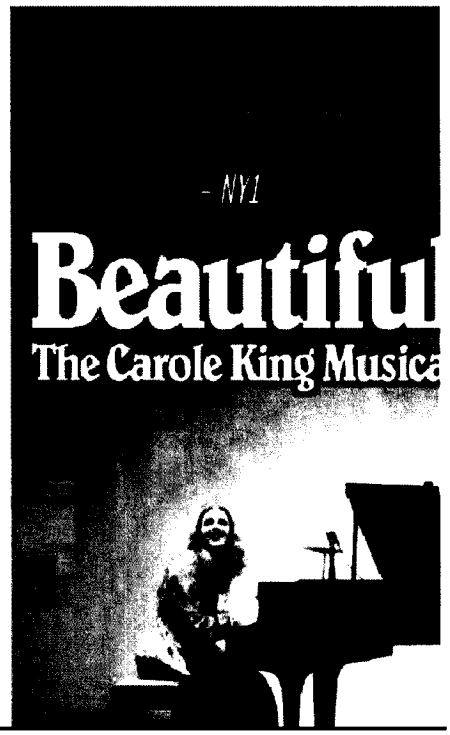

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Westport, "doing this show in a barn or in stock or in summer camp" would be just dandy.

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Monica Mehta
Published 7:00 am. Sunday, May 22, 2005

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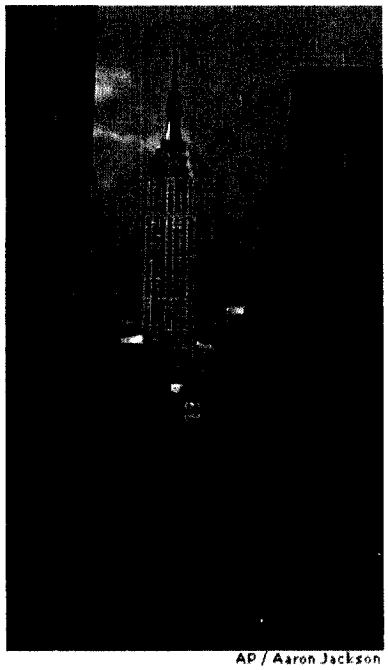
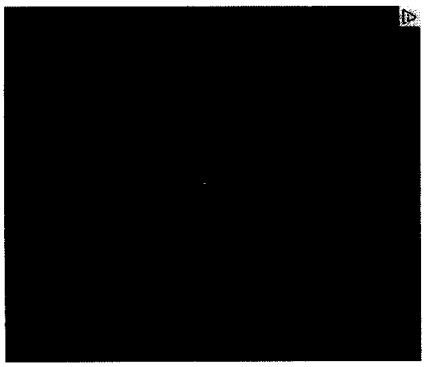


AP / Aaron Jackson

TRAVEL ** FILE **The setting sun reflects off New York's Empire State Building in July 2004. If you do not want to wait two hours and pay $13 on a beautiful day to wait on line to go up to the top of the famous skyscraper, instead enjoy looking at it from afar. (AP Photo/Aaron Jackson/FILE)

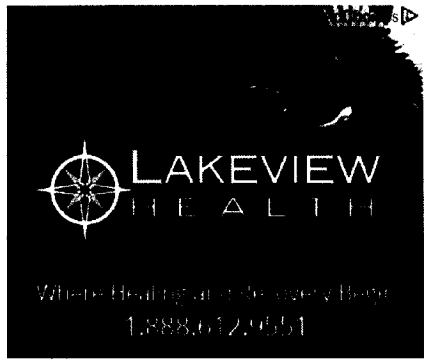


"It's so sleepy here -- like a big 'burb. New York's the only city worth living in."

"Manhattanites! Can't you survive off a 23-square-mile island? At least there's some peace and quiet here."

"Too much. In San Francisco, you can't get a decent meal after 10 p.m."

"Yeah, but how lame is your food? You've got the avocados from hell."



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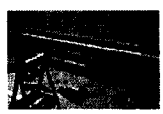
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"Avocados, shmavocados. Gimme a slice of Ray's any day. And what's up with bagels with no holes?"

"News flash, dude: San Francisco isn't a colonial outpost of New York."

"Yeah, well, everyone here walks like a 90-year-old. Try going to Third and Market on a Monday morning. Slackers all. It's time to work, people."

"Time to chill out's more like it. I spent Saturday on a cliffside trail above the Pacific Ocean. Now that's life."

"Sounds a little far from civilization to me -- 2,913 miles to be exact. "

Few cities generate as much heated comparison as New York and San Francisco. They're intrinsically bonded. When the rest of the country relies on cars to get around, their inhabitants walk. When a rash turns others red, these two will undoubtedly stay blue.

But we, the outsiders in love with both, will always have to choose between them. Should we pick the bon vivant boyfriend, the one who keeps us up all night with his brash stories and neurotic energy? Or the thoughtful girlfriend who awes us with her beauty, kindness and knack for cooking with arugula and cardoons? 212 or 415?

In the last seven years, I've moved from New York, to San Francisco, to New York, to San Francisco. My husband grew up in the Bay Area; I, in New York. As soon as we were in one place, we started fantasizing about the other.

The thing is, we kept thinking the city we ended up in would define who we were. We were wrong.

When I first moved to San Francisco in 1998, a recent graduate of a top college, I wanted to be "the best," whatever that was. The dot-com boom was reaching sonic levels, and young Bay Area types sat in front of computer screens, creating "content" and muttering about "cross-branding." I was ready to construct the best Web site, be the best online editor in the valley.

Being a New Yorker, I naturally sped through my first Bay Area stint, at one point commuting more than two hours a day. But it wasn't enough. The "best" should be at the center of things, I thought, not out at the edge of the serene Pacific. How exciting it would be to join a magazine, to be back where there was a publishing opportunity around every corner. So off we went.

Pretty soon, I was living the quintessential New York life. An apartment near Gramercy Park. A position with a major entertainment magazine. On my way to making good money.

My husband, a medical resident, was guaranteed a future job. New York is like a drug: Parties, friends, family, movies, theater, lectures, museums. The whirl. I had made it in the city of cities.

On paper, everything was great, but something was missing.

One day, I happened upon a commencement speech by Anna Quindlen, a graduate of my New York college: "You cannot be really first rate at your work if your work is all you are," she said. "Get a life. A real life, not a manic pursuit of the next promotion, the bigger paycheck, the larger house. Do you think you'd care so very much about those things if you blew an aneurysm one afternoon or found a lump in your breast? Get a life in which you notice the smell of salt water pushing itself on a breeze over Seaside Heights, a life in which you stop and watch how a red-tailed hawk circles over the water or the way a baby scowls with concentration when she tries to pick up a Cheerio with her thumb and first finger."

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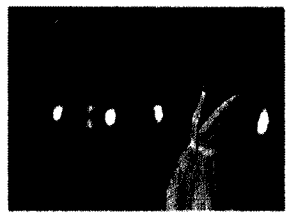
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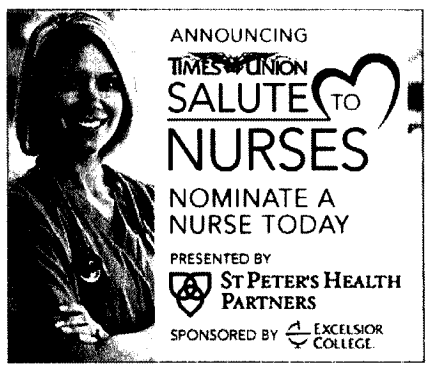

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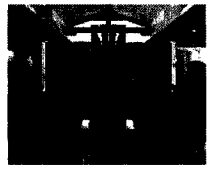

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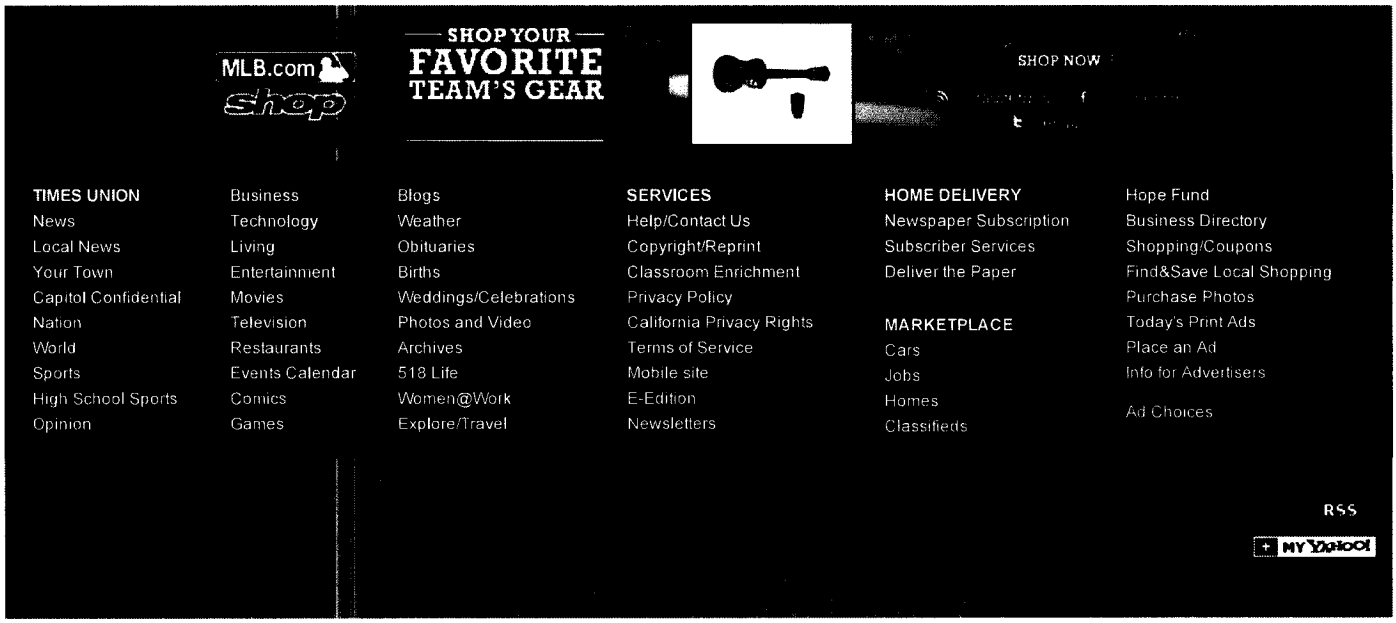

75 YEARS: Voices and Views; 'I Liked It at Night A Lot Better'

By Sigrid Nunez
Published: April 23, 2006

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I have lived in New York all my life and have never been to the top of the Empire State Building. Rockies, redwoods and giraffes take my breath away; skyscrapers leave me cold. (I never went to the top of the World Trade Center, either.) Besides "King Kong," my only meaningful association with the Empire State Building is the television episode where Lucy and Ethel dress up as Martians and harass tourists at the observatory.

Once, during a time when I was plagued by nightmares, I dreamed that a cockroach the size of a bus crawled up the side of the Empire State Building and fell off just before it reached the top. Now, that's a New York nightmare. This was in the 70's, when the city was having plenty of nightmares of its own, when it was easier to get a gun than a good cup of coffee, before coffee bars arrived (what took so long?) to even out the ratio.

I've lived most of my life downtown, where frequent glimpses of the Empire State Building are unavoidable. I liked it at night a lot better before the colored lighting, which premiered around the same time so much else about this once-elegant town started turning tacky. (See, alas, Fifth Avenue.)

Asked to write a few words about the building's 75th anniversary, I figure I should finally pay it a visit. But first I check out the official Web site. I click on Frequently Asked Questions. Now, wouldn't you expect the No. 1 question to be something like, "How tall is the Empire State Building?" Or "How many visitors are there per day?" Or "On a clear day, how far can you see from the top?"

No. The first thing most people want to know is how long they have to wait in line.

I didn't bother clicking to find out. If it's more than a New York minute, it's too long.

Photos: CLEANING -- Sweeping up in 1946, left, and Ramon Baret, a night porter, below, buffing up the lobby. (Photo by AFP/Getty Images); (Photo by Fred R. Conrad/The New York Times); ENGINEERING -- An electrical engineer at work 60 years ago, right, and Jack Dooley, below, a night engineer, who presides over the operating equipment and building systems after sundown. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times)(pg. 10); LINING UP -- Collecting keys for the offices to be cleaned in 1946 and today. (Photo by AFP/Getty Images); (Photo by Suzanne DeChillo/The New York Times); CALLING -- Switchboard operators in 1946, above; today, a few pay phones, right, survive amid the marble of the lobby. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times); HEATING -- The basement boiler room in 1946, above, and the lower-level steam room, right, equipped with color-coded pipes. (Photo by Suzanne DeChillo/The New York Times); (Photo by AFP/Getty Images)(pg.11)

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75 YEARS: Voices and Views; 'It Reminds Me More Than Ever Of a Toy'

By Ren Steinke
Published: April 23, 2006

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In the 1970's, when my family was visiting from Texas, we took a day trip into Manhattan. Before we left Long Island, my uncle rhapsodized about the Empire State Building; it was taller than almost any other skyscraper; and standing at the top, one could look out and see five states at the same time. Later I overheard him say offhandedly to the adults, "The last time I was in the city, I saw Jack Klugman at the crosswalk."

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In my mind, the Empire State Building suddenly stood next to the perky blond woman I must have once seen on the oldies channel in a movie with a New York setting: Doris Day. Somehow I decided she would be my movie star -- like the Empire State Building, full of Manhattan essence.

Everywhere in the city, we kids were warned not to break, not to touch, not to wander off. At F. A. O. Schwartz, my sister got lost, and for half an hour, my parents thought she'd been kidnapped. We went to the Plaza for lunch but were allowed to order only soup. I tried to will every blond woman I saw from a distance into becoming Doris Day, but the glamour of the city remained distant, far from my sight.

From the sidewalk, the Empire State Building didn't look so special. We rode the elevator to the top. But the observatory was closed, so we could not, in fact, see Connecticut, Massachusetts, New Jersey, Pennsylvania and New York, as we'd looked forward to all day. As we left, probably sensing my disappointment, my mother bought me a small pink plastic purse imprinted with an image of the skyscraper.

All the way through the Queens-Midtown Tunnel, I wept for the city I'd missed. Squished in the back seat, I examined that souvenir purse and traced with my pinky that tallest of building's newly small shape, which would be, for years, how I remembered it.

Now when the colors of the Empire State Building change, say, from blue to red, it reminds me more than ever of a toy. From Carroll Gardens, Brooklyn, through my son's bedroom window, we can see that pyramid crown with the needle on top, and I have to remind myself that we're looking at the actual artifact.

Photos: CLEANING -- Sweeping up in 1946, left, and Ramon Baret, a night porter, below, buffing up the lobby. (Photo by AFP/Getty Images); (Photo by Fred R. Conrad/The New York Times); ENGINEERING -- An electrical engineer at work 60 years ago, right, and Jack Dooley, below, a night engineer, who presides over the operating equipment and building systems after sundown. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times)(pg. 10); LINING UP -- Collecting keys for the offices to be cleaned in 1946 and today. (Photo by AFP/Getty Images); (Photo by Suzanne DeChillo/The New York Times); CALLING -- Switchboard operators in 1946, above; today, a few pay phones, right, survive amid the marble of the lobby. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times); HEATING -- The basement

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75 YEARS: Voices and Views; 'Keep Typing, Guys!'

By Colson Whitehead
Published: April 23, 2006

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Personally, I think it's great that they store all the fiction writers in there. Sure, the vistas feed the imagination on good days, and the heights nourish suicidal ideation on the bad days, but what appeals most is the community. Everybody on the realist floor is so plain-spoken and honest, it's very refreshing, although when you finish a conversation you don't know what they were talking about, really. Some folks get lost on the experimental floor, but I think it's pretty easy to navigate. The walls have signs that say, "This is a wall," the floor has a sign that says, "This is a floor," and in case you miss the signs the first time, they are repeated over and over.

Wild
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John Grisham and Stephen King types have their own floors, but it's a mystery what goes on there; when their names come up, people say, "If not for them. " then trail off into an eerie silence, the kind of disturbing quiet you hear when you pass the sophomore slump floors. (Keep typing, guys!) Critic-novelists stay close to ground level, so they can argue with themselves over whether to take the stairs or the elevator -- whatever they choose, they insist that everyone should do it that way. It's a long way up to the breakout book floor, but people say it's worth the wait.

Sometimes you have to shoo away a memoirist from your desk. They wander in every so often.

Building maintenance is performed by those who indicate in their author bios that they have held "real life" jobs before "settling on this writing thing." ("Worked as a longshoreman, quarryman, bouncer, boxer's cut-man, haberdasher. ")

All the poets are in Madison Square Garden (where else would they all fit?), but we keep a few around to work in the lunch room -- they say the fry cook takes a mean author photo. Attendance used to be required at lunch, until the dubious subgenre of "cafeteria novels" surfaced and was denounced in a series of reactionary essays in The New Republic ("Tut-tut to the Hysterical Cafeteria Novel"), and now people just eat whenever they feel like it.

Then they go back to work.

Photos: CLEANING -- Sweeping up in 1946, left, and Ramon Baret, a night porter, below, buffing up the lobby. (Photo by AFP/Getty Images); (Photo by Fred R. Conrad/The New York Times); ENGINEERING -- An electrical engineer at work 60 years ago, right, and Jack Dooley, below, a night engineer, who presides over the operating equipment and building systems after sundown. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times)(pg. 10); LINING UP -- Collecting keys for the offices to be cleaned in 1946 and today. (Photo by AFP/Getty Images); (Photo by Suzanne DeChillo/The New York Times); CALLING -- Switchboard operators in 1946, above; today, a few pay phones, right, survive amid the marble of the lobby. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times); HEATING -- The basement boiler room in 1946, above, and the lower-level steam room, right, equipped with color-coded pipes. (Photo by Suzanne DeChillo/The New York Times); (Photo by AFP/Getty

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75 YEARS: Voices and Views; 'Reminders Of the Divine'

By David Rakoff
Published: April 23, 2006

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And what about those of us who suffer from just the mildest touch of acrophobia? Just because we aren't foolhardy enough to board elevators 16 people at a time and ride up to an observatory on the 86th floor, are we never to taste the glories of this most enduring of New York landmarks?

Hardly. For the Empire State Building lobby, safely earthbound, soars every bit as much as the spire atop it. It might even be argued that since the eye can take it all in at once, the lobby is a more concentrated dose of Art Deco perfection. Anyway, the space is dominated by a view of the building itself, rendered in a two-story frieze in stainless steel and black enamel. From the apex of its famous antenna, a burst of lightning bolts radiates out. Has there ever been a better semaphore for the dynamism and upward reaching of the age than these rays uniting heaven and earth?

Reminders of the divine achieved by sheer human effort are all over the lobby. Adorning the walls at regular intervals near the ceiling are circular shields of brass and steel, each close to three feet in diameter. They look like the heads of gargantuan rivets used by a titanic race of builders, but they are each, in fact, beautifully designed tributes to the disparate processes and materials -- "Concrete," "Excavation," "Carpentry" etc. -- wielded by average-size workers.

The lobby is a reminder that this building, like any building, is nothing without the people who made it and use it. In a stairwell off the downtown corridor is a glass case that contains a placard: " 'Twas beauty killed the beast," and no fewer than 23 photographs of Fay Wray, starting with her in 1910 at age 3, all the way up until her final year.

In a final bit of irony, Wray, the person most closely and indelibly associated with this edifice, perhaps the building that means New York more than any other, found herself in a place that has tried through sheer vulgarian bombast to attain the same distinction. There she is, age 97, "lovely and serene," the card reads. "Fay at home in Trump Tower."

Photos: CLEANING -- Sweeping up in 1946, left, and Ramon Baret, a night porter, below, buffing up the lobby. (Photo by AFP/Getty Images); (Photo by Fred R. Conrad/The New York Times); ENGINEERING -- An electrical engineer at work 60 years ago, right, and Jack Dooley, below, a night engineer, who presides over the operating equipment and building systems after sundown. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times)(pg. 10); LINING UP -- Collecting keys for the offices to be cleaned in 1946 and today. (Photo by AFP/Getty Images); (Photo by Suzanne DeChillo/The New York Times); CALLING -- Switchboard operators in 1946, above; today, a few pay phones, right, survive amid the marble of the lobby. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times); HEATING -- The basement boiler room in 1946, above, and the lower-level steam room, right, equipped with color-coded pipes. (Photo by Suzanne DeChillo/The New York Times); (Photo by AFP/Getty Images)(pg.11)

Drawings (Drawings by Jane Sanders)(pgs. 10,11)

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75 YEARS: Voices and Views; 'That Great Art Deco Syringe'

By Benjamin Kunkel
Published: April 23, 2006

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Our curious pronunciation of those four words -- "The Empire State Building" -- tells us a lot about our feelings for the noble, lonely edifice stranded there between 33rd and 34th Streets, aloof from the huddled skyscrapers of downtown and Midtown, and long since abandoned by its lover, King Kong. (For it's always seemed to me that the gorilla loved the building at least as much as the girl.)

Let's say you had a building named, as ours would seem to be, after the Empire State, New York. In that case, the usual way for a native speaker of American English to pronounce the two middle words of the name would be as a dactyl: "EM-pire state," you'd say. But we don't say it like that. Instead we employ what in prosody is called an anapest: "em-pire STATE," with the accent, that is, on the word "state" rather than on the word "empire." Say it and see for yourself: it's "em-pire STATE build-ing," not "EM-pire state build-ing."

The upshot is that when we talk about the Empire State Building, it no longer sounds as if we are talking about a building christened after the great state of New York. It sounds very much as if we are talking about an altogether more singular object: something called a state building bearing, in this instance, the regal name "empire."

Really, our pronunciation couldn't be more eloquent. After all, what does that great Art Deco syringe of a structure, that rock-clad rocket ship, have to do with Poughkeepsie, Schenectady, Albany and Buffalo? It eschews connection with even the Village or Central Park. Nor do we associate this stately 102-story dream with the real and sordid American empire; it remains untouched by Abu Ghraib and Guant?mo.

That's the thing: the Empire State Building's isolation from our other tall buildings, and its unique combination of heaviness and grace, make it an empire unto itself. It enjoys a stately imperial condition all its own. Disdaining all facts on the ground, it rules the air.

Photos: CLEANING -- Sweeping up in 1946, left, and Ramon Baret, a night porter, below, buffing up the lobby. (Photo by AFP/Getty Images); (Photo by Fred R. Conrad/The New York Times); ENGINEERING -- An electrical engineer at work 60 years ago, right, and Jack Dooley, below, a night engineer, who presides over the operating equipment and building systems after sundown. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times)(pg. 10); LINING UP -- Collecting keys for the offices to be cleaned in 1946 and today. (Photo by AFP/Getty Images); (Photo by Suzanne DeChillo/The New York Times); CALLING -- Switchboard operators in 1946, above; today, a few pay phones, right, survive amid the marble of the lobby. (Photo by AFP/Getty Images); (Photo by Robert Wright for The New York Times); HEATING -- The basement boiler room in 1946, above, and the lower-level steam room, right, equipped with color-coded pipes. (Photo by Suzanne DeChillo/The New York Times); (Photo by AFP/Getty Images)(pg.11)

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75 YEARS: Voices and Views; 'The Center Jewel In the Diamond Necklace'

By Elizabeth Gaffney
Published: April 23, 2006

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It doesn't look like much from the street. There's pizzeria, a chain store or two, a few banks. The facade doesn't even bother to waylay the harried pedestrian's eye and lure it toward the sky, where its spire sends news and music and every other kind of broadcast out into the atmosphere for all the world, or at least the metro area, to hear.

As for going up to the top, I did it as a child, but I'm no particular fan of observation decks, with their incarcerating safety barricades and vistas of miniature cars and urban sprawl. Otherwise, I've had cause to enter the Empire State Building only once, to see a podiatrist.

It was a couple of weeks after 9/11, and I was about to leave on the trip of a lifetime, five weeks trekking in the Himalayas, when a mean old bunion on my left foot swelled up to an incapacitating degree, a function of overtraining for the trip compounded by my anxiety about the changed world. The nice doctor stuck a needle deep into the joint capsule and recommended orthotics that would never be ready in time.

The resulting pain -- a side effect called "cortisone flare" -- was only slightly milder than natural childbirth and lasted somewhat longer. Still, it worked. A couple of weeks later, I made it happily over a 16,000-foot pass, having climbed the equivalent of 13 Empire State Buildings. What a view.

Of course, it's all about the vantage point. Like a mountain range, the Empire State Building is at its best from a distance. I love seeing it from the center of the Brooklyn Bridge, surrounded by the downtown insurance buildings and absolutely dwarfing the more distant Chrysler Building, which is really only 200 feet shorter.

My very favorite view of the Empire State is one that puts it perfectly in context: the center jewel in the diamond necklace on show from the Brooklyn-Queens Expressway, in the dark of night. The BQE is my route to and from either city airport, and so the Empire State Building is always the last one to send me off, whether I'm heading for Memphis or Katmandu, and I never feel I'm truly home till I see its antenna jabbing the heavens like a hypodermic needle, calmly if sometimes painfully injecting the sky with our culture, the good, the bad and the indifferent, the highest we can produce and the most pedestrian.

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75 YEARS

Crashing to Earth, Again and Again

By MAX PAGE
Published: April 23, 2006

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BIRDMAN
NOW PLAYING

SHE was right on target. Soaring from a thousand feet up, she hit the bull's-eye, landing on top of the roof of the car, her long legs demurely crossed. I couldn't take my eyes off her.

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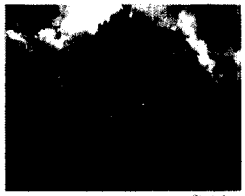
Robert C. Wiles, 1947

The body of Evelyn McHale, 23, atop a limousine after she jumped to her death from the observation platform of the Empire State Building.



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A scene from the movie "Independence Day."

Before I had bought into the romance of the Empire State building, I knew it from a 1947 photograph of a suicide reprinted in "The Best of Life." In the image of this sleeping beauty, I saw not only unrequited love but also the skyscraper's sheer gravitational power.

The woman's fall was an homage to the Empire State Building, grisly performance art for the symbol of the modern metropolis, and vivid evidence that because of the building's size and pre-eminence, it has been a target for destruction by creators of popular culture over three-quarters of a century, and a place that could also, in turn, destroy the soul.

Those who attempted suicide understood. The magnet of death and the thrill of desire have been partners in the life of the Empire State Building since the moment it was created.

Like nearly every other New Yorker (more than one million people looked out from the observatory in the first year of the building's existence), F. Scott Fitzgerald was lured to the top, for a literal uplift during the depth of the Depression — and ruined by the experience. "Full of vaunting pride," he wrote in his 1932 essay "My Lost City," "the New Yorker had climbed here and seen with dismay what he had never suspected, that the city was not the endless succession of canyons that he had supposed but that it had limits." With that vision, he wrote, came "the awful realization that New York was a city after all and not a universe, the whole shining edifice that he had reared in his imagination came crashing to the ground."

More than two decades later, in 1954, the evangelist Asa Allen dreamed of standing atop the building, watching a black cloud of divine retribution rolling in from the west to destroy the inhabitants of the sinful city. "I was amazed that the spirit of the Lord should so move me, there atop the Empire State Building. Why should I feel such a surge of his spirit and power there?"

The view was like a magic potion; once you took it in, you could never be the same.

Despair was hardly the only response. As E. B. White wrote in 1949, the building "managed to reach the highest point in the sky at the lowest moment of the Depression."

"The Empire State Building," he continued, "shot 1,250 feet into the air when it was madness to put out as much as six inches of new growth."

But even before it opened, in April 1931, the skyscraper inspired the first depressed New

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Yorker to jump to his death from it. Within the year, it also had inspired fantasies of the building's own end. "Somehow we know by instinct that outsize buildings cast the shadow of their own destruction before them," W. G. Sebald wrote just before the attacks of Sept. 11, "and are designed from the first with an eye to their later existence as ruins." Though Americans like to focus on the building as a hopeful symbol amid the despair of the Depression, the culture wasted no time in taking aim at this beloved target.

Within two years, King Kong had broken loose from his chains, tramped through Times Square and headed directly to the highest peak he could find. He too took a leap (albeit involuntary) from the tower. (That fall was cut from the film, supposedly because the prop of Kong looked too unimpressive falling next to the building, but maybe because the image brought the fantasy uncomfortably close to home.)

The other New York disaster film of 1933, a so-called lost work titled "Deluge," was the first to take down the building. In the film, an enormous earthquake unleashes a tidal wave that destroys all New York; the city's final collapse is signified by the collapse of the world's tallest and most solid structure. So powerful were these images, and so costly to make, that the scene of the building's collapse was reused in several later films, among them "S.O.S. Tidal Wave" in 1939 and the late 1940's series "King of the Rocketmen."

By the end of the 1930's, the building had gained a muscular defender not prone to falling from high places. In the first Superman movie — actually, a 10-minute television short — a mad scientist directs his Electrothanasia-Ray at the city's tallest building. Superman rushes to catch the swaying tower — a stand-in for the Empire State Building — before it collapses, and thus saves the city.

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Max Page's book "The City's End: Two Centuries of Fantasies, Fears, and Premonitions of New York's Destruction" will be published next year by Yale University Press.

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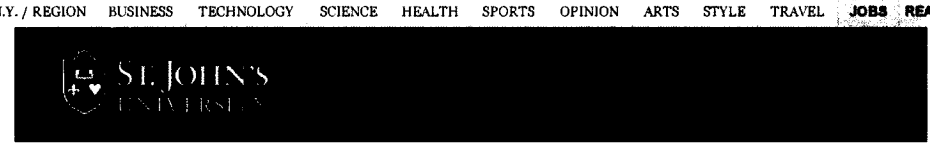

Crashing to Earth, Again and Again

Published April 23, 2006

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During the Cold War, scientists, policymakers and nervous filmmakers used the building to illustrate the horror of nuclear war. In the 1964 film "Fail-Safe," for example, Henry Fonda, playing the president, decides that he must destroy New York as compensation for the accidental destruction of Moscow. A bomber is sent over Manhattan, soaring over the Empire State Building as it drops its destructive load.

Others took a far lighter attitude toward the building. "Mars Attacks," the popular cards issued in 1962, featured views of invading Martians making a mess of the city, splitting the Empire State Building in two. More than four decades later, in 1996, those aliens would be back in "Independence Day," hovering over the building before blasting it into extinction.

The skyscraper is turned into a shish kebab stick for Roald Dahl's Giant Peach, and in David Macaulay's book "Unbuilding," it is taken apart, girder by girder. Before 9/11, when joking about a fallen skyscraper was less painful, the cartoonist Matt Groening depicted perhaps the most insulting of Empire State debacles: New York in the year 3000, where only the top of the building sticks out above a new street, and the bulk of it lies below, in a museum of old New York.

Even after 9/11, when the Empire State Building once again bore the burden of being the tallest skyscraper in New York, it continued to be a target. In the new millennium, when fears of self-inflicted environmental disaster replaced the fear of nuclear war (something had to), it was a frozen Empire State Building that signified the city's end in the global-warming thriller "The Day After Tomorrow."

Every era has found a use in destroying the Empire State Building. Yet when it comes to harming the place, there is a curious delicacy: although the structure is an obvious target in a disaster movie, no one seems to want it destroyed violently. Truly spectacular destruction scenes have been largely reserved for other buildings. The World Trade Center towers were engulfed in "Meteor" (1979); the Chrysler Building was summarily beheaded in "Godzilla" (1998); Rockefeller Center was decimated in "Invasion USA" (1952). But few images show the Empire State Building actually crashing down.

TO be a target is surely an honor. When New York is no longer destroyed, on film, in flight-simulator software, video games and paintings — that will be a sign that the city no longer dominates America's, and the world's, imagination. But maybe some buildings are just out of bounds.

In "Sector 7," a wordless children's book by David Wiesner, a young boy on a school trip atop the Empire State Building befriends a cloud. Before he knows it, he has followed the tradition of leaping from the top of the skyscraper. Instead of falling, however, he is carried to the Grand Central Terminal of cloud making. After revolting against the strict and unimaginative cloud makers, the boy is gently returned to the observatory deck by his new cloud-friend.

But he is changed: now he literally floats on a cloud as he descends with his class and walks out onto the sidewalk. There he finds an awestruck city, looking up, not for suicides, but at the clouds shaped like beautiful fish, manta rays, octopus and squid.

Virtually all of the four million who yearly rise to the top of the Empire State Building

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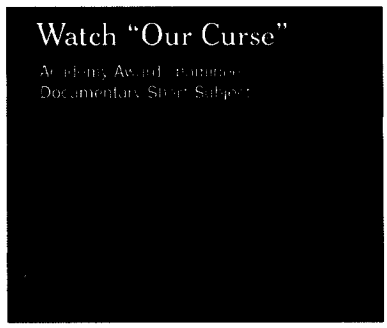

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come down safely. But each one is changed by the experience.

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75 YEARS

Look! Down on the Ground!

By JOHN FREEMAN GILL
Published: April 23, 2006

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RONETTE RILEY, an architect who occupies the highest office in New York City, believes that the Empire State Building is located in an uncommonly harmonious spot, at least from a feng shui perspective.

Getty Images

"My feng shui master calls it the epicenter of Manhattan," explained Ms. Riley, who is the sole tenant on the 80th floor, the highest level at which office space exists. "Because if New York is the center of the universe, the Empire State Building is the center of New York.

"Unfortunately," she added, "the neighborhood is just starting to catch up."

Indeed. At street level, 960 feet below Ms. Riley's aerie, the surrounding blocks are a honky-tonk hodgepodge of commerce, a chaotic no-man's land thronged with sightseers and sharp-elbowed shoppers. On any given day, tour buses disgorge bewildered-looking Germans outside nearby hotels, workers wearing sad-looking cardboard sandwich boards jab clothing-sale leaflets at passers-by, and Long Island commuters dash toward Penn Station, weaving among shoppers headed for the Broadway malls and clutches of Koreans heading to 24-hour restaurants on West 32nd Street.

For all its clamor and bustle, the neighborhood around 34th Street and Fifth Avenue is as oddly anonymous as the tower at its center is celebrated. Even the area's name is open to question. Some maps call it Midtown South, but that is hardly a term that rolls off the tongue or conveys a distinctive character.

"I'm a native New Yorker, and I never even thought about what to call this neighborhood because it's got no clear identity in my mind," said Douglas Mancini, a red-aproned bartender at Keens Steakhouse on West 36th Street off Avenue of the Americas. "What is it? It's not Murray Hill, and it's not quite Midtown, is it?"

When the Empire State Building was constructed 75 years ago, replacing the Waldorf-Astoria Hotel, the soaring office tower was an incongruous newcomer to what at the time was the city's most important retail district.

Fifth Avenue was the city's white-glove shopping boulevard, beginning with the full-block B. Altman department store, which stood cater-corner to the Empire State Building. From there, the luxury shopping strip stretched north up Fifth Avenue, including two dazzling retail palaces designed by Stanford White, one on East 36th Street that was occupied by Russeks Furs, and one on East 37th Street that was home to Tiffany & Co.

"It was a curious site, the Empire State Building, for an office building," said David Garrard Lowe, author of "Art Deco New York." "It moved into this rather luxurious

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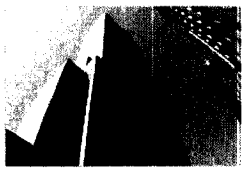

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neighborhood, because you go a little farther to the east and you're in Murray Hill, so it was suddenly a huge office building in the middle of the luxury trades and luxury housing."

One block west of the Empire State, meanwhile, stood three great middle-class shopping emporiums: Macy's, Saks and Gimbels. These local businesses greeted their new Art Deco neighbor with open arms.

"The day it opened was sort of a local holiday," said John Tauranac, author of "The Empire State Building: The Making of a Landmark." "The streets were closed to traffic, there were mobs of people, and all of the merchants were delighted because they thought they were going to get more business."

Things didn't quite work out as planned. The building's developers, Mr. Tauranac said, assumed that once the rapid development around Grand Central was complete, "commerce would move south from 42nd Street and encircle them, and that never really happened."

Perhaps the most striking result of this development — or lack of development — is that the area around the Empire State Building remains startlingly similar to the way it was the day the building opened.

"It's incredible to think how little the neighborhood has changed in terms of the structures that are there," Mr. Tauranac said. "If you look on the north side of 34th Street, beginning on the east side of Madison Avenue and going all the way to the west side of Broadway, to Macy's, the buildings are all the same as they were 75 years ago."

The same is largely true of the south side of 34th Street, he added, as well as the block of 33rd Street west of Fifth Avenue, where only one new apartment building has gone up.

The luxury trade headed north up Fifth Avenue in the decades after the Empire State Building was put up, but otherwise the types of companies now doing business in the area have much in common with those in operation during the skyscraper's early years. Saks and Gimbels have been replaced by malls housing other middle-class retailers, while the side streets in the 30's west of Fifth Avenue are home to storefront wholesalers showcasing garment trimmings and costume jewelry.

The neighborhood has rebounded from the dark days of the 1980's, when prostitutes loitered outside the Morgan Library on East 36th Street and the magnificent French Renaissance-style Hotel Martinique on West 32nd Street and Broadway was a crack-infested welfare hotel. The block of 32nd Street west of Fifth Avenue thrives as the 24-hour main drag of Koreatown; the Martinique has been restored and is a Holiday Inn.

THE neighborhood is even experiencing a residential influx that could be its most significant change since the arrival of the Empire State Building. A 40-story rental building recently opened on West 31st Street near Fifth Avenue, and a 50-story green-glass condominium is rising near 33rd Street and Fifth Avenue.

As new high-rises go up around the Empire State Building, could the skyscraper's enviable feng shui be compromised? "That doesn't affect me," said Ms. Riley, who occupies the highest office in the land. "I'm above it all."

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New York's Lighthouse

By MARK KINGWELL
Published: April 23, 2006

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LIKE most people, I made a trip to the observatory of the Empire State Building on my very first visit to New York, when I was a gawky Canadian teenager fresh off the train from Toronto. My visit to that building, which will have been open 75 years on May 1, was romantic in more than one sense.

THE SECOND MARIGOLD HOTEL

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Underwood & Underwood/Corbis, 1931
In St. Gabriele Park, the stately Empire State Building is seen in the background.

I was with my first girlfriend, a petite girl with braces on her teeth. Though neither of us had seen "An Affair to Remember," the 1957 Cary Grant-Deborah Kerr weepie that immortalizes the building as the quintessential New York lovers' rendezvous, we knew that the top of the building was the ideal place to share a kiss, even if it was awkward and adolescent and jostled by other tourists hefting the bulky camera equipment of the pre-digital day.

The movie we saw later that day in Times Square — a matinee of "E.T. the Extra-Terrestrial" — featured a fistfight in the back of the theater, in the smoking rows, and my girlfriend and I broke up on the train ride back to Canada. But that moment on top of the building, looking out over the broad Hudson and Lower Manhattan's dense packing of brick and stone, sealed New York's grip on me, as it has on millions of others.

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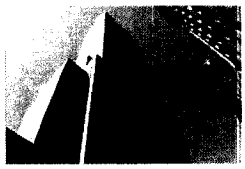

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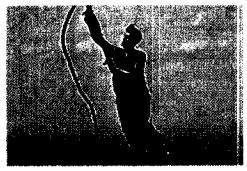

Audio Slide Show: Working in the Sky

I would not visit the top of the Empire State again for two decades, probably a typical gap. You go once, and you may never go again. Natives may never go at all, which is a shame. The foursquare view from the top of the Empire State, even more than the sweep of Manhattan that was available from the summit of the twin towers, is one of life's great vistas. It may not quite be, as the building's primary booster and moving force, Al Smith, argued, better than air travel. But it must surely be what Ms. Kerr breathlessly calls it (twice): the nearest thing to heaven we have in New York.

IN business terms, the Empire State Building may be the most famous white elephant on the planet. Built against all logic during the Depression, it has never succeeded in its ostensible function as an office building. Early years of indifference gave it the label "Empty State Building," and vacancy rates have recently climbed again, from a low of 1.7 percent in 2000 to more than 18 percent.

The current rent of just $37 a square foot is well below Midtown averages of $48, and yet the building's owners still can't fill the place. (The small offices and antiquated infrastructure are part of the deterrent, despite projected upgrades; but so is a continuing feud between the two companies that control the building, Helmsley-Spear and Wien & Malkin, which complicates leasing arrangements.

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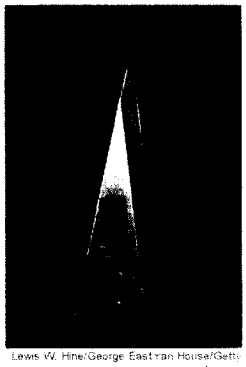

Lewis W. Hine/George Eastman House/Getty Images

During construction, the view through a window in the Chrysler Building.

The dispute arose a decade ago when heirs of the building's co-owners since 1961, Harry Helmsley and Lawrence Wien — both now dead — could not agree on control.)

Meanwhile, some four million visitors a year make their way to the observatory on the 86th floor (a higher deck, near the building's 102nd-floor summit, reopened last fall after having been closed for years). Here, the weight of the building's significance seems to outstrip its financial woes, even its very material existence. Like all great monuments, the Empire State Building shelters meanings that extend well beyond its gorgeous Indiana limestone cladding and tiny throwback offices.

Consider just three of the many factors that make the building memorable: the idea of the skyscraper, the mythical functions of the tower and finally the peculiarly American dream-logic of the building's astonishing construction.

When the Empire State Building opened its rather modest Fifth Avenue doors on May 1, 1931 — Al Smith, the former governor, was there, of course, with photographers, kids and a band — the event punctuated a period of architectural ambition and civic glee that the world is not likely to witness again.

In the span of two short decades, New York's congested street plan and material wealth, together with crucial developments in science and technology, tempered steel and the elevator, led to the invention of a new architectural form. From Lower Manhattan to Midtown, from Wall Street up to the 40's, Manhattan pushed into the sky the planet's first vertebrate buildings, shoving aside the squat crustaceans that had held sway for so long.

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Mark Kingwell, a professor of philosophy at the University of Toronto and a contributing editor to Harper's magazine, is the author of "Nearest Thing to Heaven: The Empire State Building and American Dreams," to be published next month by Yale University Press.

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Performing Miracles, With Wrench and Rivet

By THOMAS KELLY
Published: April 23, 2006

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WILLIAM STARRETT, whose construction company was the general contractor on the Empire State Building, once declared that building skyscrapers was the nearest peacetime equivalent to war. His analogy was never more apt than during the raising of America's most fabled structure. Not only was the Empire State Building built in an astonishing 13 months, but it was done almost entirely without overtime.

Mr. Starrett knew that brilliance on the drawing board is meaningless, that it is sweat, muscle and skill that transform idea into fact. By the time the building started going up, the development frenzy of the 20's had gone bust. The Empire State was the only game in town, and that is why Mr. Starrett was able to recruit the elite of the city's construction trades.

They arrived each morning from the boroughs outside Manhattan and beyond, immigrants and native born, some young and fresh, others scarred and bent by past endeavors. They carried the tools of their trade in handmade wooden boxes, or on belts hanging from lean waists. On the way to the site they passed soup lines and shuttered businesses, vivid reminders that they were lucky to be employed at all.

But before the workers went up, they had to go down, because standing staunchly in their way was the original Waldorf-Astoria Hotel. A few days after the stock market crash of 1929, crews began the hard, nasty work of demolishing the hotel, tearing it apart with sledgehammers and pry bars and blowtorches. In the end, 16,000 truckloads of debris was hauled away, most of it dumped into the sea off Sandy Hook, N.J. Once the hotel was a memory, the men dug deeper, blasting into the Manhattan bedrock until, on St. Patrick's Day 1930, the journey upward began.

From Day 1, the pace was dizzying. Dozens of different trades, from the ironworkers who led the way into the Manhattan sky, to the concrete men and brickies, to the tin knockers and stonemasons, electricians, plasterers and elevator constructors, were employed on the project.

Every day was controlled mayhem. You started your day at 8 a.m., broke for lunch at noon, and quit at 4:30 when the whistle blew. The racket was ear-splitting: the barking of dozens of rivet guns, the diesel roar of derricks, the bellowing of foremen and the pounding by hundreds of carpenters.

There was no room for error in the tight schedule of deliveries that the contractors had designed. Materials came from all over America and beyond: granite from Midwestern quarries, steel from Pennsylvania mills, marble from Italy. Much of it arrived on the East Side docks, where it was loaded onto flatbeds and hauled across town. Trucks drove directly into the belly of the building, and the material they carried never hit the ground; it was snatched right off the truck beds and hoisted immediately to the floors where it was needed. On each floor, small-gauge rail was built to ferry material to the appropriate work site.

If you worked on the Empire State, you hustled all day long, whether you were a skilled electrician or a water boy or a rivet punk. If you could not handle the pace, there was a line of hungry men that snaked around the block each day waiting for a shot, and the foremen were happy to point them out. The operation was so tight that the steel often arrived still warm from the forges.

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But the men also reveled in being the best, the fastest. Every Monday, the various trades placed money into hats and then spent the week racing one another skyward, competing to see which gang could throw up the most steel, drive the most rivets, lay the most brick, pour the most concrete.

On Fridays, escorted by men with guns, the paymaster made his way through the building, calling out the name of each man and handing him a pay envelope filled with cash. The gang that won that week's competition picked up a nice bonus from the hat money. But even without the bonus, the pay was princely. Tradesmen earned almost $2 an hour, laborers $1 to $1.25. Subway workers, by contrast, earned about 36 cents an hour — $30 for an 84-hour week.

All the trades smashed records. The standard for erecting steel was three floors a week. On the Empire State Building, the ironworkers often threw up five floors in a week, or a story a day.

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Published: April 23, 2006

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At the peak of construction, on Aug. 14, 1930, 3,439 men were at work on site. Construction is a dangerous job, and men sometimes die doing it; the Empire State Building was no exception. Most jobs at the site were performed on the edge of the abyss; that was where the carpenters hammered together their forms, or molds, and where the stonemasons hung the building's granite skin. There were no hard hats, no safety harnesses and no jobs for the faint of heart.

THE more radical press of the day wrote apocryphal stories of mass death on the site brought on by capitalist greed. In truth, Starrett Brothers paid much more attention to safety than was customary for the time, even placing nursing stations throughout the project. In the end, between the demolition of the Waldorf-Astoria and the construction of the Empire State, a dozen men died, far fewer than typical for major projects of that era.

It wasn't all toil and grind. On Fridays, as the week ended, the workers selected a floor, and when the bosses were gone they'd meet and turn the place into a casino in the sky. The carpenters slapped together gaming tables. Barrels of beer were rolled in on the small-gauge rail that snaked through each floor. The men gambled and partied as they gazed down on their receding city.

During its 13-month run, the construction was the best show in town, and the workers the accidental stars. Gawkers lined up every day to watch. Someone set up a telescope in Bryant Park and charged a nickel a pop, providing close-ups of the men as they reached higher and higher into the New York sky. The city thrilled to their mad ascent. But when the work was done, those thousands of men walked away and disappeared into the obscurity of their lives.

In May 1931, the building opened with great pomp. President Hoover, all the way down in Washington, threw a switch that turned on the power. A number of dignitaries gathered to bluster about the great accomplishment. The ceremony was broadcast live on radio. Not many of the workers showed up.

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The building has a star turn in "Sky Captain and the World of Tomorrow."

By RICHARD MORGAN
Published: April 23, 2006

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THE Empire State Building has 102 stories, and though there's no official count, it has probably made at least that many appearances in pop culture. Some, like the three-hankie Deborah Kerr film "An Affair to Remember," from 1957, and its contemporary updating, "Sleepless in Seattle," are familiar; others are less so.

Photofest

"I Love Lucy"

1946: In the cartoon "Baseball Bugs," Bugs Bunny single-handedly beats the Gashouse Gorillas by playing every position. The game is won when a Gorilla hits a ball so far out of the park that Bugs must take a cab to the roof of the "Umpire State Building" and throw his mitt into the air to catch it.

1954: In an episode of "I Love Lucy," Lucy and Ethel dress as Martians who invade the observatory so they can earn $500 as part of a publicity stunt.

1964: An eight-hour film, "Empire," produced by Andy Warhol, solely of a steady dusk-to-dawn shot of the building as taken from the 44th floor of the Time & Life Building on the night of June 25.

1964-65: In "Terror in New York," an episode of "Thunderbirds," a children's television show, the building collapses during an attempt to move it as part of an urban renewal project. But the Thunderbirds save the two men trapped underneath.

1976: An issue of the Superman comics that focuses on a character called "Superman 2001" notes: "By 1990, the New Empire State Building has reclaimed the title of the world's tallest skyscraper, stabbing a full mile into the sky!"

1976: In Kurt Vonnegut's novel "Slapstick: Or Lonesome No More," Dr. Wilbur Daffodil-11 Swain, the last president of the United States, ditches the White House after two worldwide plagues wipe out humanity, and he sets up shop with his granddaughter and her lover on the first floor of the now-in-ruins Empire State Building. "It is springtime," the novel begins. "It is afternoon. Smoke from a cooking fire on the terrazzo floor of the Empire State Building on the Island of Death that floats out over the ailanthus jungle which Thirty-fourth Street has become."

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1978: In an episode of the cartoon "Superfriends," the Legion of Doom uses the Monolith of Evil to topple the Empire State and the Statue of Liberty. The Superfriends (mostly Wonder Woman) save the day.

1981: During a rampage in Metropolis/New York in the movie "Superman II," three Kryptonian supervillains try to topple the building in a fight with Superman.

1997: In the rap song "Gangstas Make the World Go Round," Ice Cube sings about an Empire State Building stuffed with $1 bills — "Please I got enough guns/ To fill the Empire State Building full of 1's."

2004: In the movie "Sky Captain and the World of Tomorrow," set in a mythic, hyperstylized version of 1939 New York, the building's mooring station is fully operational. One scene shows the docking of the Hindenburg III, and King Kong's silhouette is visible along the building's edge.

2005: During a 9/11-style attack on the Jedi temple of the planet Coruscant in "Star Wars: Episode III," a replica of the Empire State Building is part of the skyline in a shot of the burning temple. "You can see the smoke from here!" Padmé (Natalie Portman) tells Anakin (Hayden Christensen).

2005: In "The Egg," an episode of the cartoon "American Dragon: Jake Long," Jake must protect an egg that a griffin has laid on the top of the Empire State Building.

2005: In an episode of the television show "Star Trek: Enterprise," the starship appears in New York during an alternate-history version of World War II in which Hitler tours Nazi-occupied New York (including the Empire State Building's observatory) after Nazis take over the Northeast corridor.

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The 'Sky Boys'

By JIM RASENBERGER
Published: April 23, 2006

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THE shy, slight man who showed up on 34th Street one spring day carrying a four-by-five Graflex camera probably failed to make a powerful first impression on the workers he'd been hired to photograph. He wore owlish glasses, his ears stuck out, and his demeanor was that of the bookish schoolteacher he once had been. Altogether, he looked as if he could be blown off a steel beam by a stiff breeze.

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Lewis W. Hine/George Eastman House/Getty Images

A construction worker rides on hoisting ball while working on the mooring mast of the Empire State Building during its construction circa 1931.

Lewis Wickes Hine was easily underestimated. But from the moment he'd quit his job at the Ethical Culture School two decades earlier to devote his life to photography, he had proved himself brave and resourceful, not to mention enormously gifted. During his early years of photographing children in coal mines in Pennsylvania and cotton mills in South Carolina, he often posed as a Bible salesman or a life insurance agent to gain entry, then slipped away before he could be discovered and beaten up. The haunting portraits Hine brought back from those expeditions galvanized child labor laws in America and made him the pre-eminent documentary photographer of the Progressive era.

But by 1930 all that was long behind. Hine's brand of sociological concern was out of fashion, and his photographs were out of favor. The onset of the Depression only reduced the chance that this washed-up 56-year-old would find decent work with his camera. Still, when the phone call came from his old friend Belle Moskowitz, who was working as the Empire State Building's publicist, he must have hesitated before accepting her offer to become the building's official photographer. On one hand, it meant selling out to the kind of corporate interest he had long disdained. On the other hand, he needed the money.

Hine was hired to photograph all aspects of the building's construction, but it is obvious from his photographs that he found his most stirring subject in the structural ironworkers. These men — "sky boys," as Hine would come to call them — raised the building's steel frame, balancing on airy perches to join columns and beams, leading the way upward as the other trades followed from below. A tight-knit, swashbuckling clan of Newfoundlanders, Mohawk Indians, Scandinavians and Irish-Americans, they were self-proclaimed "roughnecks" who, as the New York Times writer C. G. Poore put it at the time, spent their days "strolling on the thin edge of nothingness."

Hine understood that to photograph the men who raised steel, it would not do to stand on the pavement. He would have to enter their element, to climb out among them at high altitude and take the chances they took. One of Hine's more ingenious techniques was to have himself hoisted in an open steel box rigged to a derrick line so that he could dangle

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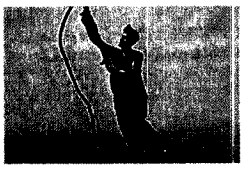

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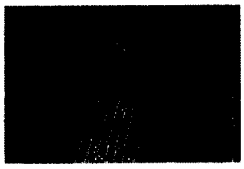

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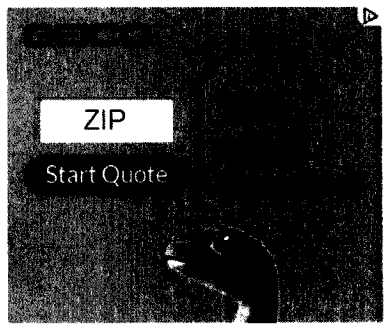

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over the ironworkers, a quarter-mile above the ground. Thus, he managed to capture, as no one had before, the dizzying and sometimes marvelous work of building skyscrapers.

That work had never been so marvelous as it was on 34th Street in the spring and summer of 1930. Under Hine's eye, the ironworkers raised 57,000 tons of steel in just six months, almost 50 percent more than the amount used in the Chrysler and Bank of Manhattan buildings combined.

Hine's photographs of the men, later collected in a volume called "Men at Work," convey an almost palpable appreciation of their physical labor. While his earlier reform-minded photographs portray his working-class subjects as sympathetic victims, those from the Empire State Building treat them as heroes: muscle-bound men, with strong jaw lines and sun-bleached hair, conquering gravity and steel.

They stand on airy perches, hang off guy wires and catch rides on the steel balls of derricks, all the while brimming with confidence and derring-do. The world below may have been descending into economic despair, but these are images of unabashed optimism. And whatever success the Empire State Building later achieved as architecture or real estate, Hine's photographs sealed its status as a stunning human endeavor, animating its steel and brick with something like soul. Even today, it is difficult to look up from 34th Street without conjuring one of Hine's sky boys clambering among the clouds, and the building is better for it.

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Jim Rasenberger is the author of "High Steel: The Daring Men Who Built the World's Greatest Skyline," a history of New York's ironworkers.

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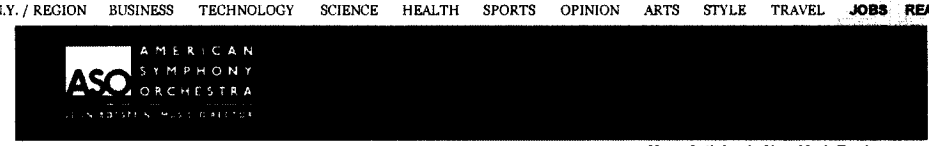

The 'Sky Boys'

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Published: April 23, 2006

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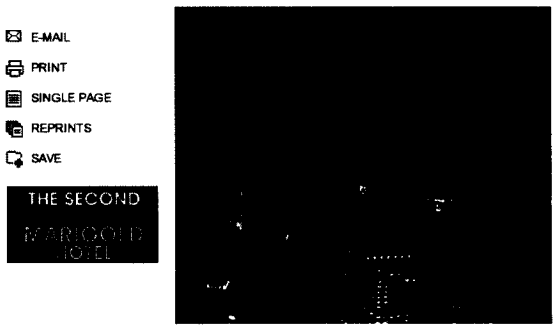
After the steel frame topped out in November 1930, the workers dispersed and returned to less glorified work or, in the grip of the Depression, to none at all. Hine returned to his home in Hastings-on-Hudson and to mounting financial difficulties. The photographs he had taken on the Empire State Building would later fetch tens of thousands of dollars and become among the best-known images in the world, but they did little to help his foundering career at the time. When he died 10 years later, he was destitute.



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For those months in 1930, though, both the photographer and the ironworkers were at the top of their games, and each gave the other an invaluable gift. Hine gave the men a degree of honor and immortality that is rarely bestowed on blue-collar workers. They, in turn, lent his photographs their exhilarating pride and grace, and inspired some of the greatest work of his life.

'Everybody Seems to Think You Have to Be a Superman'

THE names and biographies of most of the men who worked on the Empire State Building are lost now. But one of Lewis Wickes Hine's photography subjects left behind a few words to explain himself when a journalist visited him during a lunch break on the 84th floor. His name was Victor Gosselin; he was known to his fellow ironworkers simply as "Frenchy" because he had been raised in Montreal. Frenchy was a connector, one of the especially agile ironworkers whose task was to snatch steel from the sky as it came sailing in on the boom of the derrick, then wrangle it into the building's frame.

In Hine's photographs, Frenchy is shirtless and wears cutoff jeans that reveal cuts and bruises on his legs. That a connector, who shinnies up and down rusted steel columns all day, would wear shorts is beyond imagining, but there he is, taking a trip on the derrick ball, a half grin on his face as his shorts ride up like a chorus girl's.

"Everybody seems to think you have to be a superman or something to work on steel," Frenchy told the journalist. "Of course, it ain't no picnic, but then there's lots of jobs I'd pass up for this. I wouldn't want to be no taxi driver, for instance. Look at them down there, dodging in and out of that traffic all day long. A guy's apt to get killed that way."

Munching on a huge steak sandwich, Frenchy revealed that he had come close to getting killed several times in falls and had seen dozens of other men die. What did his wife think of his work? "She don't think nothing about it. You don't see Lindbergh's wife telling him he can't fly around in airplanes, do you?" Frenchy shrugged.

"I don't know," he added. "She never says nothing but 'Goodbye, baby; don't get hurt.' "

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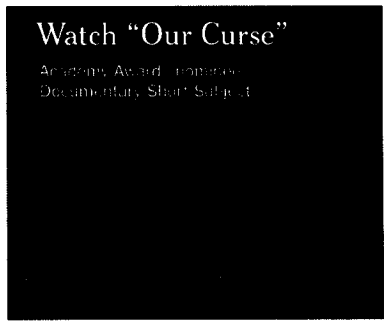

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In News, Echoes of Crash at Empire State Building

By WILLIAM NEUMAN
Published October 13, 2006

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When a small plane crashed into an Upper East Side apartment tower on Wednesday, the tragedy resonated in a very particular way for Therese Fortier Willig, who saw the news on television in her home in St. Petersburg, Fla.

THE SECOND MARIGOLD HOTEL

Enlarge This Image

Ernie Sisto/The New York Times

On July 28, 1945, a bomber battling fog hit the north side of the Empire State Building.

It took her back 61 years.

Mrs. Willig, 81, was at work on the 79th floor of the Empire State Building on a Saturday morning in July 1945 when an American military aircraft smashed into the north side of the building. Mrs. Willig and a handful of her co-workers ran from the flames — the plane hit the 78th and 79th floors — and shut themselves inside an office on the far side of the building, gasping in the thick smoke. They waited there until firefighters rescued them and then they walked down a long, dark staircase to safety.

"The only time it ever comes to my mind is usually when I hear something like that," Mrs. Willig said yesterday, referring to the crash that killed the Yankee pitcher Cory Lidle and his flight instructor. "It's a long time ago."

A stray detail got her reminiscing.

The military plane, a B-25 bomber, crashed when its pilot became lost in heavy fog over Manhattan. It gouged a huge hole in the building, and one of its engines was thrown forward and out the other side.

In Wednesday's crash, most of the light aircraft fell to the ground, but the plane's engine hurtled through the window of an apartment and the charred hunk of steel was found there by firefighters.

"That's what happened at the Empire State Building," Mrs. Willig said. "The motor went right through."

She recalled looking out the window of the office where she and her co-workers had taken refuge, down to a small building on 33rd Street that had caught fire after the engine plummeted to the ground.

There was enough smoke already to contend with on the 79th floor. She remembered putting a handkerchief over her mouth and nose to protect herself from the black, acrid smoke: "We had handkerchiefs in those days."

None of them had seen the plane coming, and they had no idea what had happened.

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"The war in Europe had ended," she said, "but it hadn't ended in Japan. I thought in terms of a bomb. I didn't think of an airplane. We just didn't know."

Fourteen people died: the pilot, 2 others in the plane, and 11 in the Empire State Building. She worked with some of them. But, she said, "Everything that happened then is nothing compared to what happened at the World Trade Center." (Mrs. Willig has a further connection to the World Trade Center: Her son George made headlines when he climbed the south tower in 1977.)

Most of all, Mrs. Willig said she was relieved that no one in the apartment building hit in Wednesday's crash had died. And she sympathized with the people who fled the building after the crash.

"You thank God that you came out alive and pray for the poor souls of the people that were killed," she said.

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Seeking a High-Tech Way to Put Fresh Colors at the Top of the City

Michael Nagle for The New York Times

The test of the three light systems in the predawn hours on Friday. Two companies will bid for a $5 million contract to supply the new lights for the Empire State Building.

By GLENN COLLINS
Published: April 21, 2007

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Before most of Manhattan could shake itself out of bed, the great Empire State Building light-show smackdown — an eerily silent rainbow of shifting color high above the city that continued for 71 predawn minutes yesterday — had its finale an hour before sunrise.

At stake was a $5 million contract to bring 21st-century illumination to the city's tallest skyscraper. And so, four blocks away from the building that jutted into the clear night sky, in a command center 28 floors above depopulated streets, walkie-talkies squawked as the building's management witnessed a Kong vs. Godzilla face-off between two lighting behemoths.

"Now *that's* a red," said James T. Connors, the general manager of the Empire State Building Company, observing solid test-pattern blocks of color as they bathed nine floors in light. Primary hues soon yielded to vibrant stripes, spectrum cascades, strobe effects and programmed sequences called "Fourth of July," "New Year's Eve" and "Fireworks."

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Lighting New York's Tallest

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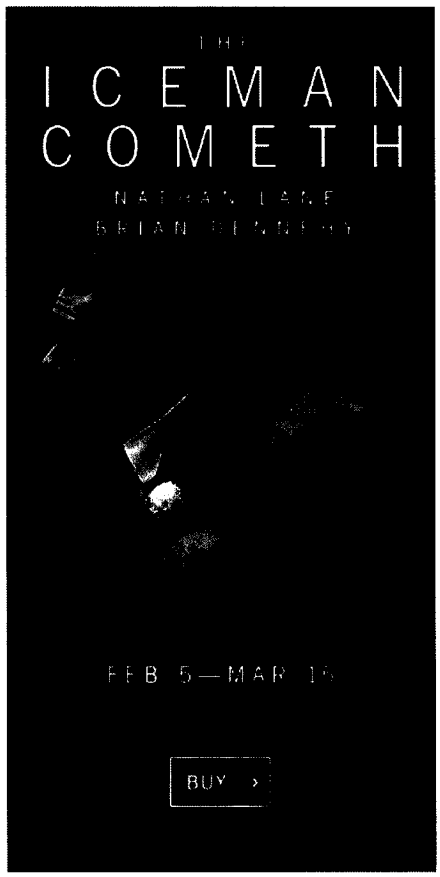

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Michael Nagle for The New York Times

Tests early on Friday compared three methods of illuminating the Empire State Building. On the building's left face were its existing lights; in the center, the light-emitting diodes of Color Kinetics; on the right face, those of Philips.

Above, on the narrow 72nd floor parapet of the skyscraper at Fifth Avenue and West 34th Street — which is ordinarily dark after midnight — the two contenders, Color Kinetics Inc. and Philips Electronics, had installed test stands of high-brightness light-emitting diodes, or L.E.D.'s.

The test marked the beginning of a high-tech future for the landmark skyscraper. For more than a quarter century, the color of the floodlights has been changed by teams of maintenance workers. More than 200 times a year, the workers brave the elements for six hours to install, by hand, colored plastic lenses on 208 10,000-watt upward-facing floodlights on the 72nd and 81st floors, and more lights in the spire.

In the future, the building will be flooded in "intelligent illumination," employing a new generation of computer-controlled L.E.D.'s capable of producing millions of colors and an infinity of patterns.

Yesterday's test began at 3:58 a.m. Floors 72 to 81 on the western face were illuminated: Color Kinetics on the northern portion of the face, and Philips to the south.

The competition demonstrates "nothing less than the digitalization of an entire major industry, replacing archaic mechanical illumination with smarter lighting," said William Sims, president of Color Kinetics Inc. of Boston, which has lighted the Hollywood Bowl, Los Angeles International Airport and the Broadway musical "Wicked."

The new L.E.D.'s "would allow us to showcase the building in many new ways," said Mr. Connors in the command center at West 38th Street and Broadway.

Lighting is part of a years-long, $400 million refurbishment of the building's infrastructure and interiors that, he hopes, will "positively affect the perception of the commercial aspects of the building," which has 102 public floors and was visited by four million tourists last year.

Lighting at the Empire, as its employees call the building, has long marked a complex annual ritual: blue and white for Hanukkah, red and green for the December holiday season, yellow and white for spring, and green for St. Patrick's Day. Often the calendar has been punctuated by special events, as when the building went blue in honor of the passing of Frank Sinatra, Ol' Blue Eyes. And it has been lights-out for decades during migratory seasons for birds.

The skyscraper's lights were first turned on by President Herbert Hoover on May 1, 1931, when he pressed a button in Washington, D.C. By 1956, revolving beacons, called Freedom Lights, were installed to symbolize peace. Floodlights washed the side of the building in white for the 1964 World's Fair, and colors arrived in 1976 for the Bicentennial.

In January, at a previous face-off, both companies were sent back to the drawing board to improve their colors, especially white. This time, "we were psyched and excited" about the test, said Govi V. Rao, general manager of Philips's North American solid-state lighting division. The company, which is based in Amsterdam, has lighted such places as Buckingham Palace in London and Dolmabahce Palace in Istanbul.

The test lights — light-emitting silicon chips encased in plastic and glass lenses less than an inch wide — are grouped in frames, and can be switched on and off thousands of

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times a second in various computer-controlled sequences that the brain interprets as distinct colors.

The lights are expected to last 5 to 10 years; they have cut the cost of illuminating other buildings 10 to 50 percent.

Mr. Connors said the test was a success, and that "the L.E.D.'s outperformed the floodlights," but he reserved opinion on the winner, which will not be decided until the companies bid for the job. Installation could begin as early as the fall for a debut in 2008.

As a beacon, the building has a civic role, Mr. Connors emphasized, and "we're not planning for this to be a billboard or a commercial venue."

But the new illumination "would give us the flexibility to change colors at the push of a few buttons," he said, on a computer console, laptop, or even a hand-held computer. "The building could change color on the hour, so that you could have a clock tower without a clock. Or we could have a light show — in sync with music that could be simulcast on radio."

Not every New Yorker may welcome a transformation from the stately former lighting. Ric Burns, the filmmaker who directed the World Trade Center documentary "The Center of the World," said, "It's scary to think that we could have a zebra-striped or a leopard-spotted Empire State Building. However, if they do something garish and vulgar, the people will make their voice felt."

He added: "But when they changed the lighting on the George Washington Bridge, it was fantastic. And if you've seen the Eiffel Tower sparkling with lights — it takes your breath away."

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Michael Nagle for The New York Times

Maintenance workers putting filters on the floodlights that currently illuminate the Empire State Building.

By GLENN COLLINS
Published April 21, 2007

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Before dawn yesterday, two electricians and a supervisor changed colors on the Empire State Building's north face during the test of new light-emitting diodes, or L.E.D.'s, to provide a visual comparison. To do it, they climbed out office windows to switch the colored filters called gels atop floodlights installed on the parapets.

BIRDMAN
NOW PLAYING

Changing the gels: it has been a way of life for maintenance workers at the building since its lighting was colorized in 1976, when red, white and blue celebrated the nation's Bicentennial. It will soon be a thing of the past, as the building installs a new, high-tech lighting system.

On a recent afternoon a crew of five showed how it has been done for years, installing 15 blue gels in a bank of floodlights on the 72nd floor.

The gels — 30-inch-wide circles of weather-resistant Lexan plastic — are the size of delivery pizzas and are designed to snap onto the 3-foot-tall drumlike floodlights with their metal halide lamps.

Changing the gels is labor-intensive, requiring the effort of six workers toiling for six hours, while the lights themselves are electricity hogs. The new light-emitting diodes will give off less heat and last far longer than the metal halide lamps.

"And you can program the lighting patterns on a keyboard," said Hani J. Salama, the building's director of operations.

Though they need some maintenance, the new L.E.D.'s would significantly reduce the electricians' exposure to driving rain and slippery ice.

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Crews are accustomed to snow that floats heavenward in updrafts, and drifts that bury the building's parapets to the top of the floodlights.

In early evening, bats have sometimes congregated on high, and "there are also hawk attacks," said Bill Tortorelli, the building's 63-year-old chief electrician.

Several electricians recalled the time a few years ago when they counted 21 hawks wheeling around the building; one of them dive-bombed, but missed, the workers, said Jake Nouel, 54, an electrician who has been changing the gels for 27 years.

Then there was the time that "one of the workers lost his teeth in the snow on the parapet, and we had to wait for the thaw to find them," Mr. Tortorelli recalled.

After the L.E.D. installation is complete, most likely in 2008, the electricians will be reassigned to other maintenance duties, Mr. Tortorelli said, adding, "No one will lose a job, because there's so much to do inside the building."

But, in a funny way, they will miss the gels. "The views of the city, the fact that these colors were important to New York, and that we had a part in it — well," Mr. Nouel said, "it was fun, even when the hawks came at us."

He sighed. "We'll do other things now, so it will be different. But it won't be as glamorous."

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Getting to know the Big Apple with little books

Christine Delsol
Published 7:00 am, Thursday, March 22, 2007

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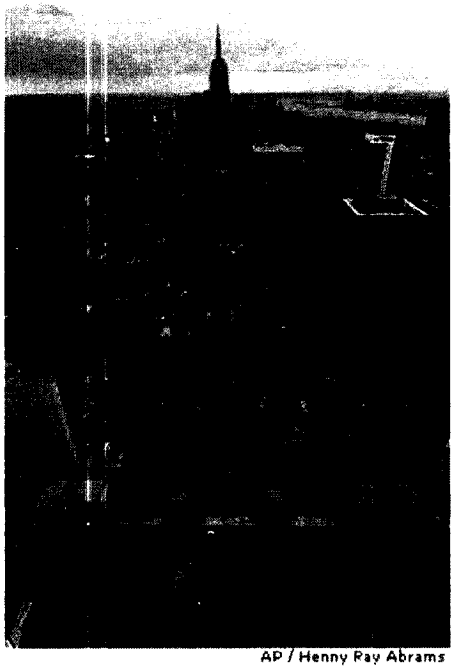

AP / Henny Ray Abrams

Visitors look towards the Empire State Building from the 'Top of the Rock" observation deck atop the General Electric Building in New York's Rockefeller Center, Friday, Oct. 28, 2005. The observatory was an original feature of the 70-story skyscraper when the building opened in 1933, but it was closed in 1986. It is scheduled to reopen to the public Tuesday Nov. 1, 2005. (AP Photo/Henny Ray Abrams) Ran on: 11-06-2005 It goes without saying: Or on second thought, maybe it doesn't, at least in Neenah, Wisc. Submit your unintentionally funny sign photos to www.signspotting.com. (Do not send them to The Chronicle.) If we use one, you will receive $50 plus the chance to win an around-the-world ticket.

If the sidewalks of New York seem heavily populated with thoughtful, literary types consulting their Moleskines, don't be fooled. Some of the newest, and most useful, travel guides these days borrow heavily from those discreet black notebooks beloved of artists from van Gogh to Hemingway to Bruce Chatwin -- witness the understated black covers, the one-

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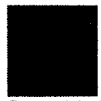
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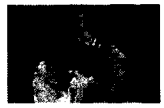
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handed-flip-through size, the elastic placeholder.

"BlackBook Guide to New York 2007," edited by Ethan Wolff (BlackBook Media Corp.; $9.95; 288 pages). The latest entry in a field trodden this past year by "The Little Black Book of New York" by Ben Gibberd (Peter Pauper Press; $10.95; 200 pages) and the "Not for Tourists Guide to New York City" published by Jane Pirone (Not for Tourists Inc.; $14.95; 368 pages) comes from the publisher of BlackBook, the slick magazine that is just well written enough to get away with calling its brand of celebrity journalism "progressive culture."

For all their physical similarities, each of three tiny tomes stakes out its own territory. The "BlackBook Guide," focusing strictly on hotels, restaurants and nightlife, retains the magazine's wit but applies it staunchly to the task: concise, cliche-free reviews of well-chosen places to sleep, eat, drink and dance. Reviews are listed by neighborhood, and all are located on a cluster of two-color maps in the center of the book, but for the most part the design is clean and accessible -- the most restrained of the three. Listings are selective rather than encyclopedic but cover the range from up-and-comers to celebrity hangouts (natch) to oldies but goodies to worthwhile splurges. There are options enough to occupy a lifetime.

"Not for Tourists," on the other hand, is a map-driven user's manual for the city that will get you to a supermarket, a local cafe or the nearest bank, library or drugstore when you venture outside your comfort zone. These aren't reviews but comprehensive, block-by-block listings that even grizzled New York veterans declare indispensable. Each neighborhood has at least three and often four maps to plot essentials (landmarks, gas stations, post offices), sundries (coffeehouses, gyms, hardware stores), entertainment and transportation. The graphics are sharp, clear and so packed with information that merely possessing the book makes the Big Apple less intimidating. Miniaturization has its price, however: If you're older than 30, don't leave your reading glasses behind.

"The Little Black Book" occupies a middle ground. Each district begins with a modest fold-out map keyed to sights, restaurants, shops and hotels. The narrative includes transit stops, a neighborhood snapshot and details -- including snippets of evocative description -- on each mapped spot. The colorful, retro design is the flashiest of the three guides. The hard cover with spiral binding has its advantages but also makes the book bulkier and requires two hands to manipulate.

As long as "little" is the operative word of the day, the Little Bookroom covers its bases with two types of New York shopping guides. Travelers with a casual interest in shopping might enjoy "The Curious Shopper's Guide to New York City" by Pamela Keech ($12.95; 352 pages). By culling each neighborhood's best offerings and leaving out the rest, it makes room for some enlightening background along with the meaty details, glossy photos and buying tips that shoppers live by. Pages are only 4 inches square, but they are heavy and there are lots of them, so it is curiously bulky for a petite book.

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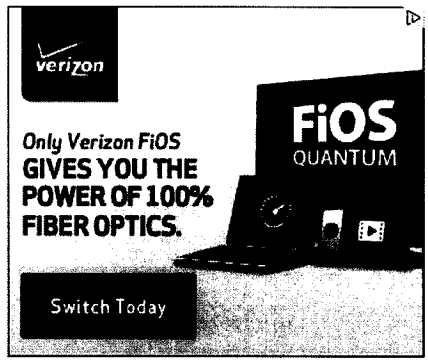

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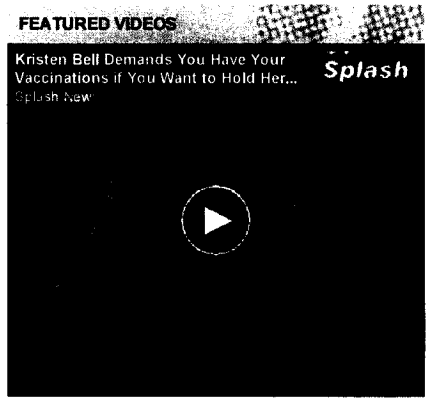

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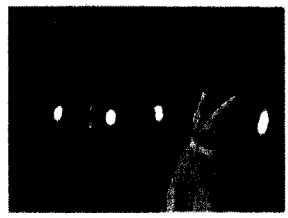

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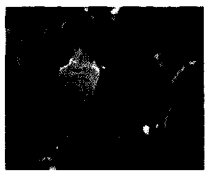

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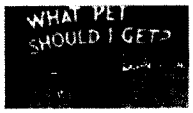

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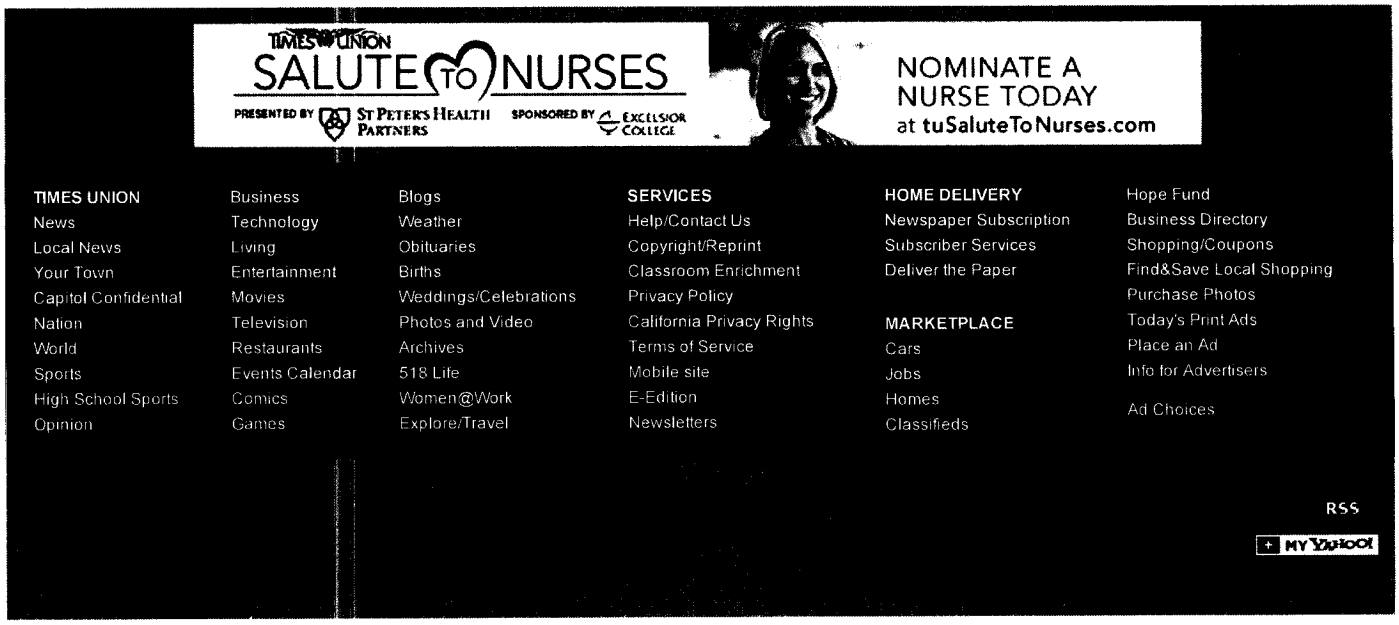

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Where Their Heads Are in the Clouds

By BEN GIBBERD
Published: May 6, 2007

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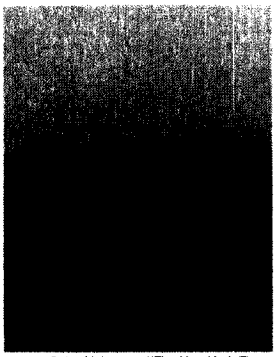
THE rain fell steadily from an impenetrable gray sky on a recent weekday morning, and an unseasonably cold wind whipped around the corner of 34th Street and Fifth Avenue. But nothing seemed to deter the raincoat-clad, umbrella-clutching line of figures wending their way into the lobby of the Empire State Building, not even the conspicuous sign bearing the words "Zero Visibility. No View."



Ozier Muhammad/The New York Times

Greg Saunders, an observatory guard who has worked at the building for 16 years, suggested that the relatively high turnout was due in part to the increased number of advance tickets — $18 for adults, $12 for children — sold online. It was not the line that had wound its way around the block the day before, he said, "but considering the rain, it's been busy."

"People come here because they've already got their tickets," he added. "And they're leaving tomorrow, so they might as well come anyway."

But that explanation didn't seem to entirely explain the weary yet expectant flow of humanity that had come to gaze out from the 86th floor of this icon onto, well, nothing.

"It's not disappointing, it's wonderful," said Madison Miller, a 9-year-old from Virginia who with her family was visiting New York for the first time. Her eyes, just about the only part of her face visible within the hood of her parka, glowed with enthusiasm. Her mother, her sister and a friend huddled with her on the observation deck, rain dripping down the sides of their jackets.

On the other side of the observation deck, a visitor from Ireland named Gerry Moen was more philosophical.

"Oh, it's a disappointment, all right," Mr. Moen said from beneath his umbrella as he surveyed the wall of gray that seemed to be pressing in closer every moment. "But not to come here would be like going to Paris and not going up the Eiffel Tower, you know?

"Besides," he continued as he peered at the roofs of the buildings faintly visible below, interspersed by the wisps of cloud, like gun smoke, that hung in the air, "most of the things you see from here I probably wouldn't recognize anyway."

In the building's gift shop, visitors seemed subdued but not unhappy. Back in the lobby, Mr. Saunders was still guiding people to the ticket booths. Toward the rear, the loud

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voice of another guard could be heard cheerily dispensing information.

"Ladies and gentlemen," he announced periodically. "Just so you know, we have zero visibility today. Nada! Zero!"

The line shuffled forward, unperturbed. BEN GIBBERD

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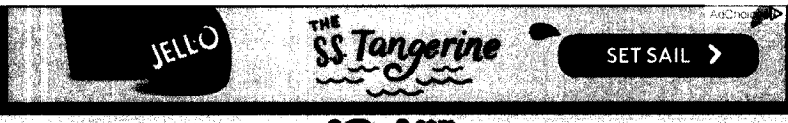

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Empire State Building will be lighted for Islamic holy days

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By The Associated Press
on October 10, 2007 at 5:58 PM, updated October 10, 2007 at 6:00 PM

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NEW YORK - The Empire State Building will be illuminated green this weekend to mark the Islamic holy days of Eid-al-Fitr.

The "Festival of Fast-breaking" marks the end of Ramadan, a month of intense spiritual renewal.

This year is the first time the skyscraper will be aglow for the Islamic holiday. A spokeswoman for the building's owner says it will be an annual event, in the same tradition of the yearly skyscraper lighting for Christmas and Hanukah.

In Islam, the color green symbolizes a happy occasion and the importance of nature. It will be illuminated from Friday through Sunday.

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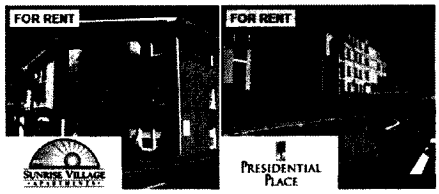

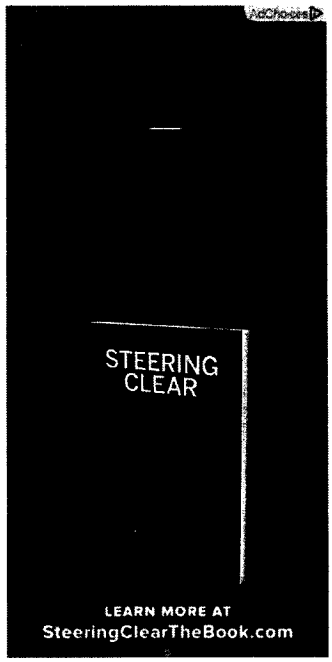

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2COOL2BTRUE and everyone else i understand your statements on I don't care. However, there are bad people in the world and there are good people. For example I love this country America with my whole heart and soul. I wouldn't live anywhere else. I hate the terrorists with a passion. I love the troopers with all my heart. For the terrorists and all the islamic bad people in the world- Does the Quran or Koran say that you go to heaven for killing people?Heck no.God does not care if you think that your doing it for him or anyone else. Your evil. It is a shame for all muslum people to make up their own thoughts. For example, the Quran stated that men should tell their wives and daughters to cast a cloack aroud themselves when out in public so the whole world can see that they are religous and not looking for trouble. Sort of how nuns do. But when islam men enforce this they are demolishing the whole verse. They are enforcing women like its a law or something. They are making a mole out of a molehill. The Quran states that men should treat women good not bad. But that's what happens when one person takes control. This is why my cousin went to war in Iraq, to fight for my country's freedom and to show these guys the truth. And yes he was a muslum. God rest his soul. This is one of the reasons why it annoys me when people discriminate. They're wrong. I hate it. One person can take control and cast a holocaust even. Now even if we were to catch the leader of evil. Do you actually think that if we kill that one leader that it'll make up for all the deaths he/she caused? I think not. That evil person belongs in hell for thousands even billions of years. Basically for all eternity. Now let me ask you another question? Your best relative or friend is a great fun loving person

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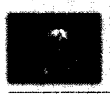

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One day all of the sudden he/she converts to islam. What do you do? A)Hate them and never talk to them again B)talk to them but never the same again. or C)Like them the same way and respect them. I know I would choose letter C). Respect-another word that is in the Qran. it says to respect all religions and beliefs. Now this is only my opinion but so many people are disrespecting religion and changing the whole meaning of it. Aside from mother nature causes on earth. I think that the world's coming to an end. Most of the whole earth has gone mad. Anyway. I know what I wrote won't chage anyone's perspective on muslums. But hey, as god as my witness I know that im speaking the truth!

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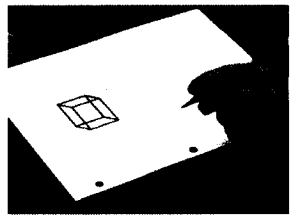

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Champions Defend Title

By FRANK LITSKY
Published: February 6, 2008

The defending champions won again in the 31st annual Empire State Building Run-Up. Thomas Dolt, 23, of Germany won the men's elite race for the third consecutive year, covering the 1,576 steps from the lobby to the 86th floor observation deck in 10 minutes 8 seconds. Rickey Gates of Boulder, Colo., was second. Suzy Walsham, 34, of Australia repeated as the women's champion in 12:44.

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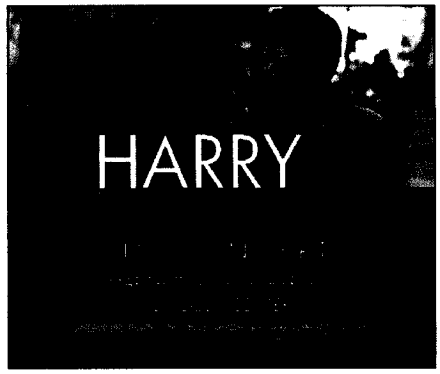

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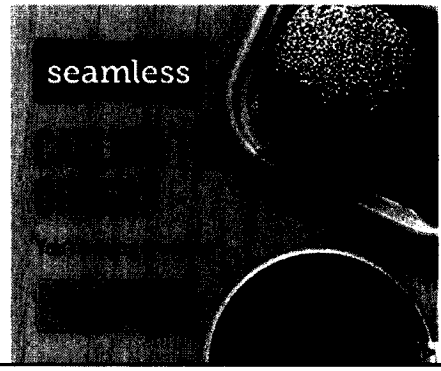

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Jack Brod, Early Tenant of Skyscraper, Dies at 98

By DOUGLAS MARTIN
Published: January 13, 2008

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Jack Brod, a businessman who over nearly eight decades gradually worked his way from the 7th floor of the Empire State Building to the 76th, where he reigned as the skyscraper's last original tenant, died last Sunday at his home in Manhattan. He was 98.

His daughter Tracy Taylor announced the death.

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The long tenancy of Mr. Brod's Empire Diamond and Gold Buying Service prompted the building's owners to celebrate in 1996 by bathing the building's top in gold light. Eight years later, they invited him to flip the switch to turn the tower red, white and blue for July 4.

On May 1, 1931, President Herbert Hoover had flipped a switch in the White House to illuminate the Empire State Building's lobby, opening the building that for more than 40 years would be the world's tallest. Two months later, Mr. Brod and his father arrived to start a new business, a collection agency that would profit from indebtedness spawned by the Depression.

They had chosen a building nicknamed the Empty State Building because it was so slow to attract tenants in the dismal economy. The advantage was low rents.

Above the 14th floor, interior spaces were not finished; Mr. Brod recalled walking through an unfinished, board-covered lobby where workmen shoved wheelbarrows.

Noting that many debtors repaid the collection agency with jewelry that could easily be resold at a profit, he and his father decided to become dealers in used diamonds, gold and silver. The Empire State Building location and the Empire name proved useful in radio advertisements.

"I don't have to tell people where I am," Mr. Brod said in an interview with CNN in 1996.

He witnessed history, drama and comedy at his lofty address. He spoke of bizarre attempts to moor airships to the building's 1,250-foot mast, and of the day in 1945 when a B-25 bomber crashed into the 79th floor. He liked to say he was on King Kong's greeting committee, and each year he watched the 1933 movie at least twice.

He saw his rent increase 30-fold (after adjustment for greater space), the elevators become automated, and the replacement of all 6,379 windows. On at least one Valentine's Day, he gave wedding bands to couples married atop the building.

For years, Mr. Brod shared the limelight at Empire State Building occasions with an original elevator operator. When the elevator operator retired several years ago, Mr. Brod became the only "original."

He professed to have become so jaded with celebrities visiting the building that he once

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said he was not sure whether he had met the queen of England. There is no doubt that he met Princess Grace, not to mention his favorite, Fay Wray, star of "King Kong."

Irven Jack Brod was born on Nov. 29, 1909, in Newnan, Ga. His parents were immigrants from Russia who had changed their name from Brodsky. He attended the University of Alabama, moving to New York with his family before graduation.

Mr. Brod had many jobs, including that of private investigator, before joining his father, Alexander, in the collection agency. During World War II, he was a corporal in the Army Air Corps, assigned to load bombs in England.

He found time to buy antiques and other valuables from some of England's great houses whose owners had fallen on hard times, and he shipped boatloads home.

After the war, Mr. Brod returned to the Empire State Building, where his business innovations included an early jewelry catalog and a "dial-a-diamond" toll-free number. He offered an engagement ring that "costs you nothing if she dumps you within 60 days."

Mr. Brod's other business interests included running a boatyard on City Island in the Bronx and a boat factory in Newfoundland. He sailed and skied well into his 80s, and almost until his death he commuted from his Midtown apartment using a motorized scooter.

He was married and divorced three times, and in his last years he became an avid pen pal of the woman who had been his girlfriend in Alabama when he was 8.

In addition to his daughter Tracy Taylor, Mr. Brod is survived by two sons, Alex of Los Angeles and Spencer of Dubai; a second daughter, Stephanie Warden of Seattle; and three grandchildren.

Some of Mr. Brod's adventures at the Empire State Building were a little too exciting: In 1976, he and his staff were tied up and robbed of jewelry worth $600,000. Four years later, he shot a would-be burglar in the leg with the .38 revolver he carried in his belt.

Then there were the suicides that tall buildings — particularly the really, really big ones — attract. According to a report in The Daily News in 2004, Mr. Brod was once offered a gold bridge that had popped out of the mouth of a jilted lover who had jumped.

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An Occasion to Wear 'Empire State Burgundy'

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Andrea Mohin/The New York Times

Robert Gross, a guard at the Empire State Building, at a fitting with Jennifer L. Busch, and her father, Stuart, of I. Buss Uniform Company. Ms. Busch said she used design elements that are "classic for Art Deco," evoking a time when the building was new.

By JAMES BARRON
Published: May 26, 2008

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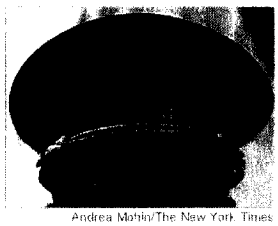
Fifteen years after the movie "Sleepless in Seattle" gave his workplace even more fame, Robert Gross finally has a uniform that is camera worthy.



Andrea Mohin/The New York Times

A makeover inside the building was extended to the uniforms.

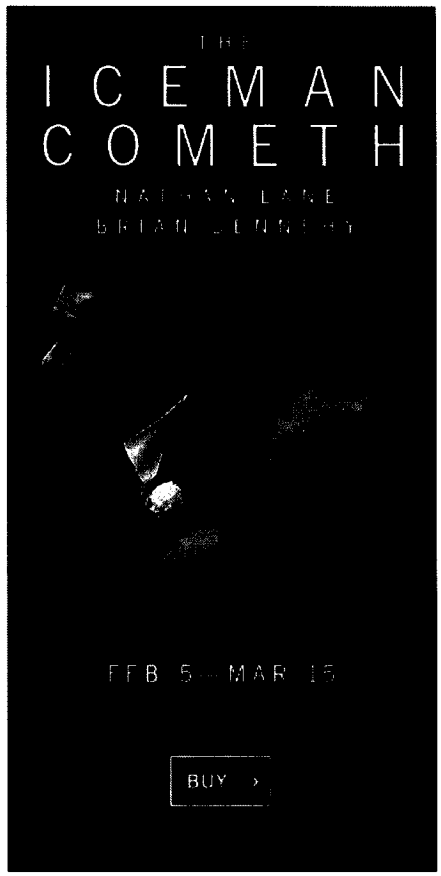
Mr. Gross is a guard at the Empire State Building who is usually posted at the 86th-floor observatory. The view from there is something. The uniforms that he and his colleagues used to wear — plain polo shirts and dark slacks — were not.

But his on-duty look is changing. The building is getting something of a makeover inside, and the building's owners decided to extend that to custom-made uniforms that have just been delivered — 300 uniforms, each including 3 jackets, 4 pairs of slacks and 11 shirts.

The uniforms were hand-trimmed in a workroom 10 blocks from the Empire State Building. The building commissioned a Manhattan company that makes the uniforms seen on many apartment doormen and on some staff members at the Metropolitan Museum of Art, the United Nations and the Waldorf-Astoria.

"I love that they're doing this more formal look," said Jennifer L. Busch, a vice president of the uniform company, I. Buss. "They were in polo shirts. That's not a uniform."

I. Buss has off-the-rack styles like the Gramercy, a three-button double-breasted jacket,



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and the Windsor, a two-button single-breasted. But the Empire State Building wanted something special. So Ms. Busch, whose great-grandfather started the company in 1892, scoured old photographs to find a look that was in style when the Empire State Building was new.

It opened in 1931, when Art Deco designers were celebrating the Machine Age. Ms. Busch soon settled on a distinctively Art Deco look.

That led her to design uniforms that are a throwback, but not just in appearance. In the 1930s, such outfits were probably made by hand. I. Buss still makes its clothes by hand, with Trevor Lett cutting the fabric and Ms. Busch's 73-year-old father, Stuart, doing the fitting.

The jackets' sleeves bear chevrons. "This is a classic for Art Deco," she said.

The rest of the jacket is a particular shade of red — "Empire State burgundy." It is a custom color chosen to match the setting in which the uniforms will be worn, the building's marble corridors.

"We thought if you look at the different marbles here, you'll see a common theme, which is maroon," said James T. Connors, the building's general manager. "That's where the color came from."

Ms. Busch also designed ties with a special logo — the building against a starburst pattern, also an Art Deco touch. And she worked out a custom-made typeface for the hats that go with the uniforms. That typeface will also be used on signs for stores in the building, and was approved by the Landmarks Preservation Commission because the building is a city landmark.

The new uniforms were commissioned to coincide with a $500 million renovation intended to give the Empire State Building a look that is "historically accurate and historically reminiscent," Mr. Connors said.

The plans call for removing dropped ceilings in the lobby that were installed in the 1950s, he said. That will expose the original ceilings, making the corridors look pretty much the way they looked when Alfred E. Smith, the former governor of New York, signed on as the Empire State Building's first manager.

The new uniforms presented another problem: how to store them and distribute them at the beginning of each shift. "Moving from slacks and a golf shirt to this fairly cumbersome package resulted in the challenge of how to manage and house it all," Mr. Connors said. "We looked at a much larger locker room, or a much smaller room" where the uniforms could be stored and handed out by a clerk.

Instead, the building installed an automated system that Mr. Connors said was the first of its kind in New York, though it has been popular with casinos. It dispenses and collects the uniforms automatically.

An employee swipes his identification card at a device that looks like a cash machine. Inside, a rack like something out of a dry cleaner's shop whirls. A door opens, and the employee can reach in and lift out his uniform, on its hanger.

It works for any employee with a uniform — and that includes Mr. Connors. After all, he said, "I was often the model for the jacket."

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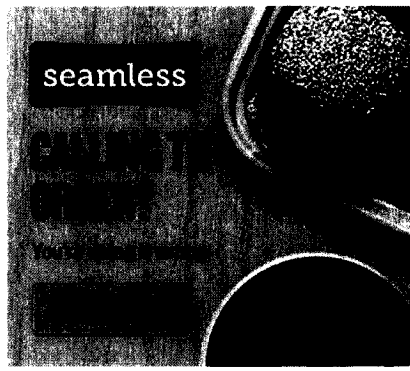

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SPOTLIGHT

Makeover on 34th Street

By AMY CORTESE
Published: October 4, 2008

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FEW structures are as recognizable as the Empire State Building. Since its completion in 1931, this 102-story Art Deco skyscraper at 34th Street and Fifth Avenue has served as a cinematic backdrop for everyone from Cary Grant to King Kong. Some 3.5 million people visit its observatory each year, and a Harris Interactive poll last year ranked it as America's favorite building.

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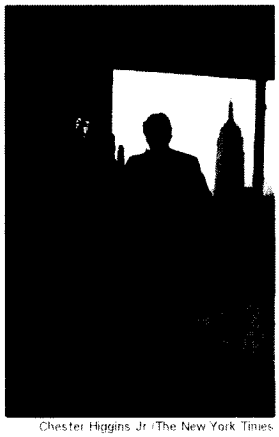

Chester Higgins Jr./The New York Times

Anthony Malkin, right, and his father, Peter, want to re-establish the Empire State Building as a sought-after address for corporate tenants.

But for all its stature as a cultural icon, the Empire State Building, designed by the architectural firm Shreve, Lamb & Harmon, has fallen short as a commercial office venture. The tower was hamstrung by a complicated ownership structure that led to bitter battles for its control. Over the last few decades it languished, as several parties fought for control — including the current managing owners, Wien & Malkin; the former managing agent, Helmsley-Spears; Leona Helmsley; and a partnership between Donald Trump and Japanese investors.

When the dust settled in August 2006, Wien & Malkin emerged victorious. It was a crowning moment for Anthony Malkin, 46, the president of the real estate company, which he manages with his father, Peter, the chairman. Mr. Malkin's grandfather, Lawrence Wien, had bought the Empire State Building in 1961 with Harry Helmsley.

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Chester Higgins Jr./The New York Times

They are replacing some small tenants

Sitting in his office a few blocks away, in the Lincoln Building on 42nd Street and Fifth Avenue, Mr. Malkin recalled the Empire State Building's condition when he gained control. "The building looked like it hadn't been touched for 30 to 40 years," he said. "Top brokers would not bring their tenants to the building."

The building's commercial floors housed a hodgepodge of small tenants, often dozens to a floor, and most were paying less than $30 a square foot, well below market rates. There was inadequate electrical capacity for modern offices, and a dearth of amenities, Mr. Malkin said. Tourists streaming to and from the observatory deck snarled the lobby, where an original Art Deco mural had been covered over by a dropped ceiling.

With the battles for control behind them, the Malkins now

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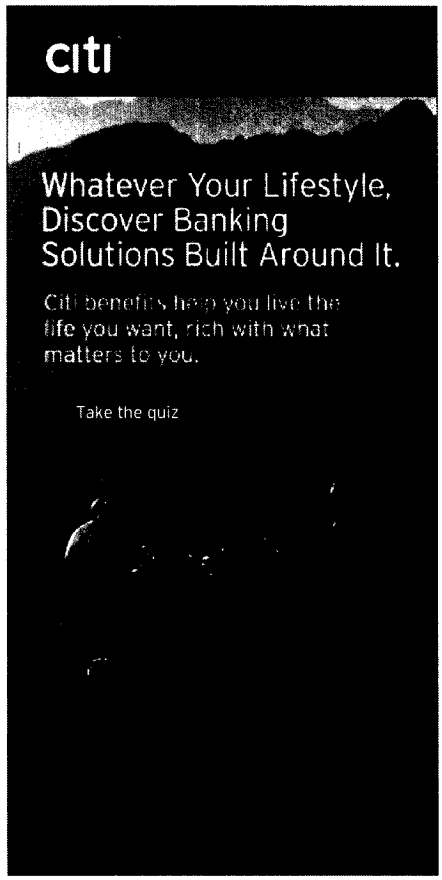

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with larger ones, like BBG-BBGM, which is renting the space at bottom.

want to transform the Empire State Building and re-establish it as a sought-after address for corporate tenants.

About two years ago, they began a sweeping $550 million makeover that will modernize the building's aging infrastructure, including elevators, the air-conditioning system and rest rooms, and convert its rabbit-warren floors into gleaming new spaces.

Tourists have been rerouted to a second-floor staging area, freeing the lobby. The architecture and planning firm Beyer Blinder Belle is overseeing restoration of the Art Deco lobby, including the original, covered-over celestial-themed ceiling mural. A new marble concierge desk will be staffed by seven attendants.

The ground-floor retail mix is also changing. There is a Starbucks that opened in June, and, soon to come, a wine bar and a gourmet sandwich shop.

One of the Malkins' first moves was to replace the building's operational and leasing staff. CB Richard Ellis was brought in as the leasing agent, and it helped prepare a tenant-consolidation program that aims to cut the number of tenants by up to two-thirds. Some of the smaller tenants were relocated to other floors, while others did not have leases renewed. As floors are freed up, they are being renovated with an eye toward attracting bigger tenants.

The changes are beginning to draw tenants that might not have given the building a second glance in the past. In the last several months, companies that have leased entire floors include BBG-BBGM, the architectural firm; Taylor, the public relations firm; Funaro, the accounting firm; and Skanska, a Swedish engineering company.

In July, Coty Inc., the fragrance company, signed the biggest lease the building has seen in decades: a total of 90,000 square feet encompassing the entire 14th floor and part of the 15th floor. The space had previously been divided among 14 tenants.

The renovation is still in its early stages — just 300,000 square feet out of 2.5 million square feet of commercial space has been redone so far — but the completed floors signal a dramatic departure from the old Empire State aesthetic. Stepping out of the elevator onto the 25th floor, for example, visitors see not a drab hallway lined with anonymous doors, but double-glass doors emblazoned with BBG-BBGM. Inside, the clean and airy expanse is accented by white modern furniture and distressed wood floors.

"Being designers, having all of this light and view and space is a great thing," said Louis Hedgecock, a managing partner of BBG, which moved into its new office in June.

Like other new tenants, Mr. Hedgecock acknowledges that the building was not his company's first choice for office space. "When we started looking, it wasn't on our radar screen," he said. A few months into the search, with no clear favorites, a broker suggested the Empire State Building. "As soon as we saw the potential for the space, it shot to the top of the list," he said. The building met the firm's three main criteria: a convenient location for transportation, a good floor plan and a reasonable price.

Two years ago, the building had 550 tenants with an average of 1,200 square feet apiece. Today there are 320 tenants with an average of 7,500 square feet each, according to Stephen Eynon, the director of leasing for the building.

Asking rents are in the mid-$50s to $60s per square foot for midlevel floors — a value when compared with many Midtown buildings, which have recently leased for up to $90 a square foot. The most desirable upper floors could fetch $70 or more a square foot, said Mr. Eynon, a vice president at CB Richard Ellis.

Mr. Malkin has executed similar upgrade and consolidation programs at other prewar properties in his portfolio. Decreasing the number of tenants has reduced operating expenses by 10 to 15 percent, he said, and there has been a dramatic drop in late payments and defaults.

Watch "The Role of the Chef Outside the Kitchen"

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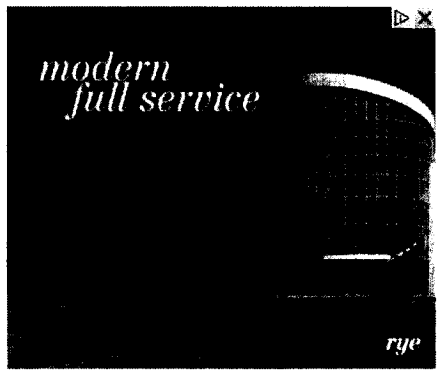

The credit markets may have seized up, but Mr. Malkin says he is confident his plans will go forward. So far, renovations have been funded from operating cash flow, he said. And two institutional lenders with longstanding relationships with the Malkin family, he said, have committed to $500 million in funding.

The infusion of life into the Empire State Building, the tallest building in the world when it was built — and the tallest again in New York City after 9/11 — comes as skyscrapers nearly twice its height are rising around the globe. "It takes more than height to be successful," Mr. Malkin said. "You have to produce a top-quality product. For me, it's all about making the building a terrific prewar trophy success."

A version of this article appeared in print on October 5, 2008, on page RU23 of the New York edition.

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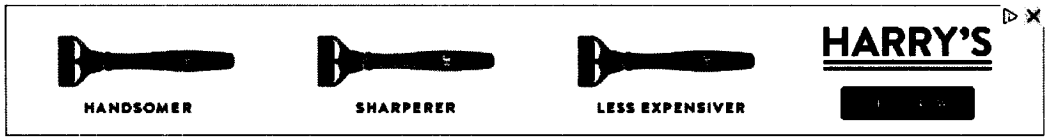

Bid to Jump Off 86th Floor Was Illegal, Court Rules

By ANEMONA HARTOCOLLIS
Published: March 5, 2008

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New Yorkers may not jump off the Empire State Building, even with a parachute, after all, an appellate court in Manhattan ruled on Tuesday.

The four-judge panel overturned a lower court decision that had found that Jeb Corliss, a professional skydiver who tried to leap from the 86th-floor observation deck in April 2006 did not violate any laws because, among other things, he was experienced and had carefully planned the jump.

The judges, however, reduced the charge in the indictment from a felony charge of reckless endangerment with depraved indifference to life to a misdemeanor charge of reckless endangerment.

They said the Manhattan district attorney had conceded that the prosecutor in the case used an outdated standard in instructing the grand jury on the meaning of depraved indifference to life. The new standard, they said, requires a state of mind in which the defendant showed "an utter disregard for the value of human life," and a willingness to act "because one simply doesn't care" whether somebody is hurt.

As a result, they said, the grand jury's consideration of the charge was "impaired." The judges said they were not expressing an opinion as to whether a "depraved" charge would have been appropriate if it had been properly presented. But the judges rejected as "specious" the contention by Mr. Corliss's lawyer, Mark Jay Heller, that nothing in the penal law prohibits jumping off tall buildings, saying that such conduct "is clearly encompassed within the reckless endangerment statutes."

They said that the lower court ruling had improperly relied on Mr. Corliss's statements to police about his training and planning to decide that he was capable of making the jump without hurting anyone, when those statements had not been presented to the grand jury as evidence.

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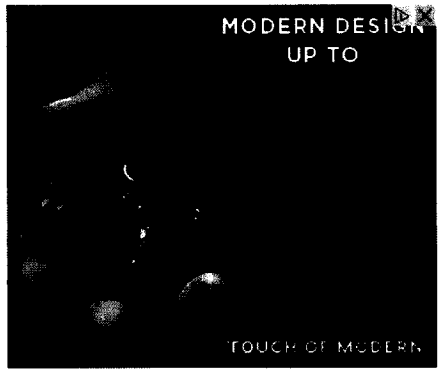

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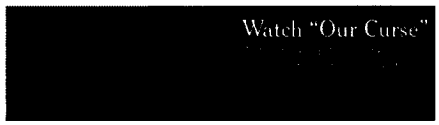

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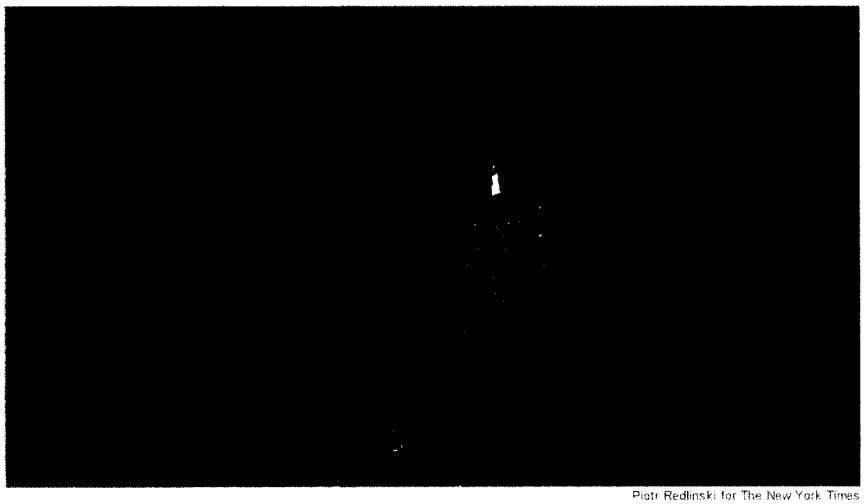

Piotr Redlinski for The New York Times

The Empire State Building is spending $20 million to make it more energy efficient. It is already undergoing a $500 million renovation to attract new tenants.

By MIREYA NAVARRO
Published: April 6, 2009

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Once the world's tallest building, the Empire State Building is striving for another milestone: It is going green.

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Piotr Redlinski for The New York Times

Windows, top, will have insulated film installed between the double panes.

Owners of the New York City landmark announced on Monday that they will be beginning a renovation this summer expected to reduce the skyscraper's energy use by 38 percent a year by 2013, at an annual savings of $4.4 million. The retrofit project will add $20 million to the $500 million building makeover already under way that aims to attract larger corporate occupants at higher rents.

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Piotr Redlinski for The New York Times

Chillers in the cooling plant will be rebuilt. This and the insulation project will amount to about half the savings.

Although the retrofit was specifically designed for the Art Deco office building at 34th Street and Fifth Avenue and its enormous features — 102 stories, 2.6 million square feet, 6,500 windows and 73 elevators — the energy-efficiency improvements are meant to serve as a model for other office buildings around the world, said Anthony E. Malkin, president of Wien & Malkin, which supervises the building on behalf of the owners, the Malkin family and the Helmsley estate.

He said upfront costs are often a deterrent for retrofitting older buildings, but the energy savings for the building , built in 1931, are expected to pay back those costs in only about

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three years.

"People associate greening with expense and compromise," Mr. Malkin said. "We're trying to prove: no compromise and payback."

Mr. Malkin announced the details of the project at a news conference attended by Mayor Michael R. Bloomberg, who has made sustainability a theme of his administration, and former President Bill Clinton, whose Clinton Climate Initiative program, which works with cities to develop large scale energy efficiency programs, helped facilitate the project.

People involved with the retrofit said the Empire State Building can offer an example of how older buildings can retrofit to the highest energy standards and effectively cut down their greenhouse gas emissions, a contributor to global warming. The largest share of New York City's greenhouse gas emissions, 78 percent, comes from the city's buildings, with commercial buildings contributing 25 percent, mostly from the use of electricity and natural gas.

By reducing energy use, the retrofit plan envisions cutting down the pollution the Empire State Building produces by 105,000 metric tons of carbon dioxide emissions a year, although the number of emissions currently emitted was not immediately available.

"They're showing the rest of the city that existing buildings, no matter how tall they are, no matter how old they are, can take steps to significantly reduce their energy consumption," Mr. Bloomberg said.

The largest energy guzzlers at the Empire State Building are lighting, cooling and heating, said Paul Rode, a project executive with Johnson Controls, the retrofit designer. The building has 302 office tenants but is occupied by about 13,000 people a day, including visitors to the observatories on the 86th and 102nd floors that are open to the public 18 hours a day, seven days a week.

The designers said that about half the reduction in energy use will be achieved in the first two years of the project as they retrofit the double hung operable windows, insulate behind radiators and rebuild chillers in the cooling plant in the basement.

To avoid transportation-related pollution, the windows will be redone on site, by adding a layer of coated film between two glass panes to increase insulation. at a rate of 50 windows a day.

In all, the retrofit consists of eight projects, including upgrades to the electrical and ventilation systems and installation of sophisticated electronic instrumentation.

The biggest challenge in planning the project, Mr. Rode said, was to figure out what was behind the walls and the ceilings of the 78-year-old skyscraper — in the absence of original drawings and specifications.

"It took a lot of investigative work," Mr. Rode said.

The plan also calls for tenants' involvement in monitoring their own energy use in their offices through a Web-based dashboard accessible from their computers, which keeps track of how much energy is being used and where.

Some tenants are already ahead of their landlord. Skanska, a Swedish construction company that took over the 32nd floor in November with 80 employees, renovated its 24,400 square feet of office space to green standards like daylight sensors to conserve energy and dual-flush toilets to avoid wasting water.

The company, which says it has cut its electric bill by one-third with the improvements, is seeking platinum certification, the highest level awarded by the United States Green Building Council, which certifies buildings and commercial interiors for energy, water efficiency and other green features.

The federal Environmental Protection Agency rates buildings for energy efficiency under

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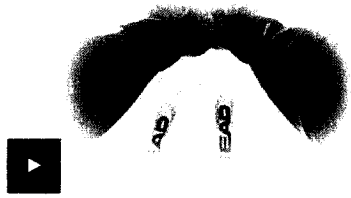

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its Energy Star program, and 6,200 commercial and institutional buildings have earned the label by achieving 30 to 40 percent greater efficiency than their peers. The Empire State Building is expected to fall in the top 10 percent of Energy Star office buildings when its renovation is completed, the project designers said.

While the energy-saving improvements will be substantial, no one visiting the building is very likely to notice them — most involve slight changes or will be hidden in the building's innards. The night lighting that makes the building a distinctive part of the city's skyline represents a small draw of energy during off-peak hours and will continue without changes, Mr. Malkin said.

He said the green features will be highlighted for visitors as an educational tool, and tenants may also see a mark-up on rents because of the desirability of green features.

Jacques Catafago, president of the Empire State Building Tenants Association, called making the building more energy-efficient "a laudable effort" but said that rent increases were a concern. Mr. Catafago, a lawyer whose firm has been in the building since 1990, said that "34th Street is not 57th Street — the rents are very reasonable here."

But Mr. Malkin said he was looking at the larger goal.

"If we don't change our unsustainable practices and the amount of energy we consume, if we don't make our city more efficient, we're toast," he said. "We won't be able to avoid the sort of changes that would spell a reduced quality of life."

A version of this article appeared in print on April 7, 2009, on page A25 of the New York edition.

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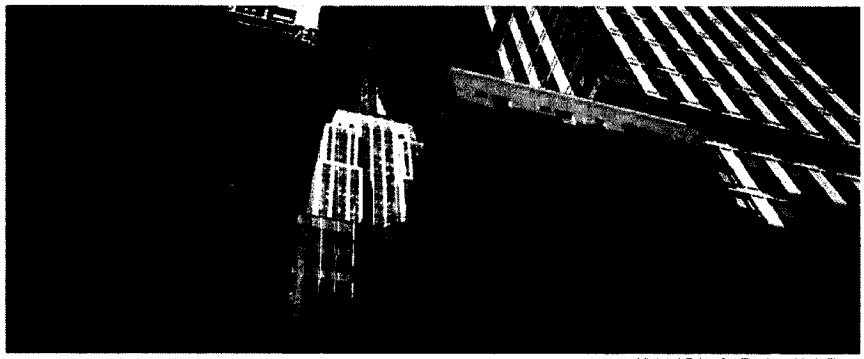
DISPATCHES

A Building With a Past Casts an Eye on Its Future



Michael Falco for The New York Times

By JAKE MOONEY
Published: February 5, 2009

THE Empire State Building has seen worse times. Thanks to its inauspicious beginning in the early years of the Great Depression, that fact may always be true. The days of 77 percent vacancy rates, of stretches of 20 empty floors at a time, are long gone.

The City
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Still, pick the right floor and the building can be a strange place to walk around these days, a study in empty offices and papered-over windows.

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The 69th floor is one such place: a lawyer's office here, a dentist's office there and quiet hallways that former tenants have left behind, bound for other floors or beyond. The vacancies are, the building's owners say, all part of their plan — an ambitious renovation, begun in 2007, that aims to transform the interior from a maze of surprisingly grubby corners and corridors into a showcase with larger, more modern and more expansive spaces. They will be occupied, management hopes, by fewer but spiffier tenants.

Last year, the owners say, was a year of successes for the building. A Swedish engineering firm and a public relations company were among those that leased full floors, and Coty, the French cosmetics giant, leased a full 90,000 square feet.

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In fact, in the past 18 months, the building's owners, Wein & Malkin, have signed more full-floor tenants than the building signed in the previous 40 years, said Anthony Malkin, the company's president.

But freeing up all that space has had a side effect, one that is apparent on a stroll along the corridors. About 20 percent of the building is empty, Mr. Malkin said, and just more than half of that empty square footage is being kept off the market while tenants are rearranged.

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"We're warehousing a lot of space," he said. "The building probably has 250,000, 300,000 square feet of space scattered all around it that we are not leasing, so we can consolidate it."

In other words, the interior of the Empire State Building is moving into the future, even if the path to that future brings discomfiting reminders of the past — specifically the Depression, a period that is much on modern minds.

That era includes the 77 percent vacancy rate and the derisive nickname "Empty State Building," which followed the edifice's opening in 1931. Even then, the skyscraper was more a symbol than an office building, said Mark Kingwell, a professor of philosophy at the University of Toronto and the author of the book "Nearest Thing to Heaven," a meditation on the building's history and import over the years.

"It has always had an unstable relationship to its own function," Professor Kingwell said. That can be part of its appeal, he said. The building was something to be gazed at, or to ascend and gaze out from. The offices took second place.

And the tenants, for their part, were never glamorous. Doctors, jewelry wholesalers and, most of all, garment dealers. The interior, long preserved, was hardly inspiring, though today, the narrow corridors and drab carpet are oddly evocative.

"Going into the interior spaces is like time travel," Professor Kingwell said. "You can actually experience nostalgia right in the middle of the city. It's quite remarkable to feel that you're in 1935 or 1940 rather than 2009."

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These observations, naturally, are not the stuff of real estate ads. The interiors, Mr. Malkin noted, were also built before the Internet and modern phone systems, not to mention office equipment requiring banks of electrical outlets. All that is being addressed in the renovation, he said, and the emphasis is shifting away from small tenants.

Even in a building with a shaky history as an office tower, and in an economy with unsettling echoes of bad days gone by, there is reason for optimism, Mr. Malkin said. Significant rental income is available to pay for the remodeling, he said, and the owners owe very little money. Moreover, the relatively scruffy tenant base may prove to be an advantage; the building has minimal reliance on the financial industry.

There is reason for doubt, too: Professor Kingwell, who calls himself a skeptic, is hardly alone in wondering whether an economic downturn is a good time to attract large clients. But, as always, the building has seen worse. And, Mr. Malkin maintained, it will see better.

"We will make this building the success it has never been as an office building," he said.

A version of this article appeared in print on February 8, 2009, on page CY1 of the New York edition.

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Training for the Vertical Long Haul

Published: February 18, 2009

Jim Ochse won the Empire State Building Run-Up in 1980 and 1982. Now 54, he finished in 16:18 this year. He is a fitness trainer in Allentown, Pa. Andrew Femia, 35, a New York triathlete and lawyer, finished in 16:49. Here are their climbing tips:

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A version of this article appeared in print on February 19, 2009, on page E 6 of the New York edition.

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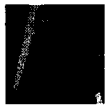

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By - *The Washington Times - Friday, July 10, 2009*

NEW YORK

When the owners of the Empire State Building decided to blanket its towering facade this year with thousands of insulating windows, they were only partly interested in saving energy.

They also needed tenants.

After 78 years, Manhattan's signature office building had lost its sheen as one of the city's most desirable places to work. To get it back, the owners did what an increasing number of property owners have done — they went green, shelling out $120 million on a variety of environmental improvements, a move would have been considered a huge gamble a few years ago.

Buildings that define city skylines across the country, some national icons, are catching up to the sleek new structures designed with efficiency in mind, as property owners and managers become convinced that a greener

building now makes financial sense.

That's because in recent years environmental retrofits have begun to pay off for owners and tenants alike. Higher-profile companies are seeking out more efficient office space, and new technology at older buildings has started to translate into higher property values, leases and occupancy rates.

"In a good market, we're going to get the best rents for the best tenants," said Anthony E. Malkin, who leads a real estate group that owns the Empire State Building. "In a bad market like we have now, we're going to get tenants when other buildings won't."

Renovation specialists across the country have been plugging porous walls in numerous old buildings, adding high-tech water systems and using recycled material in carpets and tile.

One of them is the Christman Building in Lansing, Mich., an 81-year-old Elizabethan Revival office that's listed on the National Register of Historic Places. While repairing the limestone exterior and preserving unique details like the mica light fixtures, the building's owners spent $8.5 million to add water-efficient plumbing and increase the amount of natural light. They also capped the building with a reflective "cool" roof.

Chicago's Sears Tower, which is going to be renamed the Willis Tower later this year, announced late last month that it will embark on a five-year, $350 million green renovation. The 110-story, staggered skyscraper, which turned 36 this year, will crown its rooftops with solar panels, wind turbines and up to 35,000 square feet of sunlight-absorbing gardens.

When complete, the improvements will cut the tower's annual electricity use by 80 percent and save 24 million gallons of water, property managers say.

Building owners trumpet their environmental commitment when extensive modifications are made, yet in many cases those changes are being pushed by tenants.

Many high-profile tenants won't even consider moving into a property without the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) certification, said Allan Skodowski with Transwestern management group. They may not even know what the certification means, he said, but they demand it nonetheless.

"They say 'We want LEED,' " Mr. Skodowski said, "and that's it."

Nine of Transwestern's properties received certification this year. A combination of energy-efficient light bulbs and other green equipment helped those buildings slash energy consumption. On average, they've seen a 2 percent drop in energy costs, even as electricity rates jumped between 10 percent and 40 percent, Mr. Skodowski said.

Leasing rates have not risen as a result of the changes, Mr. Skodowski said, yet at the same time occupancy rates have not fallen. That's a victory for an industry hit hard by the recession. Vacancy rates at office buildings nationwide have gone from 10.9 percent at the end of 2007 to 12.4 percent in the first quarter of this year.

"If one extra tenant comes and looks at the building, if the owner gets an extra penny or so a foot, then at the end of the day it's paying for itself," Mr. Skodowski said.

A recent analysis by real estate researcher CoStar Group Inc. found that green-certified buildings had fewer vacancies than other buildings with similar age, size and location.

The CoStar study, which included about 3,000 green-certified offices, found that buildings with the council's certification enjoyed higher occupancy rates (90.3 percent) than their peers (84.7 percent) in the first three months of 2009.

Certified buildings have fetched higher lease rates for several years. The CoStar report said the buildings rented at an average of $38.86 per square foot in the first quarter of 2009 compared with $29.80 per square foot for their peers.

"This isn't just a 'We are doing the right thing' movement," said Marc Heisterkamp, U.S. Green Building Council's

director of commercial real estate. "In the end, the numbers pencil out."

At the Empire State Building, Mr. Malkin proposed a top-to-bottom renovation that included a $13.2 million investment in new green technologies. The goal was to sufficiently reduce greenhouse gases without spending more than he could justify to his investors.

What the owners settled on was a series of upgrades that include retrofitting all 6,500 windows. Under every window, radiators will be padded with extra insulation. The building's lighting, cold water and ventilation systems also will be upgraded.

The renovation should take 18 months. Afterward, the owners expect an annual energy savings of $4.4 million, enough to pay off the new technologies in about three years.

Already, the renovation has lured upscale, energy-conscious companies like Swedish construction firm Skanska, said Ray Quartararo with Jones Lang Lasalle, which is managing the renovation.

Skanska wanted its U.S. headquarters to have a LEED "platinum" certification - reserved for only the most efficient of buildings - and it found a willing partner in the Empire State Building. Skanska officials said the building's management helped them install bike racks and add other energy-saving details on the 32nd floor.

"We had looked at several downtown spaces, but the Empire State Building made the most sense," a company spokeswoman said.

Jacques Catafago, a lawyer who works 16 floors above Skanska's new office, is also happy with the changes. Mr. Catafago has fought the building management before on other fees, but he said he wouldn't mind paying more rent if it goes toward renovations that cut his electric bill.

Besides, Mr. Catafago said, he's already checked out the rent for similar buildings in the city and realizes he has a pretty good deal at the Empire State Building.

"We'd be paying twice as much" uptown, he said.

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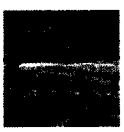

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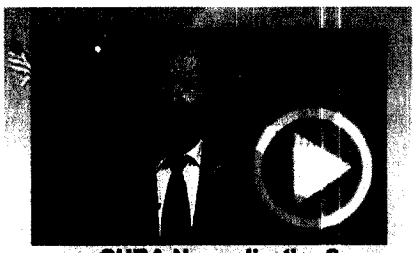

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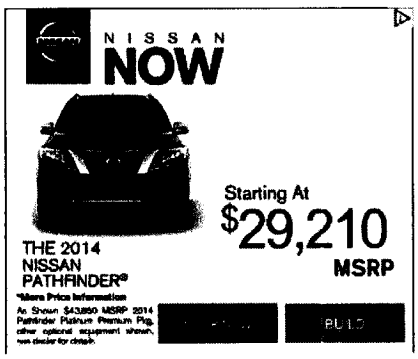

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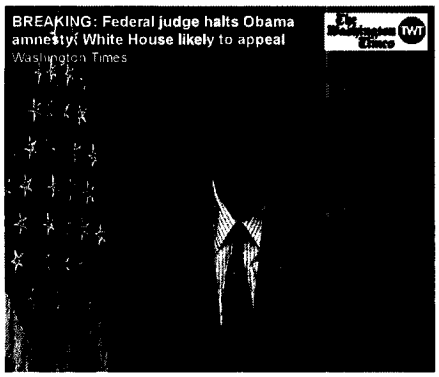

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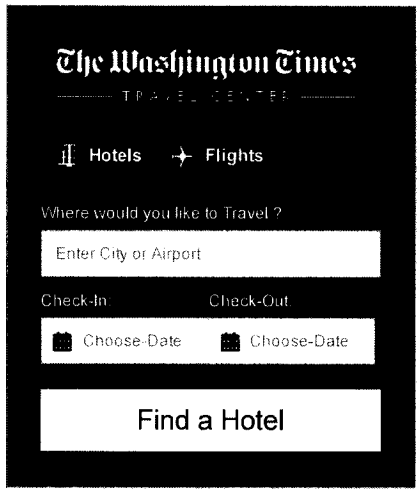
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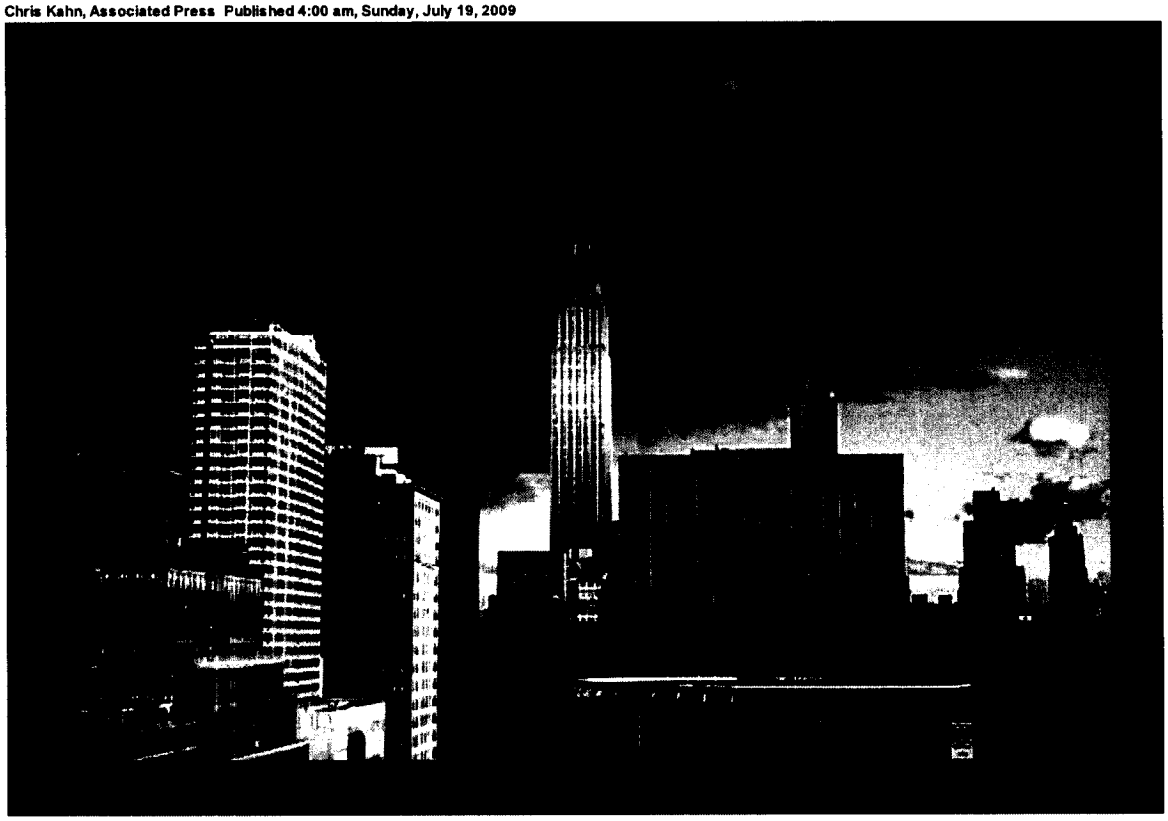
Skyscrapers go green

Chris Kahn, Associated Press Published 4:00 am, Sunday, July 19, 2009



FILE - In this Oct. 29, 2008 file photo, the Empire State Building, center, is illuminated by sunlight against a cloud-darkened sky in New York. When owners of the Empire State Building decided to give it a $120 million environmental makeover, in 2009, they were only partly interested in saving energy.(AP Photo/Kathy Willens, File)

When owners of the Empire State Building decided to blanket its towering facade this year with thousands of insulating windows, they were only partly interested in saving energy.

They also needed tenants.

After 78 years, Manhattan's signature office building had lost its sheen as one of the city's most desirable places to work. To get it back, the owners did what an increasing number of property owners have done - they went green, shelling out $120 million on a variety of environmental improvements, a move that would have been considered a huge gamble a few years ago.

Buildings that define city skylines across the country, some national icons, are catching up to the sleek, new structures designed with efficiency in mind, as property owners and managers become convinced that a greener building now makes financial sense.

That's because in recent years environmental retrofits have begun to pay off for owners and tenants alike. Higher-profile companies are seeking out more efficient office space, and new technology at older buildings has started to translate into higher property values, leases and occupancy rates.

"In a good market, we're going to get the best rents for the best tenants," said Anthony E. Malkin, who leads a real estate group that owns the Empire State Building. "In a bad market like we have now, we're going to get tenants when other buildings won't."

Renovation specialists around the country have been plugging porous walls in numerous old buildings, adding high-tech water systems and using recycled material in carpets and tile.

One of them is the Christman Building in Lansing, Mich., an 81-year-old Elizabethan Revival office that's listed on the National Register of Historic Places. While repairing the limestone exterior and preserving unique details like the mica light fixtures, the building owners spent $8.5 million to ad water-efficient plumbing, and increased the amount of natural light. They also capped the building with a reflective "cool" roof.

Chicago's Sears Tower announced late last month that it will embark on a five-year, $350 million green renovation. The 110-story, staggered

skyscraper, which turned 36 this year, will crown its rooftops with solar panels, wind turbines and up to 35,000 square feet of sunlight-absorbing gardens.

When complete, the improvements will cut the tower's annual electricity use by 80 percent and save 24 million gallons of water, property managers say.

Building owners trumpet their environmental commitment when extensive modifications are made, yet in many cases those changes are being pushed by tenants.

Many high-profile tenants won't even consider moving into a property without the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) certification, said Allan Skodowski with Transwestern management group. They may not even know what the certification means, he said, but they demand it nonetheless.

"They say 'We want LEED,' " Skodowski said, "and that's it."

Nine of Transwestern's properties received certification this year. A combination of energy efficient light bulbs and other green equipment helped those buildings slash energy consumption. On average, they've seen a 2 percent drop in energy costs, even as electricity rates jumped between 10 percent and 40 percent, Skodowski said.

Leasing rates have not risen as a result of the changes, Skodowski said, yet at the same time occupancy rates have not fallen. That's a victory for an industry hit hard by the recession. Vacancy rates at office buildings nationwide have gone from 10.9 percent at the end of 2007 to 12.4 percent in the first quarter of this year.

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The CoStar study, which included about 3,000 green-certified offices, found that buildings with the council's certification enjoyed higher occupancy rates (90.3 percent) than their peers (84.7 percent) in the first three months of 2009.

Certified buildings have fetched higher lease rates for several years. The CoStar report said the buildings rented at an average of $38.86 per square foot in the first quarter of 2009 compared with $29.80 per square foot for their peers.

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The renovation should take 18 months. Afterward, the owners expect an annual energy savings of $4.4 million, enough to pay off the new technologies in about three years.

Already, the renovation has lured upscale, energy-conscious companies like Swedish construction firm Skanska, said Ray Quartararo with Jones Lang Lasalle, which is managing the renovation.

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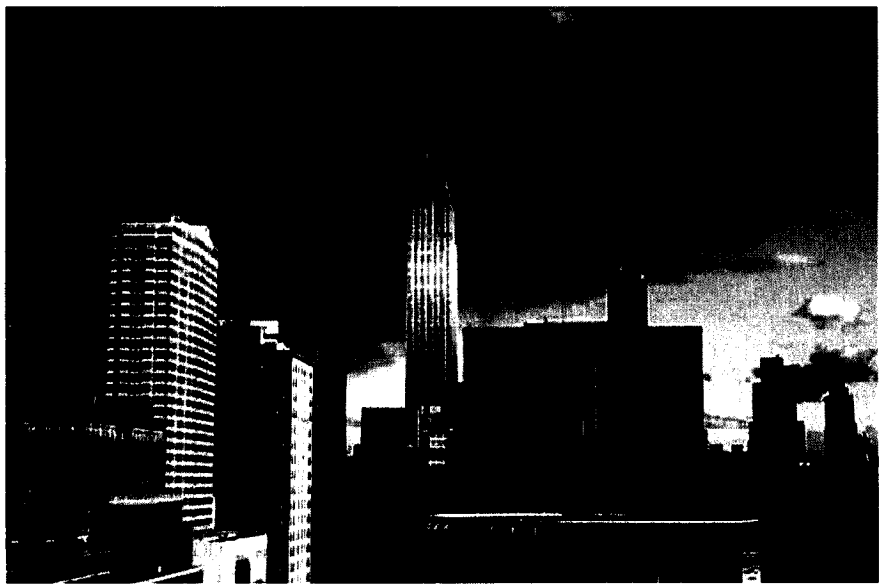
Skyscrapers go green

Chris Kahn, Associated Press
Published 7:00 am, Sunday, July 19, 2009



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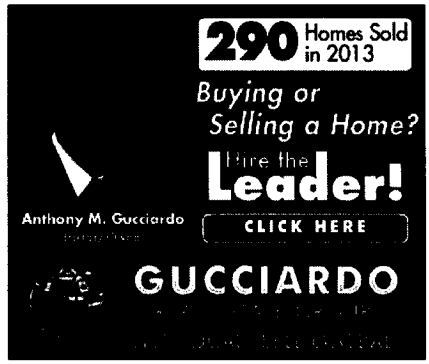

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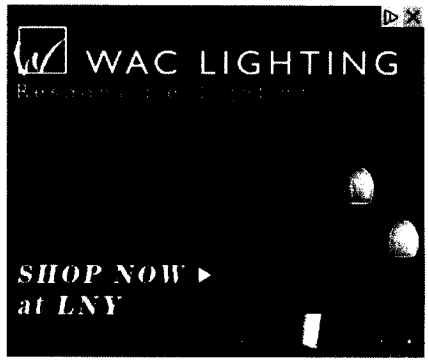

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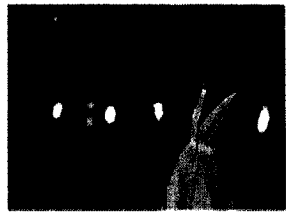
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Marquez expects Floyd Mayweather's best July 18

by The Associated Press

Wednesday May 20, 2009, 1:00 AM

AP PhotoFloyd Mayweather, left, and Juan Manuel Marquez pose for photographs at the Empire State Building observatory in New York on Tuesday.

NEW YORK -- When Floyd Mayweather Jr. walked away from boxing, he was widely considered the pound-for-pound king, the mythical mantle bestowed upon the best in the game.

Now that he's back, at least one person believes Mayweather still is: lightweight champ Juan Manual Marquez, whom he'll face in his highly anticipated return.

"I'm expecting the best Floyd Mayweather ever," Marquez said Tuesday, at a news conference on the 80th floor of the Empire State Building to help launch the fight. "I'm putting in my mind that he never retired, so I'm expecting the best."

The two will meet July 18 at the MGM Grand in Las Vegas, where tickets are scheduled to go on sale Friday. They'll fight at a catch-weight of about 143 pounds, eight more than Marquez has ever fought and the lightest that Mayweather has been since 2005.

Neither believes the weight will make much difference.

Mayweather, a Grand Rapids, Mich. native, already has been in the gym a couple of months, ever since giving his adviser Leonard Ellerbe the green-light to screen potential opponents. Mayweather claims he's close to 147 pounds and pronounced himself fit after a run through Central Park on Tuesday morning.

Marquez has been packing on muscle while training in the mountains of central Mexico.

He said the brutal regimen, which has included several weeks of lifting boulders, has given him confidence that he'll be the one to finally dethrone the king.

"I always prepare myself to win," Marquez said quietly, sitting a few feet from where the outgoing Mayweather held court with dozens of reporters. "He's not a machine, he's a human being, and human beings can be beat."

Mayweather, the former five-division champ, hasn't stepped in the ring since knocking out Ricky Hatton in December 2007, when he was still basking in the aura of his transcending victory over Oscar De La Hoya. He'd cashed in his "Pretty Boy" nickname for one more befitting his agenda -- "Money" -- and was showing up everywhere from "Dancing with the Stars" to WrestleMania.

That's when Mayweather abruptly called it quits, turning his attention to show business.

Mayweather's year away from the ring opened the door for Manny Pacquiao to step through, and the charismatic Filipino icon did it in destructive fashion. Where Mayweather needed 12 rounds to beat De La Hoya, Pacquiao needed eight; where the flamboyant welterweight needed 10 rounds to stop Hatton, the smaller Pacquiao needed only two earlier this month.

Now, much to Mayweather's chagrin, many consider Pacquiao the best.

"I respect him for what he does, I respect him in the fight game, but I've never been beat," Mayweather said of Pacquiao, who's lost three times, the last in 2005. "Nobody has the antidote for Floyd Mayweather."

While most presume the two will eventually settle the pound-for-pound dispute in the ring, Mayweather (39-0, 25 KOs) must first deal with Marquez, his hand-picked opponent.

Marquez (50-4-1, 37 KOs) lost a slugfest by close split-decision to Pacquiao in 2008, a bout that Mayweather and many others believe the Mexican fighter won. Five years ago, Marquez rallied from three first-round knockdowns to earn a bloody draw with Pacquiao in their first bout.

Marquez's stunning knockout of Joel Casamayor last year and his brutal knockout of Juan Diaz in February entrenched him as one of the most electrifying fighters available. More importantly, they produced an opponent that intrigued Mayweather enough to return to the ring.

"Marquez is a warrior," he said, conferring rare praise upon one of his foes. "He's a hell of a fighter. I don't have to come here and bad-mouth anybody."

Mayweather paused for a moment, then added: "They say to be the best, you got to beat the best. I think they got Marquez in the dark and somebody has to give him a shot. Why not me?"

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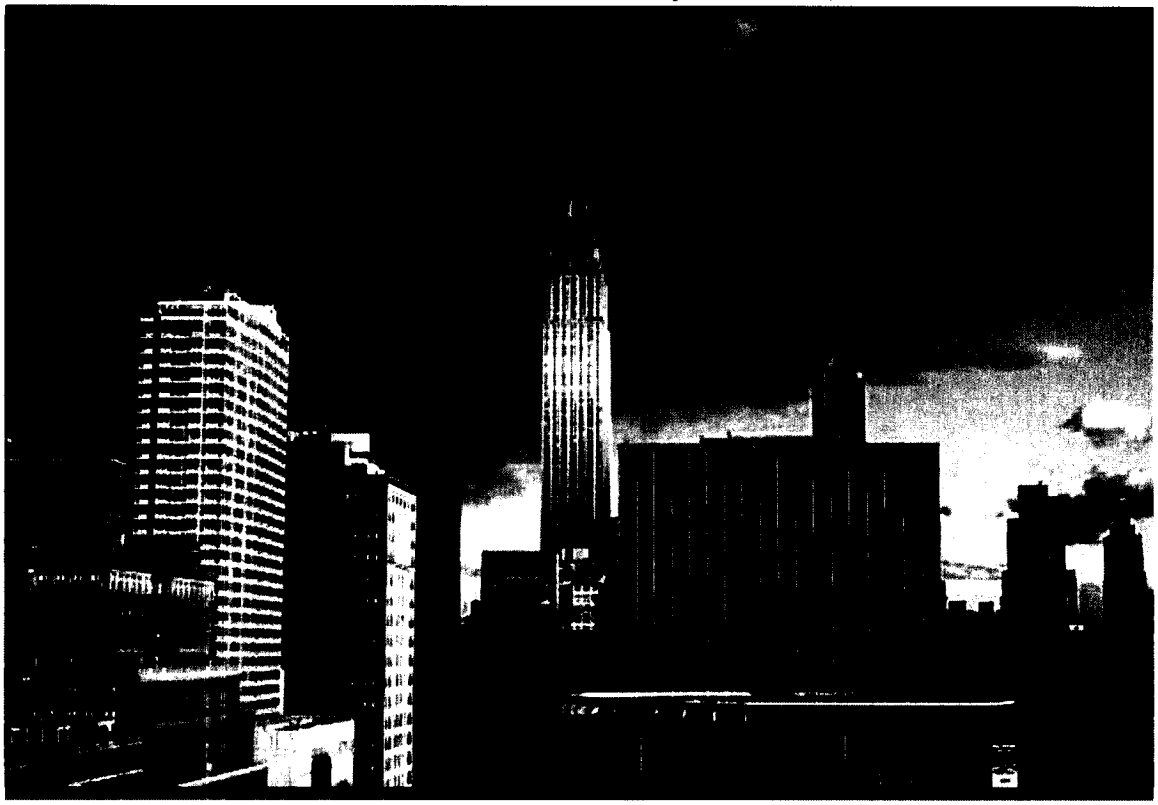
Empire State Building goes green the retro way

ENVIRONMENT

Robert Selna, Chronicle Staff Writer Published 4:00 am, Friday, November 6, 2009



FILE - In this Oct. 29, 2008 file photo, the Empire State Building, center, is illuminated by sunlight against a cloud-darkened sky in New York. When owners of the Empire State Building decided to give it a $120 million environmental makeover, in 2009, they were only partly interested in saving energy.(AP Photo/Kathy Willens, File)

San Francisco is on the forefront of the effort to reduce greenhouse gases while adding new, environmentally sustainable buildings. Owners of the Empire State Building, meanwhile, are on a mission to slow global warming by taking an old building and making basic repairs.

"There are no solar panels, and we are not planting a green roof," said Anthony E. Malkin, president of the company that manages the Empire State Building. "Everyone talks about going with high-tech materials. We went low-tech."

Malkin spoke at San Francisco's Moscone Center on Thursday at a conference convened this

week by the Urban Land Institute for developers, planners and other real estate professionals.

Malkin and a team of engineers and designers presented the results of a study on the world-famous building and a plan they say will reduce its annual energy use by nearly 40 percent, eliminate 105,000 metric tons of carbon dioxide each year and save $4.4 million yearly, by 201

The retrofit solutions focused specifically on the 102-story building, which is 2.6 million square feet and has 6,500 windows and an observation deck open for 18 hours, seven days a week.

But the team - which was coordinated with the help of the Clinton Climate Initiative - wants its experience to provide a replicable model for how older buildings can be renovated to significantly cut energy use and, as a result, the greenhouse gases created by the production of that energy. They predict that such improvements will attract tenants based on the cost savings and green cachet.

Given the regal stature of the building, which was completed in 1931, most of the solutions seem relatively mundane. The project sponsors said that half of the energy reductions will result from adding a coated film between two glass panes on the windows and insulating the space between radiators and walls. The building's cold water, ventilation and light systems also will be improved.

Many estimates place the operation of buildings as responsible for 50 percent of the carbon dioxide emissions in the United States. In big cities, that percentage can be higher. In New York for instance, 78 percent of greenhouse gas emissions come from the city's buildings.

San Francisco boosted its reputation as one of the nation's most environmentally progressive cities in August 2008, when the Board of Supervisors and Mayor Gavin Newsom approved an ordinance requiring that all new, large commercial buildings be certified under guidelines set out by the Leadership in Energy and Environmental Design program. The rules did not apply to existing buildings.

The LEED system has become the industry standard for so-called green buildings. It is based on a long checklist that translates to ratings based on accumulated points. The fact that the system does not demand quantifiable energy savings, however, recently prompted calls for a change to the requirements.

The city of San Francisco and owners of some of San Francisco's notable skyscrapers, including the Transamerica Pyramid, are working to improve their energy standards and many have applied for or received LEED certification.

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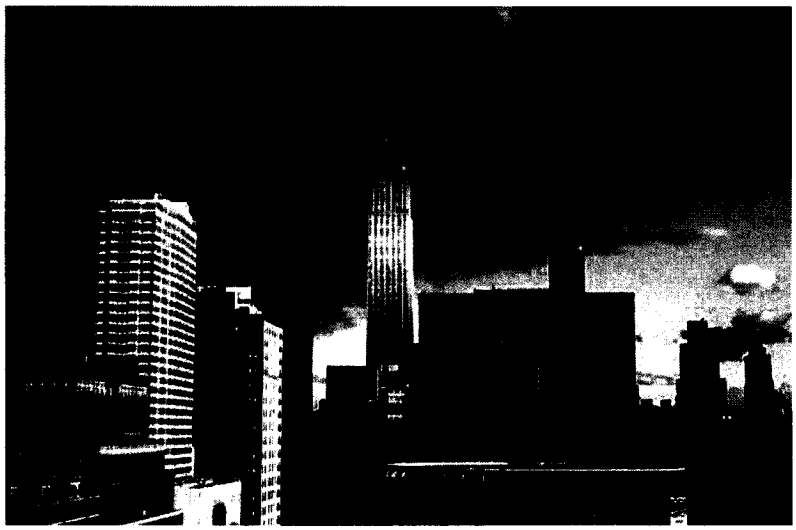
Empire State Building goes green the retro way

ENVIRONMENT
Robert Selna, Chronicle Staff Writer
Published 7:00 am, Friday, November 6, 2009



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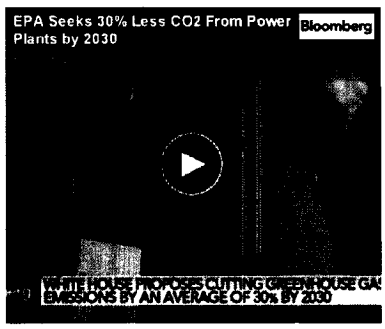

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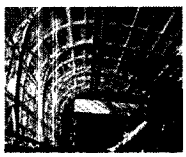
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Unchanging, Yet Never the Same

Adam Stoltman

OCT. 21, 2008, 5:19 P.M. The Empire State Building showed many faces in shots taken over three years. More Photos >

By ADAM STOLTMAN
Published: November 27, 2009

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The low-lying buildings just east of Eighth Avenue are my foothills; the brown and gray offices of the flower and garment districts are my mountains; and the Empire State Building, with its many moods and many faces, is my distant peak, a rival to Mount McKinley, Mount Kilimanjaro and Mount Fuji.

Multimedia

Above Manhattan

Nearly every day for the past three years, from my north-facing window in Chelsea, I have been photographing this unchanging but dynamic scene. From my vantage point, as the eye travels north and east, the buildings slope upward in layers, creating a gradual delineation of foreground and middle ground. In the background, commandingly, is the Empire State.

At different times of day and season, and in varying weather and light, the familiar scene has almost an infinite capacity for visual wonder. A friend calls this "traveling without moving." I often think of this visually fertile terrain as a patch of the American West.

It does not hurt that the street immediately north of my window, West 24th, is also one of the few curving roads in Manhattan. In its serpentine flow one can easily imagine a river below the foothills, and in the whole scene a slow-moving vista, where subtle differences start to reveal themselves over time and steady observation yields surprising rewards.

A version of this article appeared in print on November 29, 2009, on page MB8 of the New York edition.

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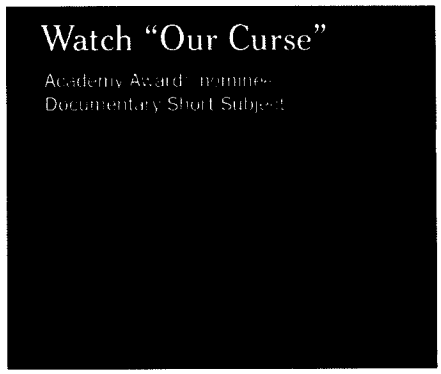

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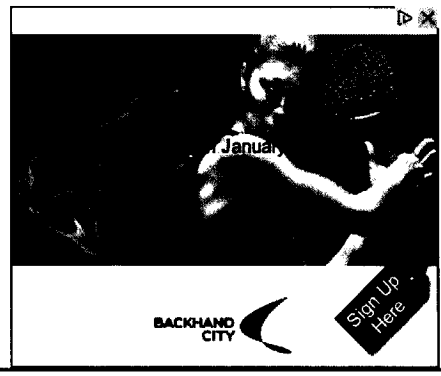

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Training a Lens On Manhattan

By ADAM STOLTMAN
Published: November 29, 2009

Nearly every day for the past three years, Adam Stoltman, a photojournalist, has captured the scene outside his north-facing window in the Chelsea neighborhood on the West Side of Manhattan. The Empire State Building is at the center of his unchanging yet dynamic view from Eighth Avenue and West 24th Street. The scene, Mr. Stoltman says, has "almost an infinite capacity for visual wonder." Online, a slide show of the photographs, at all times of day and all seasons of the year:

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PHOTOS: OCT. 21, 2008, 5:19 P.M.: The Empire State Building showed many faces in shots taken over three years.; NOV. 9, 2008, 5:15 P.M.; APRIL 3, 2009, 4:53 P.M.; JULY 20, 2009, 5:26 A.M.; APRIL 7, 2009, 6:04 A.M. (PHOTOGRAPHS BY ADAM STOLTMAN)

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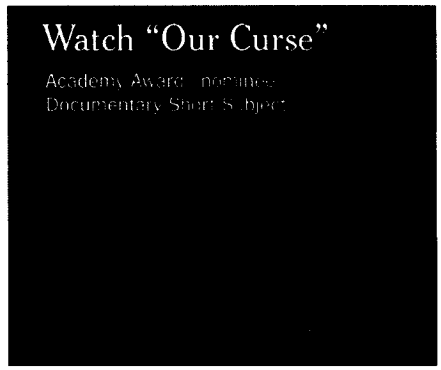

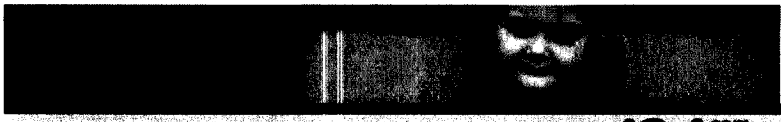

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Empire State Building lights commemorate China, cause controversy

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By The Associated Press
on October 01, 2009 at 6:46 AM, updated October 01, 2009 at 6:52 AM

Print

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NEW YORK -- Red and yellow lights shone from the top of the Empire State Building at dusk Wednesday, a tribute to communist China's 60th anniversary that protesters labeled "blatant approval" of totalitarianism and criticized as inappropriate for an icon in the land of the free.

The building is routinely lit with different colors to mark holidays and big events, but opponents questioned whether it's right to commemorate a sensitive political issue, particularly when China has such a poor human rights record.

Jason DeCrow/The Associated Press

The Empire State Building can be seen lit in red and yellow to honor the 60th anniversary of the founding of the People's Republic of China in this photo looking north from Madison Square Park Wednesday in New York. The color scheme has caused controversy, among critics of the Communist government in China.

About 20 supporters of Tibet, which China has ruled since shortly after communists took over in 1949, protested outside the building during a ceremonial lighting of a scale model inside the lobby. They chanted "No to China's empire; free Tibet now," and held signs reading, "Empire State Building celebrating 60 years of China's oppression."

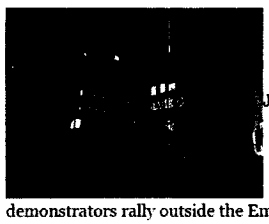
Lhadon Tethong, executive director of Students for a Free Tibet, called the lighting "outright, blatant approval for a communist totalitarian system."

"It's a great public relations coup for the Chinese state," Tethong said as tourists gawked at the protesters. "But on the other hand, it's sure to backfire because the American public and the global public will speak against it."

At the lobby ceremony, building manager Joseph Bellina called the lights a high honor and said he was proud of the relationship between "our countries and our people."

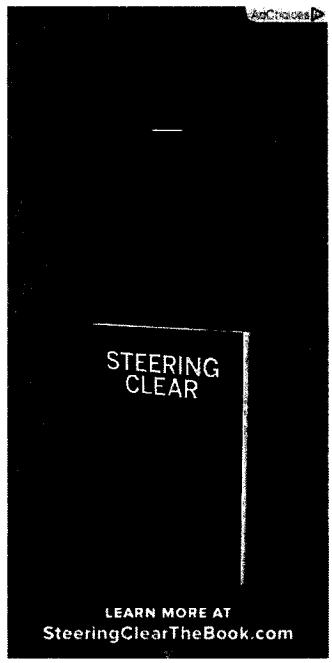
Chinese Consul General Peng Keyu, who pulled the switch on the glass-encased model, said he was "honored and delighted."

He said China's reforms of the past 30 years have led to greater openness and "tremendous change."



Jason DeCrow/The Associated PressPro-Tibet demonstrators rally outside the Empire State Building on Wednesday.Keyu and Bellina didn't address critics and declined to answer questions.

Journalist and blogger Marc Masferrer questioned legitimizing a government that continues to repress its citizens' freedoms, including their access to media and the Internet.



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"I don't think one of our great landmarks should be turned into a platform to honor a regime and a system responsible for as much tragedy and all the other things that come with a repressive system," he told The Associated Press.

Masferrer pointed out that this year is also the 20th anniversary of the violently crushed student-led movement in Beijing's Tiananmen Square. The People's Liberation Army is believed to have killed hundreds, possibly thousands, of protesters.

Politicians united in their disdain.

Rep. Anthony Weiner, a New York Democrat, said the lights should not be used to pay tribute to what he called "an oppressive regime" with a "shameful history on human rights."

Rep. Peter King, a New York Republican, said it was "a sad day for New York."

"I am strongly opposed to it or any commemoration of the Communist Chinese revolution. It's one thing to acknowledge the government; it's totally immoral to honor it."

The lights atop the building, which is owned by W&H Properties, are often are changed. For example, Italian colors — red, white and green — commemorate Columbus Day, while green, white and orange are displayed for the India Day parade.

For the Chinese anniversary, the lights were to remain on through early today.

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StrongPLJ

One shall keep in mind that China and Communism is not synonymous. It has over a billion people and most of them are born after 1949. The fact that the Empire State building glows in red and yellow is, in my opinion, an acknowledgement of China's existence. It has nothing to do with Communism. As a peace loving nation (I mean the US, if I can say that), we should be proud of the fact that we send a friendly gesture (or share the joy) to a nation with a fifth of the world's population.

To comment on Cuffy Meigs' little story of "there were once three people who were given the exact same things and told to live their lives ..." posted prior. I am in agreement with the underline concepts that one should be industrious, etc. However, the humankind is heading to a direction that the population growth will reach a point that there won't be enough to go around. In other word, it might be a time, instead of "one spend, one save, and one invest", the story goes like "one kills the other two" in order to survive - let's say, in the name of "national interest / security", etc. Either way, it's true that Communism won't work, neither will the system we are in now (a.k.a., the US).

njtimo

I hear a lot of whining here but not a single solution. I usually buy made in US product if I can. I can see a growth of China is also a threat to our nation, both economy and national security (Iran is an example), but what do I know. I am only a naturalized citizen. I can again migrate but you America, if you don't protect your country, you have no where to go because ..... (you fill in the blank)

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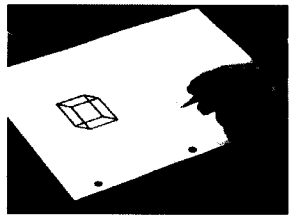

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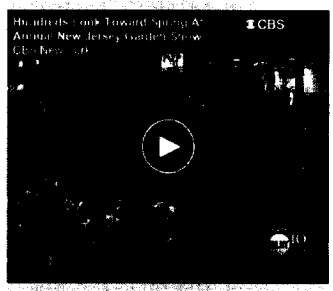

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jigizup

everytime you shop at Walmart you are commemorating China! they own us and they are the new world power. we are done. we are a nation of fat consumers who produce nothing, and spend,spend spend

fredp0444

Has all this country gone totally mad? China is still a communist country and undoubtably the most serious threat to our way of life

nj07079

Some very ignorant people are wondering why this is a big deal. Here's the reason

About 100 million human beings have been murdered under those colors and under the boot of the hammer and sickle. That's why it's big deal. When it comes to body count the Nazis are a distant second to communists

Furthermore, over the decades one of the biggest goals of communists is the overthrow of the American government and the destruction of our way of life. The American Communist Party was funded directly by the Soviet Union. They denied it for decades, but when the Soviet archives opened up, American communist were proved to be LIARS and TRAITORS

So please don't raise your shoulders as if you're clueless as to why this is an important issue

halfbaked06

"HERRO"

ru4knights

China owns most of our debt so I would be too worried about some lights. They probably own the debt of the building and the power companies that power the lights. Maybe that should be the follow-up story.

mityline2009

China is still Communist don't kid yourself. They've just evolved and embraced our economics/language so they could also be a superpower like us and have more influence in the world - with success I might say. But we cannot ignore the facts. No freedoms over there, just law & order. Poor families often lose their children to child labor (or worse) never to be seen again. They have forced abortions & only boys are prized in poor families. There is going to be a severe shortage of women in their near future. Human rights over there are deplorable. And we here a "free nation" are celebrating this? Their army supports the Communist Party and it is HUGE. Bigger than we are allowed to see. I personally know someone who was there for awhile & he said he was not allowed to photograph their soldiers/police in uniform because they are everywhere. He also said if our country lost China's favor, we would be in big trouble due to this "build up" He kissed the soil when he returned to America. It is wrong that they have done this to our Empire State building - don't care who owns the company. We don't go to China splashing the red, white & blue colors of freedom. This is disrespectful & vain of China to do this to what most most Americans consider a national landmark. The respect should be MUTUAL. So much for diplomacy!

artclam

Lighting up the Empire State Building to celebrate the anniversary of the end of democracy in China. What's next? Will it be lit in red for May Day? What color will they use for Hitler's birthday?

source

Was Kean University lit up, too? They have been trying to get that ridiculous campus built in China, while they're ringing up a half-billion dollars od debt right here in Union . .

supreme1

So this is what Obama was talking about when he said change!

njfoot01

China is not communist any more, that dream died when they put batteries into the cheap plastic bits that they make for us and learnned that iPods are awesome!

No need to learn Chinese. There are more English speakers in China than anywhere else in the world. I suppose that's what happens when one in five people are in your country.

jerseyfarmer

Why not? They ALREADY OWN US!

tlynn211

So will we now use the Empire State building to honor milestone events for other countries?

doctorphil1

Nixon opened the door to China and our economy has gone down since

njtimo

Obama will save us all!!!!

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Whoever thought of this should be made to live in a Chinese countryside for a year as punishment for their complete and utter stupidity. Aside from the fact that Mao butchered millions upon millions of his own citizens, Communism was, is, and will always be a complete and dismal failure because it starts with the premise that every one is entitled to whatever they want based upon their need, not on their ability. The China of today only pulled itself out of the middle ages by adopting a form of soft capitalism which has allowed it to prosper. Any person who thinks that Communism can work is delusional. I'll leave you with a little story to illustrate.

There were once three people who were given the exact same things and told to live their lives. The first person decided to celebrate his new found wealth and spent it all on the first day. The second person wanted to conserve what he had and did nothing ending up with exactly what he had the day before. The third person used what he was given and worked through the night to produce significantly more. The moral being that equality is not a static state. People, situations, and ambitions change and that is why Communism, or Socialism, or whatever else you want to call it is an abject failure. It goes against all norms of human nature. And if any one thinks there is equality in China or Cuba, I've got a few bridges to sell you.

dumbnj09

dear America do you know that there was a country named TIBET?

if not, NEVER EVER LECTURE OTHER NATIONS

kimmyakim

HO-HUM!!!

bhnj

Thank god for China - without them there would be no Dollar Tree stores.

berts

We sing the praises of Cuba and the murderous Castro crime syndicate.
We high five it with America-hating Chavez.
We sit down and hunker with a grinning Ahmadinejad.
We give support to a would be dicatator in Honduras' Zelaya.
And now we honor a murderous Chineese regime by desecrating one of our national monuments to the American spirit.

Welcome to Obama's America.

scoobydood

A little actual REPORTING would have helped this story! Once again, the extremely shoddy reporting illuminates why newspapers are finished in this country.

The story omitted a key, salient fact. The Empire State building is owned by W&H Properties who is owned by Malkin Holdings. Malkin Holdings which is a US company is owned by a Chinese investor.

I personally don't care--anybody who doesn't recognize that China is the new global power is fooling themselves. The US ability to project power abroad is now roughly equivalent to the UK around the time of the Spanish American War (translation: fading, fast!).

dogtales

They better start teaching our kids in school to speak Chinese ... they're going to need that skill if our country continues down this path.

DOOMONYOUNJ

Everything is Made In China so whats the big deal.

dumbnj09

so dear America is singing the praises of communism!

may be time for it to get one!

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BRAINWAVE RUBIN MUSEUM

Overhead, a Lobby Is Restored to Old Glory

Ozier Muhammad/The New York Times

Bill Mensching of EverGreene Architectural Arts under an Empire State Building mural. It is a reproduction of an original that was covered in the 1960s.

By JAMES BARRON
Published: September 22, 2009

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Every day, people walk into Grand Central Terminal and look up at the vaulted ceiling over the main concourse, with its star constellations and zodiac signs. It helped make the station "a triumphant portal to New York," in the words of one of its architects, Whitney Warren.

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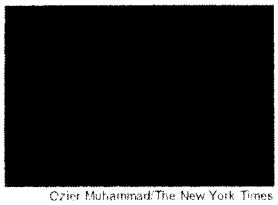

Ozier Muhammad/The New York Times

People who walked into the Empire State Building have done their looking up outside, craning their necks to see the top, 1,250 feet above the street. As they made their way to the observation deck, they had little reason to look up in the cathedral-like lobby.

BIRDMAN NOW PLAYING

Now there is something to look up at. The ceiling in the lobby has undergone a $12.5 million renovation that has brought back two shiny Art Deco murals that disappeared from view in the 1960s. They are to be unveiled on Wednesday.

The murals were left to deteriorate more than 35 years ago after being covered with white plastic panels and fluorescent light fixtures, which were the latest things for office buildings in those days.

Anthony E. Malkin, the president of Malkin Holdings, which owns the building, said the lobby had become "a real letdown," in contrast with the lobbies of two other famous skyscrapers of similar age, the Chrysler Building and 30 Rockefeller Plaza. Mr. Malkin wanted the lobby to be more of a triumphant portal than a utilitarian passageway for

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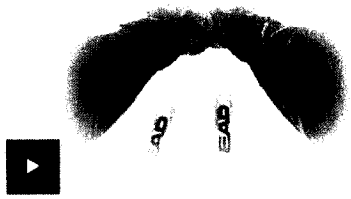

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tourists on the way to the observation deck and workers on the way to their offices.

So as part of a $550 million project to upgrade the entire building, Mr. Malkin and a team of architects and designers set out to make the lobby as impressive as it was when the building opened in 1931. Frank J. Prial Jr., an architect with Beyer Blinder Belle who worked on the lobby restoration, said the idea was "to take the most famous building of the 20th century back a few steps to prepare for the 21st."

That made the murals a priority. Like the mural on the ceiling in Grand Central Terminal, the ones in the Empire State Building show the sky. But this sky was imagined when the building was on the drawing board in the 1920s, when assembly lines were humming and people dreamed of the ultimate symbol of the machine age: the car.

The sun and the planets on the ceiling look like gears and wheels and cogs.

"It's like you're looking inside a watch," Mr. Prial said, albeit a giant watch. The murals cover more than a third of the square footage of a football field. Bill Mensching, a vice president of EverGreene Architectural Arts, which copied the originals, said they had 15,000 square feet of aluminum and 1,300 square feet of 23-karat gold leaf.

Because the original murals, designed by an artist named Leif Neandross, were damaged, reproductions were installed. Mr. Mensching said more than 50 artists, site painters and installers worked on them.

Despite the Wall Street crash in 1929, the murals' design was unchanged for the building's opening. The result, Mr. Malkin said, was a ceiling that "is not trying to find hope in the depths of the Depression — it was created before that. You don't have that labor and toil and struggle feeling that you have in Rockefeller Center."

In the 1960s, large acrylic panels showing eight wonders of the world were installed at eye level in the lobby: the seven wonders in the history books and — no surprise — the Empire State Building.

The panels were completed in 1964, in time for the World's Fair, and remained in the lobby until last year, when the renovation team put them in storage. Mr. Prial said they would eventually be put in a ticketing area on the way to the observation deck. They were replaced by marble panels from as far away as Italy and as close as a warehouse in Greenpoint, Brooklyn. The panels' colors and patterns are strikingly similar to that of the original marble in the lobby.

Two other changes have made the lobby more faithful to the building's original plans. The clock over the information desk in the Fifth Avenue lobby was replaced by what was originally called for: an anemometer, which measured wind speed where dirigibles were supposed to dock.

And then there are the two chandeliers beside the pedestrian bridges. They differ from the chandeliers shown in early photographs; those were taken out in the 1960s.

The new ones, based on the original plans, were fabricated by the successor to the company Neandross worked for when he designed the murals.

Why were the chandeliers that were planned never installed? "Our theory," Mr. Prial said, "was they were in a hurry, they had to open, and they ran out and got two chandeliers."

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