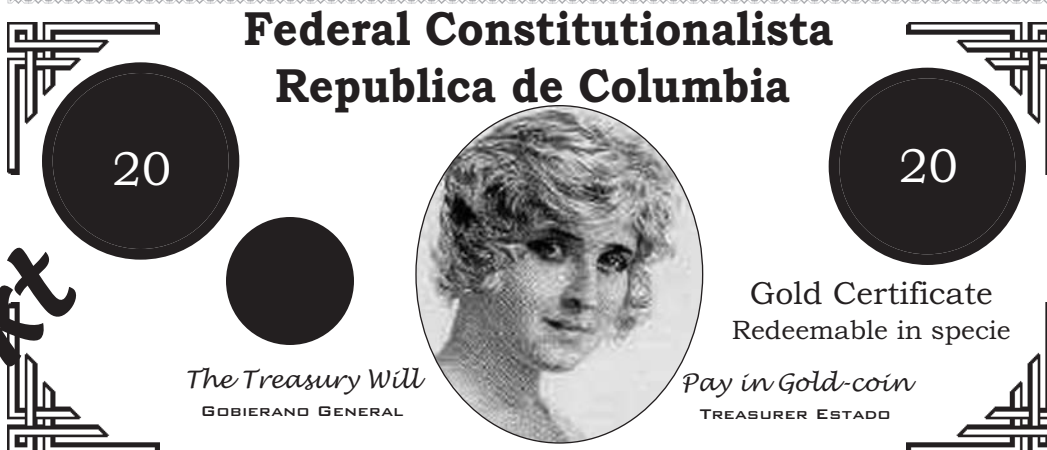
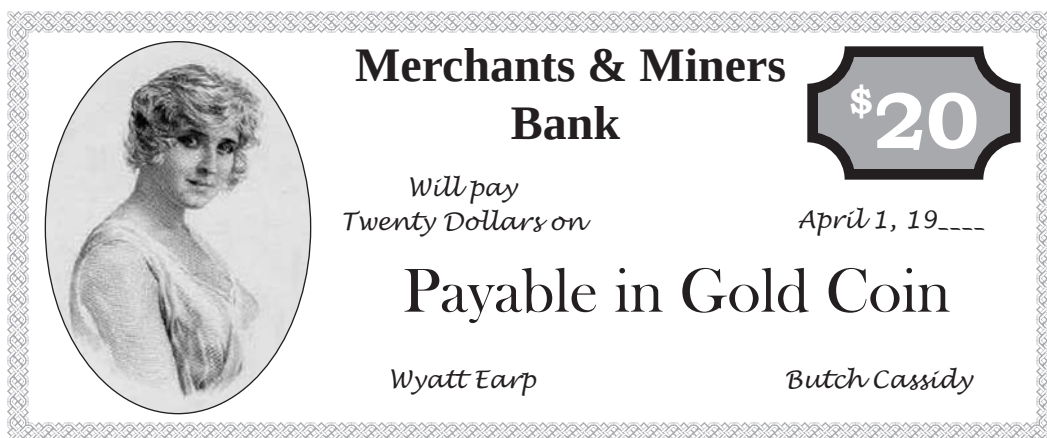




THE Golden 'Girl of the Century'

BY FRED REED

THE GREATEST THEATRICAL SHOWMAN OF ALL TIME was Florenz Ziegfeld Jr. His gals wooed grandpa and wowed grandma. Flo knew pulchritude. His headliners and chorus gals included the likes of Fanny Brice, Sophie Tucker, Josephine Baker, Louise Brooks, Marian Davies, Irene Dunn, Barbara Stanwyck, Gypsy Rose Lee, Paulette Goddard, Billie Dove, Clare Luce, and Ruby Keeler.

Everyone wanted to work for the impresario. Only the best of the best did: Bob Hope, Will Rogers, Eddie Cantor, Ed Wynn, George Gershwin, Fred Astaire, Irving Berlin.

When Flo hollered "jump," the only appropriate response was "how high." He could cast whomever he wanted in a production, and money mavens would be lining up to buy in.

So when Flo was casting *The Century Girl* for Broadway, he knew exactly who he wanted in the starring role: His choice was obvious; Flo called on international star and Follies vet, Hazel Dawn, of whom it was said "Oh, la, la!"



Hazel Dawn la Tout was an international star of stage and screen but what of scrippophily? Her show girl sass, and slightly naughtier than the girl next door image, sold cigarettes and beauty creams; why not gold shares. Revolutionistas could hope she would help them sell a revolution too . . . but more of that later.



Hazel Dawn la Tout skyrocketed to fame when she came from London to New York in 1911. Already a star in Europe, she became a sensation in the States. She probably sold a lot of Dresden Powder and other beauty aids too to young ladies seeking to emulate her appearance and allure.

Hazel Dawn la Tout, a devout Mormon lass from Utah, became a sensation on the Broadway stage. She could sing. She could dance. Her comedic timing was impeccable. She could play the violin like a virtuoso. Her gamine good looks and impeccable virtue created a sexual tension all the way from orchestra pit to the cheap seats in the balcony.

Oscar and Emmy-award winning actress and writer Ruth Gordon called Hazel Dawn her "childhood idol" and role model in her own struggle for stage and cinema success. Gordon, who achieved plenty of both --- she had four more Oscar nominations beyond her gold statuettes -- wrote Hazel Dawn into her screen autobiography called *The Actress*. The title role of Ruth Gordon was played by ingenue Jean Simmons. Hazel Dawn's character -- also named Hazel Dawn not coincidentally -- was played by Clark Gable's wife Kay Williams, who came out of retirement for the choice part. Also appearing were Spencer Tracy, Anthony Perkins, and Teresa Wright.

It was a golden tribute to the 24-kt silent film star who was Flo Ziegfeld's pick for his "Girl of the Century."



The story of how Hazel leapt from Ogden, Utah, to acclaim on the London stage, to Broadway fame, with stops at the Famous Lasky Players Studio and international stardom as an early silent film star, and back would make a damn fine movie too even if it didn't involve money, mayhem and mystery. It likely wouldn't appear in *Paper Money*, however, if it weren't a scintillating syngraphic saga too. Several years ago we published Professor Clifford Thies' study of pulchritude on paper money.

When the greatest picture engraver of his time, George Frederick Cumming Smillie, was looking for a model for *Arbora*, goddess of flora, he -- like Flo Ziegfeld -- cast little Hazel Dawn La Tout from Ogden, Utah, as his leading lady. Smillie as many readers know came from an illustrious family of bank note and security engravers. Fred, himself, had a long, long, long and successful career

Hazel Dawn was electric in *The Pink Lady*, which took Broadway by storm and made the transplanted westerner from abroad a bright light on the Great White Way. Even these old publicity photos capture something of her charm, elegance, grace, and -- yes shall we say it -- period sex appeal. (New York Public Library photos)

including stints at American Bank Note Co., Homer Lee Bank Note Company, Canada Bank Note Company, Hamilton Bank Note Engraving and Printing Company, and three decades as the chief picture engraver at the Bureau of Engraving and Printing. When the BEP lured him away from the privates, the government made Fred Smillie the highest paid intaglio engraver in the world, a recognition he enjoyed for many years. He was that flat out good.

As can be seen comparing the Napoleon Sarony photo and Smillie's engravings, he certainly did young miss Tout justice -- but were his golden engravings of Ziegfeld's golden gal destined for their own aurate encores?

Smillie's engravings of Hazel Dawn probably date from the late teens or early twenties. By then Miss Tout, a ruddy and rounded beauty with light brown hair and blue eyes, had become an international sensation. Born in Ogden, Utah, March 23, 1891 (some records state 1889), she was a devout Mormon her whole life. Hazel's birth name was Hazel La Tout, shortened to Hazel Tout, according to records at the Utah State University Archives. La Tout is French for the Dawn.

Hazel's parents were missionaries, and she grew up in Wales. She cut her theatrical eye teeth in musical comedies on the London stage as a teenager, where her popularity grew by leaps and bounds.



Ziegfeld Girls were celebrated as the beauties of the period, both in Albert Vargas' stylized portrait above gracing the cover of *Theatre Magazine*, and Hazel Dawn's cover girl appearance on *Photoplay* at right.



At the start of her performing career, a producer urged her to make the name change. The talented young lass with the wholesome good looks, bright disposition, and winning charm was irrepressible. She exuded "IT," before "IT" had a name. Her popularity crossed gender lines. Every man wanted to court her. Every woman wanted to be her. As a contemporary observed: "Miss Dawn is an open-air girl, and extremely fond of riding, swimming and motoring."

Hazel's freshness translated across The Pond, too. The fabulous teenager made her way back to America riding the crest of her European fame. Flo



Ziegfeld was looking for a fresh face to feature. On March 13th 1911, the 19-year-old had her Broadway debut in Ziegfeld's musical *The Pink Lady* at the New Amsterdam Theatre.

Ten days later she celebrated her 20th birthday headlining a "hit" Broadway vehicle that showcased her thespian talents to a Tee. *Pink Lady* suited her. She had a summer complexion and an engaging grin. She could vamp and she could sing, introducing Ivan Caryll's "My Beautiful Lady" to American audiences. The play also showcased her virtuosity on the violin. Heather Dawn had arrived on the American stage with the impact of an F-5 hurricane. The production was a resounding success. Hazel put in 312 performances before the curtain fell on the production Dec. 9th, 1911, and the nickname stuck. An international celebrity, for years Hazel Dawn was known as "the Pink Lady."

Because of her resounding success in the Broadway role, Hazel was almost immediately offered the opportunity to endorse a cosmetics line. The colorful, lithographed trade card depicts Miss Dawn applying her makeup in her dressing room. She is dressed entirely in her celebrated pink outfit, including a flamboyant pink feather hat. Hazel admires her blushing, pink cheeks fetchingly in a hand-held mother of pearl mirror. The table at which she is seated is replete with beauty aids guaranteeing similar sex appeal to the young ladies of her era.

Hazel Dawn's testimonial is straight and to the point, printed in her florid, left handed script:

"New Amsterdam Theatre

July 2nd 1911

Wm. B. Ricker & Son Co.

Dear Sir

*I have used your Dresden Powder and find it most
beneficial and delightfully refreshing.*

Yours truly

Hazel Dawn"

Printed below "In the *Pink Lady*"

Above left: *Cosmopolitan* magazine celebrated Hazel Dawn as a great beauty of the stage. Above: *Pictures and the Picturegoer*, a British publication, featured Hazel Dawn as its cover girl on its August 21, 1915 issue.

She was celebrated in *Cosmopolitan* magazine as a “stage beauty,” her pixie locks softened and wearing an 18th century costume. Additional photos of her from the stage showed her with her violin, and with her trademark featured hat.

All this publicity only whetted the public’s appetite for more of the winsome and winning lass from abroad. Her appeal was uncomplicated, straight forward and gamine. Hazel Dawn combined both middle America “girl next door” lightly sprinkled with European allure. She exuded emotion on her warm expressive face and had learned the ropes pleasing live audiences on both sides of the Atlantic. This was just what the new medium of film was calling for in the new world of title cards and flickering candlepower on a silver screen.

“Hollywood” came calling. Hazel’s first screen role was in *One of Our Girls* (1914) for Famous Players Film Company Studio, in New Jersey. Famous Players was one of the first of the silent era screen heavy-weights, pumping out nearly 150 films in the short span of 1914-1919. Miss Tout was about 23 years old, playing the lead role Kate Shipley in the drama. The role called for a young American girl vacationing in France, wooed by two “men of the world,” who duel over her affections. Hazel Dawn fit the bill.

Later that year she returned to Broadway, appearing at the New Amsterdam Theater in the Victor Herbert musical *The Debutante*, produced by John Fisher. The Broadway play opened in early December, 1914, and ran for two months.

Additional screen roles followed in a torrent. As one of Famous Players troupe, Hazel made five dramas in 1915. Her range was impressive. She played the title role in *Niobe*, the title role in *Clarissa* (a.k.a. *The Gambler’s Advocate*), the title role in *The Heart of Jennifer*, as well as leading roles in *The Fatal Card*, and *The Masqueraders*, all for Famous Players.

As the Greek Niobe, turned to stone because of her outsized ego, she comes to life and cavorts with other statues in a comedic, dream fantasy. At the other end of the theatrical spectrum, in the drama *The Masqueraders*, she plays Dulcie Larendie, a young lass who marries for money rather than love only to find out that her millionaire hubby is a drunk and a wife-beater at that!

Another four pictures quickly followed in the next year. Hazel played Nell Haddon, the “Spitfire,” in the movie of the same name *The Spitfire* (a.k.a. *The Feud Girl*), and also starred in *Lady Incog* [nito], *The Saleslady* (a.k.a. *The Girl from Macy’s*), and *Under Cover* for the studio. She is the heroine Nell Carroll in *Lady Incog*, who helps solve a



Perhaps Smillie had this verdant apparition of Hazel Dawn in mind when he called upon her image as the model for the Goddess of Flora and engraved his *Arbora* vignette.

string of burglaries and saves her father’s estate from the clutches of a greedy executor. In the domestic drama *The Saleslady*, she teaches music, goes to work in a department store, makes a splash on stage and brings about the reconciliation of her hubby and feuding father-in-law.

The first class drama *Under Cover* proved a good detective yarn, punctuated by light comedy. Once again Hazel Dawn is cast as the heroine in a plot that takes enough twists and turns to hold viewers’ attention through the last reel.

The young actresses’ fame still brought notice in Europe, where she was one of two dozen actors and actresses honored by a British tobacco company. Compeer cigarettes issued a 24-card set of screen stars. While many of the actors in the series are unfamiliar today to American film buffs, Hazel Dawn’s Roaring Twenties “rookie card” should still attract a lot of attention.

All her screen time back then surely attracted a lot of attention. Hazel took a break from the silver screen and answered Flo Ziegfeld’s and Victor Herbert’s call. With her additional popularity, Flo Ziegfeld wanted Hazel Dawn to grace his new



production all the more. Hazel was “hot,” both literally and figuratively. She loved music and live performances, both of which were shut out literally in the fledgling movie business. So on Nov. 6, 1916, Miss Hazel headlined Ziegfeld’s *The Century Girl*, also written by Herbert and scored by musical genius Berlin. Also in the cast was Marie Dressler.

The play was another hit sensation. *The Century Girl* ran for 200 glorious performances at Broadway’s Century Theater. By the time the curtain fell on the last encore April 28, 1917, Hazel Dawn was once again the talk of the town. Roaring Twenties-style suitors lined the wings in anticipation. Such early and constant success might have turned the head of a less well rounded, less stable, and less centered young woman. Europe may have been exploding in trench warfare and mustard gas, but over here Americans were still unsullied by such nervous realities. In an era which wreaked of flamboyance, flappers, and floozies, not a hint of scandal touched the deeply religious 25-year-old stage and screen star.

She recorded Herbert’s “Mille Modiste,” a popular show tune from the composer’s 1905 musical *Kiss Me Again*. She endorsed her own line of hair nets, “The Hazel Dawn,” invisible hair net. Made with the very “best material,” the coiffure product had very fine mesh and an elastic band in the envelope. “The most perfect hair net ever produced” was a French import.

In and around her theatrical schedule, Hazel saw two more of her films screened in 1917. She starred as Lucy Shannon in *The Lone Wolf* for independent producer-director Herbert Brenon and his film company. A vaudevillian whose act teamed him up with his wife, Brenon turned out about a film a month for one

Hazel Dawn appeared on several film stars trade cards, used to promote and sell cigarettes, candy, and other consumer items of the period.

or another of the fledgling studios or on his own account. When he ventured out on his own, he wanted a bankable star, and Hazel Dawn delivered.

She could have had a lot more work in cinema. French comic Max Lindner had come to the U.S. and inked a three-picture pact with Essanay Studios. Max wanted Hazel to appear opposite him in all three films. Hazel was too busy on the stage. She demurred, and recommended a friend of hers from the Century Theatre for the roles. That young lady's career took off like a French bottle rocket, too.

One opportunity not to be missed, however, was the planned all star gala benefit pageant for the National Red Cross. This humanitarian and patriotic venture appealed to Miss Hazel. Filmed and then released in December, 1917, to theaters nationwide, this patriotic affair raised funds for the Red Cross efforts in France and at home during the war with the Kaiser. In addition to the young, nubile Miss Dawn, the gala featured three Barrymores (Ethel, John and Lionel), and Tyrone Power Sr. The resultant film was a great success, and marked the first time the entertainment community had stepped up to contribute to the war effort.



Hazel Dawn was a favorite with picture postcard makers of the Roaring Twenties. How many of the cards were purchased for message purposes, and how many simply by film buffs is a mystery, as is this slightly mysterious pose.

The Armistice was signed Nov. 11, 1918. Miss Hazel returned to her first love, the stage. She next appeared on the Great White Way in an original play, *Up in Mabel's Room*, staged by rival producer Al Woods, which graced the boards of Woods' Eltinge 42nd Street Theatre for 229 performances after its Jan. 15, 1919, debut filling out the year with another smash hit for the busy actress.

In 1920 Hazel made only one film, the melodrama *Devotion*, opposite Elmo Lincoln. Lincoln, many will recognize as the original screen Tarzan, appearing as the displaced English lord raised by the apes in the first four of the nearly 150 screen adaptations of Edgar Rice Burrough's singular character.

At the peak of her popularity, Hazel Dawn could pick and choose her roles. But Broadway was definitely more to her liking than the silent screen and its piano accompaniment, so Miss Dawn returned to the wooden boards, live orchestras, and breathing spectators. On Aug. 1, 1921, Hazel starred in yet another Woods' production, a comedy alliteratively titled *Getting Gertie's Garter* at the Theatre Republic, for 20 weeks.

The play's run was cut short so Hazel could immediately turn to a third Woods' production, another comedy *The Demi-Virgin*, for the fall season at the Times Square Theatre. The play was only the sixth staged in the newly built hall.

Then Flo Ziegfeld came calling again. For the third time he begged Hazel Dawn to appear for him, this time to headline his Follies, a musical comedy revue that annually turned up the wattage on brightly lit Broadway. The Follies were a yearly sensation that showcased the brightest musical, comedy, and variety acts. His 1922 version of the Follies was co-written by Ring Lardner; music by Victor Herbert.

How could Hazel refuse the irrepressible impresario? Hazel appeared with Will Rogers, Mary Eaton and the O'Connor Sisters to packed houses and great reviews. The show opened June 5, 1922, and lasted an incredible 541 performances, one of the most popular stage productions of its day.

This was the kind of performing Hazel Dawn liked best: Live and out front. Broadway beckoned again in fall 1923. Charles Dillingham cast Hazel Dawn in



"Arbora" - fr. portrait of "Hazel Dawn" (Murphy) 1Pst P. J. G.F.C. Smillie

his Fulton Theatre production *Nifties of 1923*. The original, musical revue lasted 47 nights after its Sept. 25th debut.

She starred in another original musical comedy and revue the following spring. *Keep Kool* was staged by first time producer E.K. Nadel. It debuted May 22, 1924, at the Morosco Theatre, and ran a little over a month.

Two years later, she rang up nearly 200 performances for theater legends in the making Lee and J.J. Shubert in the original musical revue *The Great Temptations* at Winter Garden Theatre. Miss Dawn headlined the revue, which also offered fellow fiddler and lightly known comic Jack Benny, making his first Broadway appearance.

During the period 1923-1925, Hazel Dawn appeared on another English card, a Moustafa cigarettes card. This colorful card measured 1 3/8 by 2 1/2 inches. Hazel Dawn is card #10 in the series. Others in the series were more internationally well known than the Compeer series that featured her earlier. She shares billing with Hoot Gibson, Mabel Normand, Mary Pickford, Tom Mix, and Charlie Chaplin this time around.

Little is known at this late date about the gaps in Hazel's resumé. She flat out may have taken time off from her hectic thespian schedule to have a life, as we say today. After all her success, she did not need to punch the clock. This hard working young lass would have spent time in rehearsals, and touring, too. A reminder that Hazel Dawn's appeal transcended Broadway, is a third entertainer's card. During the Roaring Twenties, Hazel Dawn appeared on a set of cards distributed to patrons of Dallas, Oregon's Orpheum Theatre. These cards are black and white, approximately 1 7/9 by 2 5/8 inches. She also appeared on Rotary Photographic Series (postcards #s 11711 and 11832) with the other leading figures of the day. In 1927 she also appeared in the black and white Richmond

The greatest pictorial engraver of his time, G.F.C. "Fred" Smillie created *Arbora*, goddess of flora, after catching Hazel Dawn's stage and screen theatrics. *Arbora* is derived from the Latin word *Arbor* for tree. Two progress proofs and Smillie's handwritten label for the unfinished 1st proof at left are above. Note it says "Arbora" fr. portrait of "Hazel Dawn." Blue imprints on the card back read 847108 and Jul 13 1917. The actual photographic model he used for the engraving is the Sarony sepia tone photograph facing the first page of this article. A blue stamped imprint on the back of the photo reads: "From The Dillingham-Ziegfeld Century Theatre" with Hazel Dawn penciled in and "In The Century Girl" below. Note: a surname "Murphy" has been incorrectly filled in at a later date by Smillie. Her married last name was Gruwell. I couldn't figure out why a decade ago when I cataloged this lot, and I still do not know. Just another mystery, I guess. (Heritage Galleries photographs)

Cavendish Cinema Stars card set (1 1/2 by 2 5/8 inches) as card number 35. Also included in the large star struck card set were Pearl White, Alice Terry, Norma Talmadge, Francis X. Bushman, Eddie Polo and Mary Pickford.

In 1927 Miss Hazel married a chap named Charles Gruelle, a rich mining engineer. The couple had at least one daughter. With talkies coming in, it would seem that the popular live star would have made the transition easily to the new medium of film. Her range was impressive. She could do light comedy, action, and melodrama with aplomb. The siren's appeal for additional acclaim must have been strong. But Hazel was in her mid-thirties, and while she'd been on stage lighting up Broadway younger females had taken over filmdom, so Hazel made a choice she never regretted. She gave up the bright lights and applause and retired into a real domestic role, not a play-acting one: that of wife and mother, Hazel Gruelle.



Hazel Dawn's fame was international. She had her own line of French import beauty productions.

Hazel was nothing if not a trooper. She devoted herself to this new role with all the might she had mustered for her former calling. She surfaced briefly for publicity photos taken Oct. 18, 1931, four days before the opening of the play *Wonder Boy* at the Alvin Theatre, but was not in the opening night cast. The play closed after 44 performances.

More than a decade later, Hazel returned to the Great White Way. During World War II, she appearing for six nights and eight performances, August 2 through August 7, 1943, in the original play *Try and Get It* staged by her old buddy Al Woods. Hazel played opposite Charlie Ruggles and Margaret Early.

During World War II, Broadway musical-comedy star Edward Buzzell also coaxed Hazel out of retirement to make a cameo appearance in his film *The Youngest Profession*, based on the Lillian Day book of the same name. The light affair opened in early March 1943 while the GIs were getting pounded by the blitzkrieg "over there." The M-G-M domestic comedy revolved around two teenaged girls attempting to improve their parents' marriage, while sipping tea with celebrities.

Such light fare was just what a war-weary, struggling audience needed for diversion. In addition to Hazel's cameo, Lana Turner, Greer Garson, Robert Taylor, William Powell and Walter Pidgeon also put in brief turns to brighten up the screen.

In 1946 Hazel played a supporting role, Vi, in the 20th Century Fox production *Margie*. This mother-daughter comedy centered around affairs of the heart when the mother was going through boy crushes in the Roaring Twenties. The film was a big hit for Jeanne Crain, who played the title role.

Then came Ruth Gordon's film autobiography, featuring the accomplishments of Hazel Dawn. Gordon, real life wife of Garson Kanin, traced her own theatrical roots to a Christmas vacation viewing of Hazel appearing on Broadway. After getting an extras role in her teens, Gordon applied herself to honing her craft. She was coming into her own as a playwright, screen writer and actress in the post-war years. Fresh from critical acclaim for co-writing *Adam's Rib*, *A Double Life* and *Pat and Mike*, for all of which she received Academy Award Nominations, Gordon turned her talented pen to her own experiences in *The Actress*. The film starred Spencer Tracy with whom Gordon had worked before.

Further down the line Ruth Gordon would become as celebrated on camera as behind it, turning in *tour de force* performances in *Harold and Maude*, *Rosemary's*



The flamboyant Hazel would have made a singular subject for a mining stock. The author welcomes notice of her appearance on security documents based on Fred Smillie's wonderful engraving. Hazel's personality and spirit show in the autograph below, certainly.

Baby and *Inside Daisy Clover*, receiving a supporting Oscar nomination for *Daisy* and the gold statuette for *Rosemary's Baby*.

In the 1950s, Hazel made two small screen guest appearances in the cast of the *Kraft Television Theatre*, but for the most part lived quietly and out of the public eye.

Hazel Dawn's theatrical career was meteoric. For more than a decade she was on the top rungs of both stage and screen. Her appeal was universal. On both sides of the Atlantic, men flocked to her performances and queued up to buy cigarettes hoping to get her picture pasteboard card. The fairer sex thronged her films and stage fare too, and women likewise bought the skin care and beauty aids she endorsed chasing her illusive beauty and appeal.

None of this was lost on the trained artistic eye of portrait engraver Fred Smillie either. Searching for the perfect representation of *Arbora*, goddess of flora, Hazel Dawn's outdoor charm translated beautifully in the master engravers hands. He rendered her as a wonderful security vignette of *Arbora* in diaphanous gown within the context of the arboreal forest.

The Sarony photographic model, progress proofs of the vignette, and hand written and autographed note from Smillie, turned up as part of the massive personal archives of Fred Smillie's son that I had the privilege of cataloging over a period of nearly a year for Heritage Rare Coin Galleries. These wonderful artifacts of the great engraver and the thespian were passed over several times by bidders as Heritage sold off the Smillie Archives. Eventually the lot went for \$286 in the firm's September 20, 2001 Signature Sale. Such a bargain. It is not known to whom or if the successful bidder realized quite how wonderful the lot he/she had purchased really was.

And what of the syngraphic connection, the scripophilic saga I promised you at the outset of this theatrical tale? In one sense, this article is a "dangerous" one because it has no ending. . .no readily apparent payoff. Researcher Mark Tomasko has a proof of the die with #9311 and believes it was created by Smillie for the BEP. It also may have been piecework for the American Bank Note Co. for whom Smillie continued to engrave freelance even while being on the government payroll as chief picture engraver and then superintendent of the BEP's pictorial engraving department. Much of Smillie's work for ABNCo was for South and Latin American customers. Did Mr. Gruelle convince mining interests to display his lovely and charming wife on their securities? Did the rich gringo's appealing spouse titillate one of the various insurgent groups bent on restructur-

With every good wish
I can think of.
Sincerely
Hazel Dawn



As a silent film screen star Hazel Dawn headlined a slew of pictures, before forsaking the medium for the stage. With her wonderful musical gifts and voice, she would have made the transition to talkies with ease, but chose instead to become a wife and mother, which she considered a higher calling. In later life the former show girl, and security engraving model, settled into a more "normal" life of wife, mother, grandmother, but kept a hand in the performing arts as an employee of the casting department of leading New York City ad agency, J. Walter Thompson.

ing the former colonial empires breaking apart south of the Rio Grande and appear even fleetingly on their scrip? Was Hazel's image considered for a government security? Who can come forward with a syngraphic use for Smillie's engraved portrait?

In lieu of an immediate answer it was thought useful to link this article to Professor Thies' excellent study of "Female Beauty Depicted on Broken Bank Notes," since it provides a clear example of how a beauty became a model for an excellent security engraving. In her day Hazel Dawn was surely such a "beauty," and if and when we locate a use for her portrait we'll know the proverbial "rest of the story." With all the grandiose details we already know about the life this forgotten thespian lived, no outcome would surprise this author, except the presently known *status quo*.

Frankly I'll admit it, I don't know. Passing *Arbora* under the studied eye of a number of engraving, currency, and scripophily specialists has NOT revealed when or how Smillie's wonderful security engraving came to be used (if it did), although Mark Tomasko believes he has seen a reduction of the die work and owns a proof with a BEP die number 9311 on it. At day's end that Fred Smillie produced a security engraving of Hazel Dawn entitled *Arbora* is enough numismatic connection for this author for now. The engraving and the story behind it are 24-kt pure gold to me.

Yet here's hoping that this broad publication brings forth the real intent of Smillie's painstaking work to the delight of all. I'd love to report that addendum in these pages in the near future!

Until then, I'll add that when Hazel "Dawn" La Tout died in New York City August 28, 1998, at her daughter's home in Manhattan she was recalled as "a silent film star who made some films," but in reality she left an amazing life story as her legacy. Miss Dawn was 97 years young. Ironically, Ruth Gordon -- the young girl Hazel had inspired to great theatrical heights in her own right -- had died on that same date (August 28) three years previously in her sleep of a stroke. Linked in life and in death.

For the rest of us, Hazel Dawn's old films have disintegrated.

Her stage performances never were recorded for posterity. Her laughter and her music is recalled by only a few. The cardboard and paper artifacts attest to this remarkable gal's beauty and accomplishments, but for lovers of the intaglio arts, Hazel Dawn will remain forever young in the role engraver Fred Smillie so suitably cast her, *Arbora*, young eternally. ♦





In the 1953 MGM movie, *The Actress*, about Golden Girl Hazel Dawn's life, Clark Gable's vivacious, future wife Kay Williams portrayed the violin-playing "Pink Lady."