

LOS ANGELES FIRE DEPARTMENT



DOUGLAS L. BARRY
FIRE CHIEF



October 26, 2007

BOARD OF FIRE COMMISSIONERS
FILE NO. 07-115

TO: Board of Fire Commissioners
 FROM: Douglas L. Barry, Fire Chief *DLB*
 SUBJECT: **DONATION FROM SUSANNA BAIRD TO THE LOS ANGELES FIRE DEPARTMENT**

FINAL ACTION:	<input type="checkbox"/> Approved	<input type="checkbox"/> Approved w/Corrections	<input type="checkbox"/> Withdrawn
	<input type="checkbox"/> Denied	<input type="checkbox"/> Received & Filed	<input type="checkbox"/> Other

Recommendations: That the Board:

1. Authorize the Fire Chief to receive a donation on behalf of the Los Angeles Fire Department, and;
2. Instruct Department staff to deposit the donation in Fund 848, Account 000B in accordance with the Los Angeles Administrative Code, Division 5, Chapter 5, Article 12, Section 5.111.3., and;
3. Instruct Administrative Services Bureau staff to prepare a letter of gratitude to Ms. Baird, thanking her for her generous donation to the Department.

Summary: Periodically, a member of the public, or organization, will make a donation to the Los Angeles Fire Department in support of the programs and activities it performs.

Recently, a donation was received from Susanna Baird, check no. 1496, in the amount of fifty dollars, \$50.00.

The City of Los Angeles Administrative Code, Division 5, Chapter 5, Article 12, Section 5.111.3, established the Fire Department Trust Fund, to augment established programs and activities of the Los Angeles Fire Department, Fund 848. Funds in this trust fund may be used for the purchase of equipment, services or furnishings in support of Fire Department programs and activities.

All monetary gifts, contributions or bequests accepted by the City Council or by the Board of Fire Commissioners for the Fire Department purposes set forth in Article 12 shall be placed in

the Fund. The Fire Commission is authorized to receive gifts in the amount of \$5,000 or less. All monetary gifts, contributions and bequests received without special terms or conditions shall be placed in a separate account established in the Fund by the Controller. The Controller has established Fund 848, Account 000B, as a miscellaneous donations account for such gifts as provided by Ms. Baird.

Fiscal Impact: There is no fiscal impact to the Department's budget in the acceptance of this donation.

Conclusion: The Los Angeles Fire Department benefits tremendously from gracious donations as that received from Ms. Baird. This support provides the Los Angeles Fire Department with resources to continue its programs and activities that have a direct benefit everyone the Department provides services to.

Board report prepared by William Jones, Senior Management Analyst I, of the Administrative Services Bureau.

Attachment

SUSANNA BAIRD

September 12, 2007

To the Firefighters of Los Angeles County:

I am a Charter Member of the World Trade Center Memorial, New York. Thank you firefighters of Los Angeles for the creation of a special memorial to the victims of 9/11.

In observance of the sixth anniversary of the holocaust of 9/11, I am enclosing a remembrance of my beloved friend, John Patrick Hart, Photographer, and Visual Artist, who died in the attack on the Twin Towers in lower Manhattan.

John, was a volatile member of the arts community, designing sets and costumes for off-Broadway productions, exhibiting his painting and photography world-wide. A companion and associate who offered advice and support to his friends, both personal and professional, he helped to make New York a special place in the heart for all who had the good fortune to know him.

This eulogy, a part of John's creative life, has been deposited in the archives of the World Trade Center Foundation, New York and Voices of 9/11, New Canaan, Connecticut. Enclosed is a contribution check for the continued preservation of the World Trade Center monument at the training center.

Always remember!

Susanna Baird

Even the death of friends will inspire us as much as their lives ... Their memories will be encrusted over with sublime and pleasing thoughts, as monuments of other men are overgrown with moss; for our friends have no place in the graveyard.

Henry David Thoreau
1817-1862

John Patrick Hart

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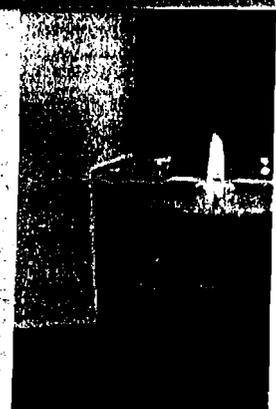
I first met John in 1970, at the West End Avenue apartment of his cousin Maggie and her husband, actor-composer C.K. Alexander. My marriage to a young lawyer was in deep break-up stages. With a young daughter and in the process of losing a house on 105th Street, I was falling apart. As a former stage and television actress, with years of simply waiting on a husband, taking care of a child, and worse yet, turning twenty-nine, it seemed the world was coming to an end. C.K. had just closed his off-Broadway hit, *IN KING CHARLES' GOOD OLD DAYS* and was intent on cheering me up by introducing me to his tall, dark, handsome relative, proudly showing me the paintings he had just completed, which lined the sunny yellow walls of his apartment. After a splendid meal cooked by the host himself, C.K. puffing his cigar like a house afire, knew he had hit the mark!

John totally dazzled me with his good looks, charm, and sensitivity, with the added sophistication of being roughly six years older than I was. We instantly hit it off. At the time, he was feverishly creating decorations for society parties, assembling dazzling floral arrangements and crafting sculpted centerpieces for top fundraising events in New York. He immediately set about recruiting me as an assistant for a charity ball at Tavern on the Green, managed by conductor-bandleader, Ted Royal and his wife. I proved a successful gal-Friday, running errands, and chatting with him while he looked for bits and pieces of fabric and feathers. I was overwhelmed by John's talent and his facile easy-going way in completing the project. It was alas, for me, a one shot deal, and John, finding the work unsatisfying, decided to concentrate on his portrait photography.

Alone, wending my way downtown to The National Arts Club on Gramercy Park, I became chairman of the drama committee, staging plays, arranging readings and organizing banquets for the membership. During the planning of a dinner in honor of John Houseman, I met my future husband, puppeteer Bil Baird, a friend of Houseman's, who was on the board of Bil's theater. He had created puppets of the Seven Deadly Sins for the Orson Welles Federal Theater production of *DR. FAUSTUS*. After a tumultuous courtship, I married Bil and settled down in the Village on Barrow Street, in a four-story building, with a two-hundred seat theater, living-loft, a company of eighteen members, and a workshop with over a thousand puppets.

John Hart, however, remained a through line in my married life and I think I was one in his! He photographed Bil, me, all our productions, the sets, the puppets and portraits of the puppeteers themselves.

In 1975, Bil, a creator of the very first Macy's Thanksgiving Day Parade, was commissioned to perform and design puppets for a



Biography

Tributes

Tribute by Susan Baird

Baird Marionette float for the Paperboard Packaging Council. We would be in the line-up for two years. I hired John to record Bil's historic artistic venture. Traveling to the shop in New Jersey where the floats were constructed, John shot rolls of film of Bil overseeing the designs and consulting with the staff. Then, placing him on other floats, in various hats and poses, Bil played different roles...a sea captain on a pirate ship, a shy baboon in a jungle forest, and best of all, the prince in Cinderella's palace.

It rained heavily that Thanksgiving Day. Bil and I were working the puppets, baby calves, and their large mama cow, Cartonella, from inside a barn in the center of a flower-covered pasture, flanked by milkmaids, waving their buckets from side to side. I remember John, running in the rain, soaking wet, with three cameras, bulky lenses slung around his neck, chasing us block after block, from Central Park West and 79th Street, to the parade's end directly in front of the 34th Street store. Never once did the smile leave his face, nor his pace slacken.

How many other recollections of John's creative life do I remember? Twenty years is a long time!

Together, as his special date at the installation of his painting of Roberta Peters at the Metropolitan Opera, Lincoln Center --- At the old Luchow's on 14th Street, photographing a City tribute to Bil... running from table to table, at one point, with his elbows accidentally sunk into a guest's soup in order to get that special shot! --- Brunch, just the two of us...eggs Benedict and champagne, at the Plaza or a dive in the Village...his conversation always full of humor, warmth and encouragement, which I needed, in the running of a feisty theater company and staying married to a celebrity ---Laughing with him at his buddy Tim's comedy routines as Sister Concepcion at the Lone Star Café---The sudden entrances at our loft on Barrow Street, laden with gifts of his summery yellow and blue water colors, carrying baskets of flowers for our dining table.

John was that something that is extraordinary about the City of New York, a city of dreams. The town molded him, and all the creativity and human effort that he gave back to it in return.

In his book on portrait photography, his autograph reads, "To Susanna - A large part of my life." I know he meant it!

Susanna Baird
Member, PEN CENTER, USA West
November 2006
Los Angeles, California

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