

MEN'S FRAGRANCES

Modern Sex Appeal

BY J. R. ELLIOTT

PERFUME CONSULTANT

Throughout history, the type and extent of masculine use of fragrances has been associated with the color and freedom of expression shown in male dress.

For example, consider the Renaissance and Elizabethan periods of sartorial elegance. Both eras introduced men's garments elaborately decorated with ruffles, furbelows, and almost feminine effects. Plenty of color was used in their design. But note: The men of both periods made liberal use of such fragrance effects as were available. Probably an even freer use would have been made if those effects had not been so costly.

Now let us jump a few centuries forward and look at this country since the turn of the century. In the intervening sixty-odd years, the United States has seen two major cycles of men's clothing and is now witnessing a third, which may have far reaching consequences on men's fragrances.

The Mauve Decade (1890-1900), an era that has been charmingly described as "before taxes but after plumbing," was characterized by the disappearance of the booth in the backyard. The period was part of the Victorian era, which continued to be influential until about 1918.

Men's clothing of that time was simple. A man owned a few "working" suits, usually a bit shabby and worn, and a "good" blue serge for Sundays and special occasions. That Sunday-go-to-meetin' suit was a ready-made monstrosity euphemistically described in the Sears-Roebuck catalogue as an "Elegant Gent's Sack Suit." It was just that, a shapeless, drab-blue potato sack that fitted with the casual grace of a pair of overalls.

When a man put on his Sunday suit, it was difficult to tell whether he was going to his church, his lodge meeting, or a firemen's convention. This Victorian uniform was thus generally acceptable for all occasions. Men grumbled, but their womenfolk and the clergy kept them in line right up to about 1924.

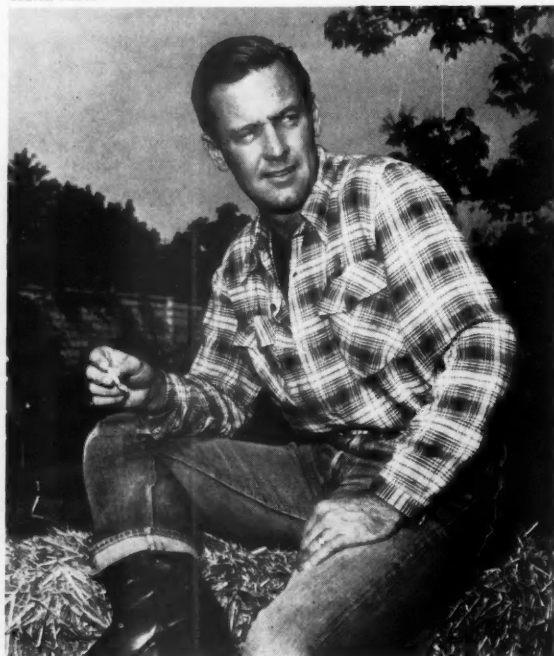
The artificial restrictions of this late Victorian period gave very little latitude for men's use of fragrance. The best they could do was hair tonics, and

even these had to be toned down on account of that old bugaboo—suspicion of effeminacy. About the only fragrant lotion a man dared put on his face was bay rum, or possibly witch hazel. Anything more elaborate than this would have caused raised eyebrows and a clerical chiding.

But after their European experiences in World War I, men rebelled openly, and no amount of hen-pecking at home or thundering from the pulpit could stem the tide of change.

Golf knickers in huge plaids appeared. "Plus fours" they were called, because of the deliberate bulkiness at the knees. Screaming colored sweaters, fancy fringed shoes, and howling long-legged Argyle golf socks completed the picture. The total ensemble even became appropriate for business wear, apparently as a gesture of defiance against the earlier

CULVER PHOTO





Victorian restrictions. The "plus fours" became "plus sixes," and finally became so droopy as "plus eights" as to inspire the wisecrack: "Hey pants, where you going with that boy?"

In this post-World War I rebellion, men wanted to wear fragrance as they had done in the distant past. Man is essentially a showboy, and this generation was no exception, but there was nothing spectacular enough on the market. In fact, there was little to choose from. The men's fragrance market was building up like water behind a dam, but no one seemed aware of this desire or of the social change driving it.

The desire for a man's fragrance representing the daring and abandon of that era continued all through the Roaring Twenties. In the heart of the depression this wish was granted, but in a lefthanded fashion. A famous spice cologne came out in the early Thirties. It was an instant success, probably because it gave expression to the pent-up fire of rebellion remaining from the Roaring Twenties and to the new desire for something to express a bravado towards the troubles of the depression.

But please note that there hasn't been a truly new and spectacularly successful men's fragrance since about 1932. Various efforts have been made, even at much higher prices, but none has been distinguished with success. Most of the allegedly new stuff on the market harks back to the tired, old-fashioned hair tonics of the Victorian period. The perfume industry has not kept pace with the public's changing tastes.

To return to the association between men's clothes and fragrances, in the last few years, men's styles have again been on the march. The trend is towards better tailoring, better color, and designs with definitely more sex appeal. We are now entering a third

era in which sex will play an increasing part in the design, promotion, and sale of a men's line.

To show another, and very recent, view of the changing scene, let me describe a personal experience. A few month's ago, while on a week-end visit. I was puzzled to note that my host maintained four different men's lotions and talcs on his bath table.

At breakfast I inquired, and received an outspoken reply. In effect, he said, "When I get tired of one odor I switch to another. Frankly, I'm getting tired of them all. I've tried a number of the newer items but have thrown them all into the barrel. Some were just goshawful. You fellows should be ashamed of yourselves."

To which I retorted with a tinge of bitterness, "Our products cost money—more than our customers are willing to pay."

This exchange indicates an increasing discontent with the current themes of men's fragrances, and a search for novelty. As men develop a better appreciation of fragrances, they become less and less pleased with re-hashes of the Victorian odors.

I am by no means alone in recognizing this fact. The way social and political prejudices are tumbling down around us, makes it evident that we are on the threshold of broad changes in ideas. Our men's fragrance industry may stand around like a covey of politicians, wringing hands and viewing with alarm, but make no mistake, we are going to be hit by this wave of the future—like it or not. In many ways the situation recalls Mark Twain's famous wisecrack about the weather: "Everyone talks about it, but no one does anything about it."

Lest I seem cynical, let me take a constructive approach and report on some more surprising and enlightening direct experiences.

Over the past three years I have participated in the preparation of a series of masculine odors for an exploratory research program operated by a group outside our trade. The objective was to understand the present fragrance tastes of men with the thought of invading this field as a "diversifying" investment. The project was most interesting because the group's approach was unhampered by the prejudices and infighting usually encountered in our industry.

The subjects for this survey were a careful assortment of husband-and-wife teams. My part was the design of original fragrances to test men's willingness to accept something genuinely off the beaten path, truly "different." There were no price restrictions, since this was a purely research effort not involving selling.

These projects were fascinating, informative, and a real eye-opener. They knocked the day lights out of the perfumer's idea of what constitutes a good men's fragrance, not to mention that of the executive and the advertising man's. The public's taste seems to have altered sharply for the better, a change that

has not been matched by a parallel improvement in present fragrance offerings.

Traditionally, perfumers have believed that a man's fragrance should reflect his sport, his play, his hobby, or his relaxation. I have tried to pin this thinking to some specific source, but the most that can be said is that it is of European origin, with England a slight favorite over France.

The result of this view over the last 20 years has produced a rash of men's odors keyed to leather (horsemanship), fougere (outdoors), tobacco (pipe-dreaming), lavender (social elegance), chypre (forest), and the like.

Actually, men do not respond at all favorably to these effects. Given a free choice, they will overwhelmingly choose extremely showy odors of the floral-fantasy type. They want products that are real attention-catchers. Delicately made fragrances with the suave, allegedly aristocratic touch are a complete bust. Furthermore, the tight European style of blending is not appreciated. In fact a bit of "edginess" is desirable. Americans seem to like their fragrances like their liquor, a bit on the raw side.

Floral-fantasies, that is, fragrances with strong floral notes that nevertheless do not represent a specific flower, showed the greatest popularity with both men and women. The most successful odors in this class were those designed with a contrasting background to emphasize the total bouquet. Chypre notes seemed to perform best in this circumstance.

Oddly, straight floral effects (rose, lilac, and the like) were well regarded by men, but they were disliked by women when worn by men. The women's given reason: Too close an association with feminine tastes. Perhaps a better interpretation might have been a fear of a competitive fragrance attraction. One thing is sure: A man's fragrance must be as acceptable to women as to men, if it is to have commercial acceptance. How many times we perfumers have failed on this point!

Other fragrances did not fare so well. Leather was a real "dog." Nevertheless, leather effects in other compositions worked out well, when used as midifying bases and not principal effects. Tobacco was like leather, but proved interesting in fragrances with high citrus tones. Fougères were a real flop.

Lavender ran middle-of-the-road, except when it was dressed up with florals. Then it gave a reasonable account of itself. The problem here is that every lavender marketed must eventually compete with the famous English lavender—tough competition.

Throughout these various projects, it was obvious that those products with great diffusiveness and flair of showmanship always seemed to reach the upper bracket of preference. The information developed from these surveys was in distinct contrast to the generally expressed ideas of perfumers. The latter appear to be so tightly bound by tradition that they

cannot, or will not, break their bonds.

Men have been undergoing a great change in their fragrance thinking, and a desire for a clearly different fragrance type has been building up for several years. In many respects the present is comparable to the Roaring Twenties, when the desire existed for a fragrance representing the times but was not satisfied until several years later, with the advent of the famous spice cologne. Satisfying the public's desire, then, founded a multimillion dollar business. Perhaps we are on the eve of another.

In the light of past history, the observations of the survey, and the present trend of men's clothing styles, I predict that the coming men's fragrance favorite will be a showy, distinctly sexy type.

Now that the subject of sex appeal has come up, let's give it a real going over. Like it or not, perfumers are going to develop it in fragrances, and promotional people are going to use its many ramifications in selling.

The promotion of men's fragrances has ambled along on a dignified basis for a long while. The emphasis has been on suavity, elegance, snobbishness, and a touch of glamour. We feel that both perfumers and executives have missed the true reason why men use fragrance.

I have asked a number of people why they don't break out of the rut and offer a real "blockbuster" of a men's fragrance, full of originality and sex appeal. In response, I have received a haughty look, the "fish-eye" treatment, and a pompous discussion of a mumbo-jumbo which they call "customer acceptance." The latter may be described as a smoke-screen of regimented ignorance.

A man has two reasons for doing anything. One is for publication. The other is the real one.

Ask a man why he wears a cologne. He will tell you in great detail: It smells clean, it's fresh and bracing, it tingles the skin, it is suave, and so on, and so on.

Now give this same man a few shots of liquor to loosen his tongue, and get the real reason! He wants to smell seductive, desirable to women.

Keep in mind that the male of any species has brighter plumage, better fur, or a special personality effect, all designed to attract the female.

Consider the busy beaver. Nature has equipped him with built-in sex appeal in the form of a gland that secretes castoreum—familiar to every perfumer.

When papa beaver has completed his nest he sprays a few drops of castoreum on the water, thus sending his love-call lazily floating downstream. The eligible beaveresses then swim ecstatically upstream with the equivalent of stars in their beady eyes. Papa surveys the field, picks his mate and sets up housekeeping.

In passing, it is interesting that traces of castoreum
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2,957,869—Upjohn — Hydroxybenzylideneaminorhodanines.

2,957,870—G. D. Searle—Phenothiazinealkylpiperidine-carboxamides.

2,957,872—Ciba—Phthalimidines and Process for Manufacturing same.

2,957,873—W. R. Grace—Aralkylhydrazinium Salts.

2,957,875—Upjohn—Derivatives of Purine.

2,957,876—W. R. Grace—N-Aminopiperidinium Salt.

2,957,878—Ciba—18-O-Esters of Methyl Reserpate.

2,957,879—Ciba—Substituted 2-Diphenylmethyl-Piperidine Compounds.

2,957,881—Ciba—New Acylpiperidines.

2,957,882—Hoffmann-La Roche—1-Picolinoyl-2-Benzylhydrazine Lower Alkyl Halides.

2,957,883—Merck — Sulfamyl Derivatives of Certain Saccharines.

2,957,893—Schering— $\Delta^1, 4, 9^{(11)}$ -Pregnatrienes.

2,957,896—G. D. Searle—1-(Oxygenated Butyl)-2-Oxygenated 1,2,3,4,4a,4b,5,6,7,9,10,10a - Dodecahydrophe-nanthren-7-Ones.

2,958,631—Schering—Hydroxylated Steroids and Methods for their Manufacture Using Bacillus Megatherium.

2,958,632—Schwarz Laboratories—Process for Recovery of Highly Active Stable Substantially Sterile, Soluble, Proteolytic, Enzyme Composition from Commercial Crude Papain.

MEN'S FRAGRANCES

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in a perfume will create a definite aura of sex appeal peculiarly appreciated by women. Specifically, look at what castoreum will do in a tuberose.

Let's face it. A man's sexuality is very important, but his modern attitude reflects our social prejudices. The crudity of the beaver's technique may be abhorrent, but look at some of the horrible concoctions man has smeared on himself to develop his sex attraction. Actually, a large proportion of men are rather timid in their exploration of their sex appeal; they need the fragrance effect to fortify their self-confidence.

The use of feminine sex appeal to sell a men's line seems to produce only temporary results.

Consider the men's line that once featured sports equipment in its art work. The style was switched to include pretty girls. The implication was that by using the product the girls would swoon in ecstasy. Sales zoomed for a while. But the "kick" of the change wore out, largely, I feel, because feminine sex appeal has become so commonplace in advertising that it quickly wears threadbare.

It seems to me that this and other such campaigns have been misdirected. The emphasis should be on the man himself. It should flatter his ego; build up his self-confidence. It should create around him the illusion of powerful, rugged, but not coarse, masculine.

(Continued on page 115)

for Unsaturation



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linity—of a man's man, yet highly desirable to women.

Every man has a dream image of himself. Ask any experienced clothing salesman and he will tell you about the "dreamers," as he calls them—men who add about four inches to their chest measure, take off another four inches from their waistline and then give him an argument when faced with the tape-measure.

Let's face the fact that sex is right here in our midst. It is an integral aspect of men's toiletries. Why not frankly and boldly use it in their design, presentation, and promotion?

Although sex appeal and personality are both highly useful in preparing a successful promotional campaign, even the best laid plan would be a flop if the fragrance failed to live up to the promise of its publicity. Now let us turn to the fragrance, and see how sex appeal can be built into its formulation.

Such a fragrance must have great diffusiveness, be strongly pervasive and intensely attention-catching. It is often said of a color that it is eye-catching. Correspondingly a sexy fragrance is "nosecatching."

The famous spice cologne neatly demonstrates all these points, although doubtless its creator never thought of sex appeal when he designed it.

Diffusiveness is usually created by the use of esters such as benzyl acetate, amyl salicylate, and vetyvert acetate, or ester-containing essential oils like bergamot. Effective also are the macrocyclic musks such as Astrotone BR (Rhodia), Muscozon Extra (Verona), and Exaltone (Firmenich). A discreet use of such brilliant specialties as Rosottone Supreme (Penick) and Jasminal Extra (Verona) will contribute a strongly diffusing effect to a composition.

Pervasiveness is usually derived from the careful use of indol, skatole, and other materials with an offensive odor in high concentration. When this "offensiveness" is buried in the background of a formulation, it makes the total fragrance effect penetrating without unpleasantness—in other words, it gives pervasiveness. A few other materials such as galbanum and violet leaf absolute show similar effects, in small quantities.

Making a fragrance "nosecatching" is an art difficult to describe. One can only say that it is usually accomplished by clashing two different themes, for example, the play of vetyvert/patchouli versus rose/jasmin.

Aldehydes do not seem to affect men in the same way they do women. They have often brought complaints of "acidity," Strangely enough from men but never from women. Perhaps the olfactory mechanism of a man's nose differs from that of a woman's.

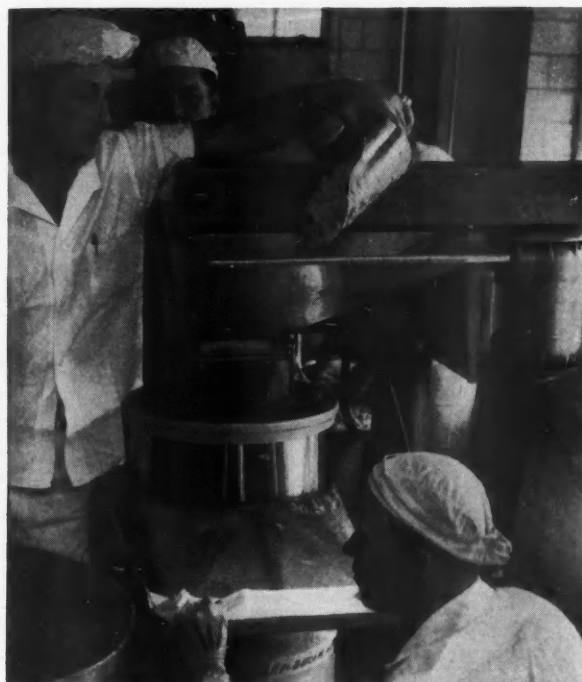
Now, let us get down to cases: the concept and the execution of a couple of highly original but typically American masculine fragrances, starting with Florida water.

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Naldecon, a long acting nasal decongestant, is being manufactured faster thanks to a new process in which Stokes Tornado Mills figure prominently. With the Stokes Mills, Bristol realizes a 30% savings in drying time. With its large 360° screening area, the Tornado Mill can handle wet material quickly and easily. In addition to speeding drying, the Mills provide more even granulations of the material than the equipment formerly used.

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Florida water, a thriving article of commerce in pre-colonial days, was manufactured principally in New Orleans.

It was originally compounded from the peels of wild bergamot, lemon, orange and lime, and an assortment of spices, rum, flower petals, and tobacco leaves. I have long felt that this typically American fragrance could be revived and re-dressed in modern form, with additional notes to "sex it up."

The following formula contains all the basic Florida water notes, combined with a precious wood effect made to sparkle with specifically designed floral compositions, and finished off with a traditional touch of tobacco in the form of the modern absolute.

The result of this elaborate structure is a bright, showy, "nosecatching" fragrance. It is as different from the run-of-the-mill fragrances as the spice cologne is from its competitors. Women as well as men appreciate its novelty. Whatever may be said of this odor, one thing cannot be denied: it certainly is provocative.

F. W. MODERN

- 5 Irono "S" 10% in DEP (Perf. Assoc.)
- 5 Citronellyl oxyacetaldehyde (Verona)
- 5 Clary sage Russian
- 5 Jasmin acetate (Robertet)
- 5 Dimethyl octanol (Glidden)
- 10 Tabac Resinoide Incolore (Robertet)
- 10 Phenylethyl isobutyrate
- 15 Neroflor Extra (Verona)
- 15 Geranium Bourbon
- 15 Oil nutmeg
- 20 Sylviola (Penick)
- 25 Vetyverol
- 25 Oak Moss PC Standard (Perf. Assoc.)
- 25 Vetyvert acetate
- 25 Nerol "B" (Glidden)
- 30 Exaltone 10% in DEP (Firmenich)
- 30 Civetaine SC (Perf. Assoc.)
- 30 Oil limes distilled
- 30 Benzyl salicylate
- 35 Ylang Absolute Epuree (Robertet)
- 40 Amyl salicylate
- 40 Musk ambrette
- 45 Lilas blanches RE. 0615
- 50 Hydroxycitronellal extra
- 50 Hydratropyl alcohol
- 60 Oil lemon California
- 60 Oil bitter orange
- 60 Rose WN (Perf. Assoc.)
- 90 Carnation Base RE. 0616
- 125 Bergamot Hesperides Extra

Some rather exotic materials have been used. Neroflor Extra has been used in place of neroli because it contributes obscure notes of jasmin and sweet pea. Sylviola is used to create a combined precious wood and methyl ionone effect not ordinarily encountered in perfumery. The dimethyl octanol gives a striking variation on citronellol and serves to emphasize the later use of Rose WN. Nerol "B" creates a distinct recollection of the southern magnolia, which pleasantly contrasts the assorted citrus notes. The combination of Exaltone and Civetaine SC develops an unusual amount of pervasiveness. Hydratropyl alcohol avoids the cliché use of phenylethyl alcohol and offers, to my mind, a better rose leaf effect. The great number of ester-containing essential oils plus actual esters gives this formulation

an immense degree of diffusiveness. The many contrasting effects involved also give it a powerful "nose-catching" quality. Thus all the factors needed to create a sexy fragrance are present.

Now let us consider another fragrance, "Smoke Rise," chosen because it is unusual, tremendously showy, and really has masculine sex appeal. A bit of preliminary discussion is necessary to set the full stage for its presentation.

On the range of the Rocky Mountains grows a prolific herb known as the wild blue sageflower. In the spring it literally blankets the ground with its pale blue flowers and odd arrow-shaped leaves. On a pleasant day its fragrance pervades the air for miles around—a unique fragrance resembling a bittersweet lavender combined with the sparkling pepperiness of green tobacco leaves.

Any westerner, be he cowboy or city bred, knows and loves the wild blue sageflower and its strange haunting fragrance. It is as much as part of the western plains as sunshine is to California. In fact, native-born westerners who have moved elsewhere often keep dried flowers and leaves in a porcelain jar, just as dried rose petals were kept in colonial days, to remind them of their days on the range.

The theme selected for this "Smoke Rise" men's cologne is the fragrance picture surrounding a western campfire, using the wild blue sage as its foundation.

Before sundown, the warm still air is pugnacious with the fragrance of sage flower, grasses, leather riding equipment, and smoke from the dying embers, which rises in a slender column. Cowboys call this the "smoke rise," which is the source of the name.

SMOKE RISE

- 2 Methyl ionone
- 2 Aldehyde Cp12 MNA 10% in DEP
- 2 Phenethyl alcohol
- 2 Oil geranium Bourbon
- 2 Civetaine (Perf. Assoc.)
- 2 Resedalia (Verona)
- 2 Amyl salicylate
- 2 Petitgrain
- 4 Lilanthal (Verona)
- 4 Veronal 10% in DEP (Verona)
- 4 Citronellol
- 4 Sandalwood E. 1.
- 4 Oil cloves USP
- 6 Hexyl cinnamic aldehyde
- 6 Coumarin
- 6 Tincture ambergris 4/gal.
- 8 Linalyl acetate
- 8 Oil bergamot
- 8 Vetyvert Bourbon extra
- 16 Geranyl acetone (Roche)
- 24 Lavender 40/42
- 24 Linalool (Roche)
- 36 Clary sage Russian
- 36 Tobacco-amber RE. 0520
- 6 Leather blending base RE. 0519

Diffusiveness is created by the leather base, plus lavender and the number of esters present. Pervasiveness comes from the ambergris and clary sage.

The striking feature of this formulation is its use of the great contrast between tobacco and the balance of the formula. This makes the odor intensely nose-

catching.

Men are most appreciative of this fragrance. But so are women, for an entirely different reason. They say it smells just like a man. Most often, women say that a fragrance smells good on a man, but this time they say that it suggests the man himself, pleasantly but in a rather rough sexy manner.

If this series of articles on men's fragrances has set some to thinking and stirred up a few new ideas, I shall feel gratified.

ROTARY POWDER FILLER

(Continued from page 51)

Cartoner is used for cardboard packing of Polident containers.

The Frazier filler processes 144 three-ounce containers per minute, with a maintained accuracy of plus or minus 1/2 per cent. The same line is also equipped to handle a seven-ounce Polident container. Production is scheduled for long, continuous runs, and changeovers are made on nonworking days. The Frazier filler requires a minimum of change parts, with the switch to different size accomplished in about one and one-half hours.

Besides offering greater efficiency and savings in cost, the high degree of automation in the Polident line is in keeping with Block Drug's rigid quality control requirements for the product. "Because it is used as a personal hygiene aid," explains Mr. Quigley, "the greater protection offered by completely automatic processing is an essential factor."

THE PHARMACEUTICAL REVOLUTION

(Continued from page 36)

get extra compliance mileage out of each tax dollar spent—and it has always been able to take legal action as a last resort. I am sure that many cannot understand all this talk about FDA being too easy on industry.

Unfortunately, the situation has so deteriorated that there isn't much industry can do at the moment—except suffer in silence. The hard fact is that any compliment from industry on how FDA operates is considered by the investigators as a blackmark—and vice versa.

I have heard that some FDA staff members are combing their scrap books and files to count the number of times they have been denounced by industry people as arbitrary and unreasonable bureaucrats. The higher the count, the safer they are supposed to feel.

Regulation on Drug Warnings

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