AN ORDINANCE to designate the Carnation Ballroom located northeast of 24th and Miami Streets as a landmark pursuant to the Landmark Heritage Preservation Ordinance of the City of Omaha.

BE IT ORDAINED BY THE CITY COUNCIL OF THE CITY OF OMAHA:

Section 1. That the Carnation Ballroom located northeast of 24th and Miami Streets, which is on the following described land, to wit:

Lots 12 and 13, Block 2, Denise's Addition, a subdivision as surveyed, platted and recorded in Douglas County, Nebraska,

is hereby deemed historically significant and worthy of recognition for the reasons cited in Landmark Heritage Preservation Resolution attached hereto as Exhibit "A" and made a part hereof by reference.

Section 2. That the "Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Buildings", as may be from time to time amended, are hereby adopted as the design standards to be applied in the enforcement of this ordinance and Chapter 24, Article II, of the Omaha Municipal Code.

Section 3. That the Carnation Ballroom is hereby designated as a landmark pursuant to Section 24-61 of the Omaha Municipal Code and hereby subject to all of the provisions of this Ordinance and Chapter 24, Article II, of the Omaha Municipal Code.

Section 4. That this Ordinance shall be in full force and take effect fifteen (15) days from and after the date of its passage.
ORDINANCE NO. 415211

INTRODUCED BY COUNCILMEMBER

Ben S. Bay

APPROVED BY:

Jame S. Stothert 8/30/18
MAYOR OF THE CITY OF OMAHA
DATE

PASSED AUG 28 2018 7-0

ATTEST:

Kimberly Hallman 8/30/18
CITY CLERK OF THE CITY OF OMAHA
DATE

APPROVED AS TO FORM:

CITY ATTORNEY
DATE

Pfn0249gs
ORDINANCE NO. 41566

Item Submitted By: Geoff Solomonson
Department: Planning

Council Meeting Dates:
First Reading: August 14, 2018
Second Reading and Public Hearing: August 21, 2018
Third Reading: August 28, 2018

An ordinance to designate the Carnation Ballroom located northeast of 24th and Miami Streets as a landmark pursuant to the Landmark Heritage Preservation Ordinance of the City of Omaha.

√ 24

PUBLICATIONS

PUBLICATION OF HEARING: 4-17-18
PUBLICATION OF PASSAGE: 

Presented to City Council

August 28, 2018

APPROVED 7-0

Elizabeth Butler

City Clerk
RESOLUTION – EXHIBIT A
Carnation Ballroom – 2701 N 24 St
LANDMARKS HERITAGE PRESERVATION COMMISSION

RESOLVED BY THE LANDMARKS HERITAGE PRESERVATION COMMISSION OF THE CITY OF OMAHA:

WHEREAS, Bentley Swan is the owner of the former Carnation Ballroom; and,

WHEREAS, this owner, on November 6, 2017, requested that this property at 2701 N 24 St be designated a Landmark under the City of Omaha’s Landmark Heritage Preservation Ordinance; and,

WHEREAS, the property, is a pair of one-story brick buildings built in 1923 in the commercial vernacular style, distinct from one another in the execution of several masonry details, including fenestration, parapet forms, and polychromatic patterns, yet are similar enough in scale and form to present a unified front in the primary façade along North 24th Street; and,

WHEREAS, the building maintains the most significant elements of its historic character and association; and,

WHEREAS, the property merits designation as City of Omaha landmark under Standard A due to its historical and cultural importance related to the cultural heritage of the city’s African-American community; and,

WHEREAS, founder and owner of the Omaha Star newspaper Mildred Brown opened the Carnation Ballroom in 1948 as a jazz and blues performance venue and a North Omaha social center; and,

WHEREAS, by the early 1950s, the Carnation was a burgeoning hub for local and national black performers, located on the “Chitlin’ Circuit”, and maintained immense popularity among the residents of the Near North Side neighborhood as a performance venue; and,

WHEREAS, at the same time, the Carnation served as a community center where various political groups like the Omaha DePorres Club hosted meetings, and other community events, such as baby contests, fashion shows, and dances, strengthened the social fabric of the North Omaha community; and,

WHEREAS, the building’s Period of Significance for Standard A begins in 1948, when the Carnation Ballroom opened, and goes to 1959 when it ceased operations as a performance venue and community center; and,

NOW, THEREFORE, BE IT RESOLVED BY THE LANDMARKS HERITAGE PRESERVATION COMMISSION OF THE CITY OF OMAHA:

THAT, the Carnation Ballroom, 2701 North 24th Street, be designated as a Landmark of the City of Omaha.

____________________________________________ ______________________________
Chair: Landmarks Heritage Preservation Commission Date
I. Summary Description

The Carnation Ballroom stands at the northeast corner of the intersection of North 24th Street and Miami Street. Two one-story, brick buildings, built in 1923, comprise the existing rectangular building. Situated on the 24th Street streetcar route, the south building served as a service station and auto repair shop from 1925 through 1944 while the north building was home to Forbes Baking Co. After both buildings briefly served as a Men’s Benevolent & Social Club in 1945 and the Savoy Ballroom in 1947, Mildred Brown purchased the unified buildings in 1948 and renovated them for use as a music and social venue called the Carnation. The buildings, which are distinct from one another in the execution of several masonry details, including fenestration, parapet forms, and polychromatic patterns, are similar enough in scale and form to present a unified front in the primary façade along North 24th Street. Late-twentieth-century projects to adapt the building for alternate uses altered the configuration of openings, and the building’s condition deteriorated during periods of vacancy. However, the building maintains the most significant elements of its historic character and association.

II. Summary of Significance

The Carnation Ballroom merits designation as City of Omaha landmark due to its historical and cultural importance related to the heritage of the city’s African-American community. Founder and owner of the Omaha Star newspaper Mildred Brown opened the Carnation Ballroom in 1948 as a jazz and blues performance venue and a North Omaha social center. By the early 1950s, the Carnation was a burgeoning hub for local and national black performers. Located on the “Chitlin’ Circuit”—a series of music performance venues throughout the United States that allowed black artists to perform during the Jim Crow era—the Carnation maintained immense popularity among the residents of the Near North Side neighborhood as a performance venue. At the same time, the Carnation served as a community center where various political groups like the Omaha DePorres Club hosted meetings. Other community events, such as the Omaha Star and Carnation Milk Healthy Baby Contests, fashion shows, and dances, strengthened the social fabric of the North Omaha community. The building’s period of historic significance begins in 1948, when the Carnation opened, to 1959 when it ceased operations as a performance venue and community center.
III. **Description Narrative**

a. **Exterior**

The two buildings, hereafter referred to as *segments*, that comprise the Carnation Ballroom face North 24th Street. The primary (west) elevation has six bays, three in each of the segments. The southern segment has a dark red, face-brick body with light-colored mortar. Brick lintels indicate the original fenestration pattern. The openings of the two lateral bays have brick-and-concrete-masonry-unit infill in the lower sections and modern, aluminum storefront windows in the upper sections. Four-light transoms located just below the lintels in both lateral bays may be original. The central bay has a brick-and-CMU-infilled entrance. The two-light transom shares the character of the window bays, and it also may be original. Above the lintels, the frieze bears three framed panels of bright-red brick—one occupying each bay. The central bay also has a painted diamond insignia above the framed panel and inside the shallow-pitched triangular parapet. The coping of the parapet is concrete.

The corner entrance of the southern segment is framed by plain, brick pilasters extending above the parapet. Lighter-colored mortar near the parapet indicates the more recent repointing of this section as well as a corresponding section along the southern façade. The plywood door and transom replaced the historic door at an unknown date.

The two-bay south elevation faces Miami Street. A window at its western edge matches the characteristics of the windows of the west façade. The opening has a brick-and-concrete-masonry-unit-infilled lower section and two-light, transomed window in the upper section. The eastern bay has a garage entrance.

The three-bay northern segment, originally constructed as a separate building with the address 2711 North 24th Street, has a tan a face-brick body with various shades of tan. The lowest section is the darkest and it features plain pilasters at regular intervals. A garage entrance sits at the northern end, while two window bays and an entrance occupy the central and southern bays. The lower sections of the windows have brick-and-concrete-masonry-unit infill matching that of the windows on the southern segment, indicating that the installation of the bricks occurred simultaneously on both segments. In the case of the northern segment, however, the upper sections of the windows have red-painted boards rather than transoms. The doorway is also partially infilled with face-brick of the same character. The existing commercial metal door is apparently smaller than the original door, necessitating the use of some infill materials. The doorway also has a red-painted board in the place of the transom. The bricks comprising the frieze are lighter in color. Instead of the three framed-panels seen in the southern segment, the northern segment has a singular, lengthened framed panel with red bricks. The roofline has three triangular pediments capped by concrete coping.
The north elevation has dark red face-brick matching that of the southern segment of the building. Three small windows line the western portion of the wall. The eastern portion contains a simple, red-painted door and another small window. Farther eastward, the building is setback with the same dark red face-brick. Two garage entrances are boarded over.

The east facades of both segments of the building, which are hidden from public view, have masonry surfaces of various types and conditions. The dark red face-brick generally matches that of the other facades, but the quality of the mortar installation suggests less attention to the details of the east façade.

b. Interior

The interior of the building retains the open plan utilized by Mildred Brown during the Carnation Ballroom era. The southern segment has no partition walls. Original materials remain in place, including:

- concrete-slab flooring,
- brick exterior walls, with some sections of plaster intact,
- heavy I-beams oriented east-west and spanning the width of the building, and
- wooden ceiling joists supporting wooden decking

The structural northern wall is the boundary between the two segments. Plaster remains intact over most of its red brick. Evidence suggests the use of four openings between the two segments: three wide openings in the western half of the wall and a smaller doorway at the east end. Only the small doorway and one half of the central wide opening remain unfilled. Concrete slabs block the other walk-throughs.

The interior of the northern segment also retains an open plan. The room features several of the same materials as the southern segment, including concrete slab floors, brick-and-plaster walls, and wooden joists and decking. However, two major features distinguish the northern segment from the southern one. First, the southern half of the room is lowered by approximately ten feet. The original use of this cellar is uncertain. No existing stairs or equipment indicate a specific purpose. Second, the structural system of the northern segment is less substantial. Rather than heavy I-beams, the segment features small, rectangular, steel columns supporting small beams below the joists. The structural system shows signs of deterioration.
c. Site

The building sits at the northeast corner of North 24th Street and Miami Street. A concrete-slab sidewalk runs along the street-facing sides of the building. The west side has a streetlight while the south side has a fire hydrant and street signage. The corner has two pedestrian curb-cuts and the west and south sides each have a vehicle curb-cut giving access to their respective garages. The north side of the building borders the alley between Miami Street and Maple Street. At the rear of the building, the setback portion extends to the eastern boundary of the property line. The rear (eastern) yard of the lot sits to the south of this setback portion, and it is visible from Miami Street. The perimeter of the yard is delineated by a chain-link fence.

d. Integrity

The building retains sufficient integrity to convey the cultural significance of the Carnation Ballroom. The form and materials of the building from the Carnation era remain in place as does the building’s association as a music and social venue. While the building shows signs of modifications, including the infill of windows and doorways, these changes do not negate the building’s ties to the African-American heritage of North Omaha. Recognizing that in this case, the building’s cultural significance far outweighs its architectural significance, integrity of association preeminent consideration.

IV. Significance Narrative

a. Standards for Designation

The Carnation Ballroom is nominated for listing as City of Omaha landmark under Standard A due to its historical and cultural importance as an example of the city’s cultural history. The Carnation’s historic significance is directly related to its location inside the Near North Side neighborhood—a historically black area of the city immediately north of downtown Omaha.

Throughout most of the 19th century, Omaha’s black population lived scattered across the city. The Near North Side was home to a variety of immigrant groups during this period, but the area’s black population began to steadily increase in the 1910s during the Great Migration, when African Americans in the Deep South began moving north and west into major industrial cities. Largely disenfranchised from overt racial injustice, sharecropping, and overall lack of opportunity, African Americans found increased opportunities and advantages in northern urban areas. Northern cities often provided better healthcare, accessibility to the vote, and employment opportunities. Northern industry wages, compared to their southern counterparts, ranged from $3 to $5 per eight-hour workday; southern wages typically were
much lower and only ranged from $.75 to $1.1 Northern industries were “hungry” for this new source of labor2 as the United States’ entry into World War I (WWI) saw the departure of white men in industrial jobs enlist in the war and leave their positions open. Large industries sent agents to the South to recruit a new African American workforce. The growth of the Omaha Stockyards and packinghouse district in South Omaha attracted a growing black workforce in the city. It was the convergence of these factors that shaped the Great Migration and the concentration of America’s black population in urban areas.

This surge of African Americans into major cities dramatically restructured the social and racial fabric of urban areas. In Omaha, the black population more than doubled from 4,426 people in 1910 to 10,315 in 1920.3 At the close of WWI, returning veterans sought the jobs they had left behind, but instead found many of these jobs occupied by black workers. In Omaha, these tensions were exacerbated when black strikebreakers met striking white workers. Across the city in 1918 and early 1919, teamsters, bricklayers, and street railway workers went on strike. Meanwhile, the city’s black population still felt discontent at a narrowing job market in Omaha and discrimination in policing and the housing market.4

![Figure 1 - African American workers in Omaha](image)

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2 Landmarks Heritage Preservation Commission, Patterns on the Landscape: Heritage Conservation in North Omaha (Omaha, NE: Klopp Printing Company, 1984), 42.
3 Ibid.
4 Orville D. Menard, “Lest We Forget: The Lynching of Will Brown, Omaha’s 1919 Race Riot,” Nebraska History No. 91 (2010), 156.
The mounting tensions erupted in September of 1919 when Will Brown, a 40-year-old rheumatic African American worker, was accused of assaulting and raping a white woman, Agnes Loebeck. Taken to the Douglas County courthouse, Brown was eventually pulled from the building by a violent mob, lynched on a nearby street post, and his corpse was subsequently burned. The event rocked the city to its core, and served only to create further animosity between the city’s white and black populations. By the late 1920s, the Near North Side neighborhood underwent a nascent white flight movement as the area’s white population began moving to other areas of the city. The area’s black population was denied this same fluidity, and, through the federal government’s redlining process and segregationist housing practices, was restricted to substandard housing in the Near North Side. Due to this physical and social confinement to the Near North Side, a tightknit black community began to emerge. As Larsen, Cottrell, and Dalstrom note, “the color line in housing fostered the continuing development of the Near North Side with its own business and professional people; fraternal, religious, and social organizations; and places of entertainment.”

By 1940, 90% of the Near North Side population was black. As native Omahan and jazz guitarist Calvin Keys recalled, the Near North Side “was a certain part of Omaha where we [African Americans] all congregated.” The success of the stockyards district in South Omaha, exemplified by its eclipse of Chicago as the nation’s largest meatpacking and industry center in 1955, continued to bring black workers to the city. Black men primarily held these positions, and, as Keys and North Omaha resident Daniel Goodwin, Sr., remember, “the fathers worked in the packinghouses, so their families was raised on the North Side.”

North 24th Street, which emerged as a vibrant commercial corridor fueled by the streetcar system in the 1880s, was the heart of the neighborhood’s black community; a variety of commercial enterprises thrived along North 24th Street, with music and entertainment venues remaining especially successful throughout the post-World War II period. Music venues such as the Dreamland Ballroom, Paul Allen’s Showcase, and McGill’s attracted audiences from across the region with popular black entertainers. It was this thriving entertainment culture that owner and founder of the Omaha Star newspaper, Mildred Brown, tapped into in 1948 when she opened the Carnation Ballroom.

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8 Calvin Keys, oral history interview with Brian Whetstone, Omaha, Nebraska, August 7th, 2017, interview and transcripts housed at Restoration Exchange Omaha, 3902 Davenport Street, Omaha, Nebraska.
9 Ibid; Daniel Goodwin, Sr., oral history interview with Brian Whetstone, Omaha, Nebraska, August 17th, 2017, interview and transcripts housed at Restoration Exchange Omaha, 3902 Davenport Street, Omaha, Nebraska.
10 Alley Poyner Macchietto Architecture, Reconnaissance Level Survey For: North Omaha, Nebraska Historic Building Survey, (Omaha, NE: Alley Poyner Macchietto Architecture, 2016), 14.
Located at 2701 North 24th Street, the building Brown chose initially had two separate addresses: 2701 and 2711 North 24th Street. Both buildings were constructed in 1923 by Mrs. J. Karlan for $12,000;\textsuperscript{11} From 1925 through 1944, 2711 was the Adler and Forbes Bakery and 2701 was an auto repair shop and service station by Joseph Rosenblum and then Jacob Kaplan\textsuperscript{12} in 1945 both buildings were remodeled to include a club room, lounge, ballroom and private party salon for the Men’s Benevolent & Social Club.\textsuperscript{13} In 1947 it opens as the Savoy Ballroom.\textsuperscript{14} By the time Brown established the Carnation, the buildings were converted into one unified facility. Brown’s spatial arrangements within the building are unclear, but it was “spacious” with a stage for performers and ballroom-style dance floors.\textsuperscript{15} Despite some modifications to the windows and large bays utilized to bring in automobiles, the exterior of the building retains a high degree of integrity.

For her new business, Brown envisioned a social and performing arts center that would serve the area’s black community; Brown herself maintained prominent stature as one the area’s successful black female business owners. Born in Alabama in 1905, Brown cofounded the \textit{Omaha Star} newspaper in 1938 as a voice for the city’s black community. An “iconoclastic leader,” her support of the black community was clearly reflected in the operation of the Carnation Ballroom,\textsuperscript{16} which she supposedly named for the carnations that she wore with her outfits.

\textsuperscript{11} “Building Permits,” Omaha World-Herald, Sep 1, 1923: 24
\textsuperscript{13} “Completes Organizing,” Omaha Star Nov 9, 1945:1
\textsuperscript{14} “Savoy Begins Entertainment Program,” Omaha Star Oct 3, 1947:1
\textsuperscript{15} “Daniel Goodwin Sr., oral history interview with Brian Whetstone.
The ballroom opened May 1, 1948 when popular black artist J.B. Summers performed. In conjunction with the grand opening, carnations were given out to the first 300 attendees. A large majority of the performers that Brown booked for the Carnation were black, and they ranged in notoriety from local groups like Preston Love’s band to renowned national black jazz and blues artists like B.B. King and Ray Charles. In the building’s 11-year span as an entertainment venue, Brown managed to arrange performances from George Hudson, Duke Ellington, Johnny Ace, the Ravens, Al Savage, Amos Milburn, Joe Morris and His Apple Jackers, Faye Adams, the Spiders, Bullmoose Jackson and His Buffalo Bearcats, Willie Mabon, Bob Dougherty, Sonny Thompson, Arnett Cobb, Fats Domino, the Midnighters, the Clovers, the Five Royales, and Little Richard. The vast majority of these artists were black. Brown’s unique position as

17 “Carnation to Open May 1,” *Omaha Star*, April 30, 1948.
owner of the *Omaha Star* provided her with a mouthpiece to advertise these bands throughout the city. In addition to newspaper coverage, posters were made to advertise performers as well.¹⁹

The Carnation also secured designation as a performance venue along the “Chitlin’ Circuit.” Jim Crow segregationist laws and practices throughout the United States continually presented obstacles to black performers traveling from city to city. Through the concerted efforts of black entrepreneurs like Brown, a series of entertainment venues sprung up throughout America that provided both a safe space and employment for hundreds of black artists to perform. Omaha’s position along railroad routes ensured that black artists touring across the country stopped and played at the Carnation as they traveled along the Chitlin’ Circuit.²⁰

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¹⁹ Calvin Keys, oral history interview with Brian Whetstone.
The promotion of black artists contributed to the already tightknit black community of the Near North Side, and, like those artists that performed at the Carnation, audiences were “primarily black people.” While the Carnation was chiefly advertised as a jazz and blues performance venue, Brown also operated the club as a community center to further strengthen the social fabric of the Near North Side black community. Brown—already a mouthpiece for black political advancement—opened the Carnation’s doors for a variety of black political groups, placing the Carnation squarely in an emerging civil rights movement. Most prominent amongst these groups was the Omaha De Porres Club, who used the large space furnished by the Carnation as a meeting site. The Reverend John Markoe, a priest at Creighton University, and six white Creighton students founded the De Porres Club in 1947. As an activist group, the club addressed discrimination in employment in Omaha through peaceful protest and demonstration. Brown’s involvement with the group began in 1948 when her adopted son-in-law, Marvin Kellogg, Sr., was denied service at a downtown café. The ensuing legal storm raised by Brown and the Near North Side neighborhood against the discriminatory action caught the attention of the De Porres Club, and Rev. Markoe and Brown joined forces to fight racial injustice across Omaha.

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21 Daniel Goodwin, Sr., oral history interview with Brian Whetstone.
22 Omaha De Porres Club Meeting Minutes, December 4, 1950, January 8, 1951, and January 26, 1953.
To Creighton University administrators, the club seemed too radical to continue operating within the boundaries of the university. Facing mounting criticism from his colleagues, Markoe moved the club’s offices to a storefront on 24th Street, but was unable to sustain the cost of rent. With nowhere to meet or organize, Brown opened space in the Omaha Star offices for the club, and also allowed the club to meet in the Carnation Ballroom.24

Figure 5 - The De Porres Club met at the Carnation.

Beyond the De Porres Club’s use of the building as a meeting space, the Carnation was also frequently transformed into a space for political rallies and speaking events for black politicians. Some of the earliest political activities took place in 1949 when an election for the “Mayor of Bronzeville” was organized. While purely a ceremonial position, the mayor-elect was nevertheless appointed by the black community of the Near North Side, and expectations for the mayor-elect entailed that it be “someone in whom the public has confidence to help the community in every respect.”25 Political rallies held at the Carnation attempted to strengthen a black political coalition, with black Illinois Congressman William L. Dawson encouraging crowds to remain “politically alert.”26 Phil Allen, a black candidate for a Democratic congressional nomination, also chose the Carnation in 1956 to encourage a black political consciousness

24 Ibid.
and to openly discuss “the race question.” 27 Each of these events helped solidify the Carnation Ballroom as an instrumental site in the formation of black identity in the Near North Side.

Most important to the residents of the Near North Side neighborhood was that the Carnation was one of the safest clubs in the area. Fights were common in clubs, and Brown intended to ensure the safety of those who attended events at the Carnation. An off-duty policeman was hired to stand guard outside the Carnation and frisk attendees for possible weapons. A strict no-alcohol policy was implemented as well, and the off-duty police officer was instructed to remove alcohol from anyone trying to smuggle it inside, although this did not guarantee that audience members did not show up to performances already inebriated. 28 Despite these extra measures Brown implemented, the Carnation Ballroom—and other North Omaha clubs—were looked upon suspiciously by the city council. The city’s Morals Squad raided the Carnation Ballroom on May 21, 1949 and claimed to have found liquor hidden away by multiple attendees that evening. 29 One man, George McDavis, was charged with possession of alcohol, and the city council promptly voted to revoke the Carnation’s dance permit. 30

The community’s response to the city council’s decision highlights just how significant the Carnation Ballroom was to local black culture and identity. To the Near North Side neighborhood, revoking the Carnation Ballroom’s permit was a direct affront from the city council to the black community. Writing for the *Omaha Star*, Lawrence Lewis summed up the community’s shock and dismay at the city council:

“The City Council took the only ground floor dance hall of any decent size from our community, they took tens of thousands of dollars from Negro entertainers throughout the United States—they took out of service the only establishment that gave this community entertaining floor shows—they took away employment from an already unemployed minority—they took away the only place that gave our children, every week a chance to display their talent. All because of a bottle of whiskey and a printed handbill. As far as I am concerned, that is not justice.” 31

28 Calvin Keys, oral history interview with Brian Whetstone; Daniel Goodwin, Sr., oral history interview with Brian Whetstone; “Search to Assure Peaceful Dance,” *Omaha Star*, May 19, 1948.
Lewis cited the safety of the club, stating that “It was the only place that we had to go where we did not have to worry about being killed by some maddened drunkard…”32 Fortunately, the Carnation’s dance permit was reinstated in 1950.33 Ultimately, such a visceral reaction from the Near North Side community explicitly highlights that the Carnation Ballroom was an increasingly important site for black personal and community identity. The building’s use for political activities and as a performance space where black audiences could hear black performers further strengthened this communal identity.

Figure 6  A place for dances and style shows. These 1952 images are from the Omaha Star archives.

32 Ibid.
b. Architect

No architect for either the original design of the two separate buildings or for their renovation as a unified structure.

c. Additional Context

By November of 1959, the Carnation Ballroom ceased operations as a popular performance and entertainment venue. The building’s use as a vibrant community center dwindled as well—the only group that seemed to use the building was a men’s group named the “Rattlers Club.” In 1961 the building was split into two separate addresses, 2701 and 2711 North 24th Street. In 1961, the building at 2701 housed the Hulit Gym, and in 1964 2711 served as a Veterans Thrift Store. The 2701 building was once more turned into a garage and auto repair shop in 1966. The 2711 building was listed as a residential address until 1980 when it was turned into the short-lived Green Door Club, an after-hours social venue. In February 2017 Ben Swan, with Swan Development, participated in Restoration Exchange Omaha’s “Heart Bombing” event which highlighted the need for the vacant building to be saved. Months later he bought the building from the Rodger Criswell family and is exploring options to insure it is redeveloped.

Figure 7 1967 picture of the Carnation Ballroom.

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