

The publication of Hollywood Heritage, a private, non-profit organization dedicated to the preservation of the historic built environment in Hollywood and its pioneers in shaping Hollywood's history

# Hollywood Heritage Participates in Los Angeles County Fair in Pomona

by Robert W. Nudelman



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This year's Los Angeles County Fair (September 13-29) was themed "Lights! Camera! Science!," filling a 43,000 square foot exhibit hall. The exhibit's consisted of various, somehow related displays from such museums as the Smithsonian Institution, the Miami Museum of Science, and our own Hollywood Heritage Museum.

The highlight of the vast exhibit hall was a 10,000 square foot section housing displays on the history of cinema and film technology, special effects, costumes, and props from Egyptian themed (somewhat loosely) movies, a movie poster gallery, and an autograph area for visiting celebrities. Hollywood Heritage provided exhibit materials for various parts of the exhibit, augmented by photos from Hol-

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# Hollywood Heritage Appeals Hollywood Bowl Demolition to State Supreme Court

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**Hollywood Heritage Appeals Hollywood Bowl Demolition to State Supreme Court**

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On September 30, Hollywood Heritage attorney Lawrence Teeter filed a Petition For Review with the California State Supreme Court to hear our lawsuit to block the demolition of the historic 1929 Hollywood Bowl orchestra shell. In court documents filed August 21, the Second District Court of Appeal denied Hollywood Heritage's appeal, thus forcing the move to the State Supreme Court.

Despite arguments in court and in our court documents, the Appeals Court ruling went along with

the County of Los Angeles' position, but failed to elaborate on why in most of its response. What little questions the Appeals Court had in the hearing were not reflected in their written response. In court they questioned the county as to why it did not notify Hollywood Heritage of the proposed demolition plan, and county counsel merely stated "I don't know."

Based on that informative observation, the court went along and denied our question as to why Hollywood Heritage's name was crossed off the mailing list, and over 1300 other individuals and organizations were notified, including over 100 that were addressed

as "Occupant." We were told in the written response that we were not notified because we did not respond five years earlier to another noticing concerning modification to bathrooms and landscaping, even though nothing historic was involved.

Less than 10 individuals responded to that document, yet over 1300 were noticed the next time (1999) and only Hollywood Heritage was crossed off that mailing list. The court refused to answer why one group can be eliminated for a certain reason, but 1290 others can remain when they acted in the exact same manner (did anyone named "Occupant" actually respond in

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President's Message:

# Calling all Bowl lovers!!!

by Kay Tornborg

Calling All Bowl Lovers!!!

Your mission, should you choose to accept it, is to read Robert Nudelman's comprehensive front-page article about the status of our Bowl lawsuit, review any previous newsletter articles on the Bowl (if necessary) and drop us a line or two telling us how you feel about saving the Bowl. We want to know more about what you, the members, are thinking. Send your brief note to Kay Tornborg, Hollywood Heritage, P.O. Box 2586, Hollywood, CA 90078. THANKS!

Calling All Bookworms!!!

Our tale so far: Plucky Hollywood Heritage is bravely moving ahead on what we hope will be a wonderful illustrated history celebrating Hollywood's becoming a city in 1903. Robert Nudelman is responsible for compiling the historical data that Marc Wanamaker's archival photos will illustrate. An Editorial Advisory Board has been formed, which will serve as reviewers for the editorial section. Its members are drawn from our membership and the participating community: (In alphabetical order): Donelle Dadigan (Hollywood History Museum), Joel Fisher (Director of Public Affairs, Palace Holdings), Sheila Holincheck (Gilmore Associates), Kerry Morrison (Executive Director, Hollywood Entertainment District), Fran Offenhauser (Offenhauser/Mekeel Architects), and Kay Tornborg (Hollywood Heritage President). Our job is to "vet" just the first half of the book, the historical narrative.

The second half of the book, the sponsored pages, is written by each participating family or business. A professional writer, using information provided by the sponsor, writes the story to the sponsor's specifications.

A variety of local businesses and organizations are pulling together to make this a success: read a tribute to

Tarzan producer Sol Lesser (put together by Bud Lesser) and learn more about Rock n' Roll Hall-of-Famer Art Laboe's Foundation. Also recently on board are Kaiser Permanente, The Hillview Apartments, Hollywood Forever Cemetery, Yamashiro Restaurant, The Palace and others. The list will encompass Hollywood's most historic and influential businesses. Their contribution will be rewarded with years of exposure as part of Hollywood Heritage's Centennial History.

If your family or business would like to participate, please call Rob Steidle at (323)874-1141 ASAP!

We are proud to announce that Hollywood Heritage has received a \$5000 grant from the Bob and Dolores Hope Charitable Foundation. You may recall from our Spring 2002 newsletter that Linda Hope, Geri Simmons and Jan Morrill visited the Museum last April and we were then invited to submit a proposal to their Foundation. This is the result. Robert Nudelman is currently re-organizing the exhibition in the Barn and will, of course, be adding material he has long been collecting on Bob Hope's lengthy and hilarious career. Thank you, Bob and Dolores Hope Charitable Foundation!!!

Calling ALL Members!!!

Here's an invitation you mustn't refuse: to Hollywood Heritage's Annual Meeting, Tuesday, December 10 at 6:30 PM at our Museum in the Lasky-DeMille Barn, 2100 N. Highland Ave., Hollywood. You'll get to meet other members, hear about our wonderful plans for 2003 (including our 20-Years-at-Wattles celebration), watch your ballots for board members being counted (NOT by Arthur Anderson), see a terrific short film on Hollywood and join in the holiday spirit. (If anyone has an incurable urge to bake holiday cookies and bring them to the meeting, please call me, Kay, (323)467-0287 and I'll encourage you.)

This is for members only, it's free and we hope you'll come even if you've never been to a meeting before! We want to meet you and hear

what you have to say. Refreshments available. The usual free parking.

...from The Dog Ate My Homework Department: Will Eric Warren (or a name that sounds like that) please call me again re your pix of Paramount Ranch? I left one message for you and then misplaced your number and couldn't call back. Apologies!! (323) 467-0287

Christmas In July...and August... And September

It's almost as good as your birthday when something wonderful comes in "over the transom" and this has been a particularly good period:

Mrs. Richard A. Luedeke, of Monarch Beach, CA, mailed us four wonderful old postcard-sized B&W photos of the Brown Derby, the Hollywood Bowl, the lovely old Hollywood Library and Grauman's Chinese Theater. We'll be adding them to the collection at the Hollywood Heritage Museum (aka The Barn).

Jon Peterson called on the phone, looking for clues to the whereabouts of the LA County Hollywood Museum (Sol Lesser's huge undertaking, in the early '60s, which did not get built) and wound up sending us (for viewing & copying) an original program from the 1963 Ground-Breaking Ceremony and his lovingly-compiled history of his parents' career in radio. Andy and Virginia Mansfield were Vaudeville veterans and the first couple to perform on television for Mutual Don Lee Broadcasting in 1937. During the '50s they had two radio shows, Andy and Virginia and Turn Back the Clock.

Hilda Hirsch called on the phone looking for information on a 1930s banking scandal involving a Mr. Beesmyer and her father, Samuel Kress (and half of Hollywood, according to Robert Nudelman!). Mrs. Hirsch is working on a family history for her children and promised us a copy! As an exciting footnote, in relating Mrs. Hirsch's call to Bud Lesser (Sol's son) he exclaimed that she is an old friend.

William Burge called us from Tustin regarding a family treasure, a c.1925 architectural rendering of the

*Continued on page 11*

# Original Warner Brothers Studio Gets Hollywood Face-Lift

By Bill Roschen, Principal Roschen Van Cleve Architects

The historic Warner Brother's Building fronts Sunset Boulevard and has provided a public face for the entertainment industry lot behind (located between Bronson and Van Ness) for 79 years. That face has been restored, re-landscaped and the interiors have been renovated as the new headquarters for Tribune Entertainment in Los An-

way between. The connecting corridor and all the offices in between have been restored to their original condition, including many original doors, windows, mouldings and restrooms (including original marble toilet partitions and hardware). The corridor is gallery like, with a compelling collection of photos from the early days of the lot. The first floor has been renovated (no historic

building and lot.

Walking out on to the impressive loggia overlooking the front lawn and Sunset Boulevard, one is inspired by the many Hollywood accomplishments of the past (The Jazz Singer, the first talkie was filmed in the attached sound stage) and is optimistic for Hollywood's future in Hollywood. The design team was directed by Tribune's Richard Inouye, senior vice president of finance and operations, and advised by George NeJame and Jim Toten, vice president of production and operations and chief engineer respectively. Teresa Grimes Historic Preservation completed the tax credit applications; Withers, Sandgren & Smith, LTD. was the Landscape Architect; while the team was lead by Roschen Van Cleve Architects for historic restoration, improvements and infrastructure upgrades.



Courtesy of Roschen Van Cleve Architects. Photograph Courtesy of Eric Koyama

geles, the current owner of the lot. The restoration was completed in May of this year, with Historic Tax Credits currently in final approval by the National Park Service. The architectural significance of this longtime Hollywood façade and the building's role in the entertainment industry makes it a notable Los Angeles landmark.

On the second floor, the building housed Jack Warner's office at one end and his brother's office at the opposite end with a 270' long walk-

fabric remained) for production office rentals. Gene Autry's office suite, at the east end of the building, has been renovated as well as the executive offices for Dick Askin, Tribune's president and CEO. Dick and longtime Hollywood advocate Chuck Hinds (former president of Hollywood Heritage), directed the project. Their awareness and vision supported the architect/engineer team's effort to combine an updated, state of the art entertainment facility with the history of the original

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## Evenings At the Barn:

**Saturday, December 14th, 7:30 PM:** Budd Schulberg (*What Makes Sammy Run, On the Waterfront, etc.*) will talk about "Growing Up in Hollywood in the 1920s." Nick Beck, author of a recent Schulberg biography, will participate in the discussion and both will sign books afterward. (Books available for purchase.) This is a special event for members. Members can buy 2 tickets, (\$5 for members, \$7 for a non-member) but you must RSVP to Kay at (323)467-0287 to reserve the tickets.

**Wednesday, January 15, 7:30 PM:** Eminent historian Bruce Torrence (author of *Hollywood: The First 100 years*), will present his slide show of early Hollywood.

# Wattles To Receive A New Grant (We Hope!)

by Fran Offenhauser

Building on the success of the first Getty Grant for the Wattles Estate, Hollywood Heritage submitted an application for an additional \$75,000 to the Getty Preserve LA program in late August.



*This is an areal view of the Wattles property from the report.*

Spearheaded by Natalie Shivers, the proposal addressed the most compelling concern identified during the recently-completed Cultural Landscape Report process – that of managing rampaging rainwater that periodically threatens our restored Mansion and gardens.

This time the application included the full support and cooperation of our landlord at Wattles – the Los Angeles City Department of Recreation and Parks.

The Getty's first grant was exceptionally fruitful. It enabled us to communicate the true significance of the entire 49-acre Wattles Estate – beyond just our leasehold of the Mansion and its immediate gardens. Moreover, it was a catalyst which has brought together all the stakeholders in the overall property,

including the Wattles Gardens to the south and the City Park to the north.

The Wattles Estate is the only remaining intact “wintering” estate in Hollywood. It reflects the period when Hollywood was an attractive suburb, prior to the onslaught of the “picture people”. Its significance is heightened because both the Mansion *and* our portion of the Gardens are being preserved, and it is one of the only a handful such estates in public ownership. Constructed principally around 1909, its architects Hunt and Grey were also responsible for the better known Huntington Gardens.

What can be done to stop the flooding? We have uncovered the intriguing prospect that the historic drainage systems and plantings of the Estate – which we understand managed storm water successfully in the past and which we would want to restore for historic preservation reasons -- can serve as the foundation for future drainage management and for irrigation.

While it may seem obvious, we feel this is a breakthrough. “Modern” civil engineering solutions are not appropriate to the historic Gardens, and to date have failed to prevent or limit storm water damage. In researching the basis for this grant, we looked for the remnants of the historic parts of the Gardens as clues to the way which Gurdon Wattles controlled storm water.

As an example, in photos of the long-vanished Japanese Garden, we found a “river” system with two upper pools. We believe they may have filled three lower pools to control storm water and sediment in the rainy seasons. We found outlines on the property of where these might be buried.

We looked at historic plant materi-

als as a key ingredient for stabilizing the hillsides. Gurdon Wattles' original plant materials were changed or died, allowing mud to flow and gather at the bottom of the slopes.

The portions of the Estate controlled by Hollywood Heritage are a part of a larger ecosystem. Storm water and mud flows originate far up in the hillsides. But they have wiped out the Japanese garden, and have damaged the areas restored by Hollywood Heritage. They will continue to inflict damage until a system to control storm water and soil erosion is designed and built. This must be integrated into an overall preservation plan for the site.



*An early photo showing the Japanese Garden that was part of the original Wattles estate.*

By rehabilitating the site's historic features; by judiciously restoring plantings; and by utilizing a “modern” but low tech filtration and storage system, we expect that we can marry conservation and sustainability with historic preservation. As an added bonus, we want to engineer an irrigation system reusing natu-

ral and historic methods to benefit the gardens, including the historic avocado orchard to the south of the Mansion.

In preparing the grant application, Hollywood Heritage enlisted the expertise of Historic Resources Group and Nolte, a firm with consulting, specialized capabilities in unconventional civil engineering.

In producing the grant application, Natalie enlisted the “drop everything and produce a beautiful application” expertise of Board member Fran Offenhauser and Carol Ward. Thanks to everyone!

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**BOWL** *Continued from page 1*  
1994, as the court’s ruling would imply?).

That prejudice, if allowed to continue, would mean that anyone who might question a demolition or new development could be removed from the notification process and their due process rights would be denied. All the more dangerous when this is put forth not by some private developer, but by a government agency. That the County of Los Angeles, who is supposed to be setting the example for public inclusion, appears to be organizing the denial of the process, is deeply disturbing.

The court also agreed with the county’s claim that camouflaging the lower 30 feet of their four proposed light and sound towers would be fine as that is all that is currently covered. This would make some sense if the proposed towers were the current 30-foot tall, not the 85-foot tall as proposed. No explanation of how people will not notice the upper 55 feet, especially since this is where most of the sound and lighting equipment will be hung, was given.

The court also showed a lack of brilliance by ruling that, yes, indeed, by painting the 85 foot tall towers silver they will not be noticed at night, somehow ignoring the

fact that silver is the primary color/finish used to reflect light, whether artificial or natural.

Furthermore, no change will take place in noise impacts since current plans control the noise. Yet the court refused to answer the questions about how this might change with the new towers. Apparently the court feels that the towers are only decorative, ignoring the fact that the planned increase in height is to raise and increase the amount of equipment that can be used (rentals for rock concerts always provide their own sound and lighting systems and do not use the Bowl’s house systems). Any increase in tower size is only to accommodate new lights and speakers, not to maintain the status quo.

Saving its most absurd and dangerous ruling until last, the court stated “Finally the term ‘rehabilitation’ is consistent with demolishing, and replacing a component of an historic site” (page 27). This opinion, in essence, nullifies any “protective status” for buildings of historic designation.

Beside the court’s obvious lack of a dictionary, the U.S. Department of the Interior has specific definitions for “rehabilitation” and “demolition,” and these are the definitions used by the IRS to determine tax credit validations. As we have pointed out at each phase of the trials, the two words are clearly defined and not similar, but opposites. The court quotes the definition of “rehabilitation” but then reduces the demolition of the orchestra shell to an alteration of the historic site, and the new shell will maintain the 1929 “design legacy,” thus meeting, in their view, Federal standards.

The twisting of the law is done more so when the court quotes the county’s claim that refers to the quoted definition as relating to a

“site” when it actually refers to “Historic Buildings.” The alterations are defined for modifications to a historic structure (such as altering the door for handicapped access), not the demolition of an entire building as part of a site.

Even if this fraudulent change of definition were ignored, the historic site argument is baseless. No information is provided anywhere as to whether the site would still be historic if the shell were gone. As the only other architecture of note on the site is the entryway statue and fountain, the site would no longer qualify for historic status because of its architecture. The other areas of concern cover historic events or people associated with the site. By eliminating the performance space, that historic element is gone. Therefore the site would no longer qualify for historic designation under Department of the Interior guidelines if the orchestra shell were demolished. The other “historic” areas listed by the county and the court—topography and landscape—would not have bearing as the landscape is not historic, having been modified significantly over the years and the topography is hardly unique to the U.S. never mind California or even Los Angeles.

The added danger of this falsity of the federal standards is that historic buildings within the Hollywood Boulevard Historic District (and anywhere else for that matter) could now be demolished (altered) and still meet federal guidelines. One could even argue for demolishing all the historic structures as long as the landscaping and topography remain unchanged, leaving nuclear annihilation as the only real threat to the Historic District under the county and the court’s definition of “rehabilitation.”

Our attorney’s response and filing

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# Anthony Slide and Marsha Hunt Featured in *Evenings at the Barn*

Blanche Sweet wasn't there in person but Marsha Hunt was, casually elegant as usual. The prolific silent film historian, Anthony Slide, spoke about his newest book, *Silent Players*, for the opening night of the fall Evenings At the Barn series (courtesy of The Silent Society) on September 25th. Bob Birchard did projectionist duties, first showing a snippet from Slide's personal collection: a c.1965 TV interview show featuring Murray Povich (Sr.) and guests Blanche Sweet, a very hirsute Anthony Slide and one other guest who said very little. The feature was *Hollywood Boulevard*, starring Marsha Hunt (in her first starring role, at 18) and Robert Cummings. Following Slide's entertaining anecdotes and the screening, he and Miss Hunt retired to the front room where they graciously sat for photos and he autographed many books.



Film star Marsha Hunt and author Anthony Slide team up for book-signing of his newest, *Silent Players*, after a screening of *Hollywood Boulevard* at the *Hollywood Heritage Museum*. (You can get a FREE signed copy with your \$500 Hollywood Heritage membership!)

Because Anthony Slide's elegant but juicy writing makes real people of silent film stars his book would interest even the non-movie buff. From Mignon Anderson to Fay Wray he brings each of his subjects alive with his personal observations of many who were his friends, fueled by his informed opinions. It's a highly entertaining and informative book and it's available at the Hollywood Heritage Museum (in the Lasky-DeMille Barn) for \$35.

Fast on the heels of Anthony Slide was Al Jolson. The 75th Anniversary of *The Jazz Singer* (1927) was observed by those who turned out on Monday, October 7th for a second Evening At the Barn. The evening was put together by Dave Greim, of the International Al Jolson Society, who provided his own print of the film for the screening (with, again, Bob Birchard at the controls). Probably 50% of the audience were members of the Jolson Society, a lively group which, the previous evening, had begun their festivities with a Jolson event downtown at the LA Convention Center. Greim also provided two rare shorts on Jolson: *Screen Snapshots*, narrated by Jack Benny and *Highlights of Opening Night* (of *The Jazz Singer*) with John Miljan. *The Jazz Singer* worked its magic, especially for those who were seeing it for the first time.

Ramon Navarro is up next, on Wednesday, December 4th @ 7:30 PM (see separate announcement for The Silent Society).

## Heritage Members Invited to Rex Hardy Exhibit

Hollywood Heritage members were invited by Julian "Bud" Lesser to attend a reception honoring early Time/Life photographer Rex Hardy.

On display and sale are Hardy's limited, signed photos of *Candid Hollywood, 1936-37*, following the opening reception on November 14 the photos will remain at Book City in the Hollywood & Highland Mall, 6801 Hollywood Blvd., Suite 327. and Hollywood Heritage members are invited to stop by for a look at them. On-site parking is \$2 with validation.

## Seeing Stars Under The Moonlit Night

by Stephen Sylvester

On Sunday October 27, Hollywood Heritage hosted a movie screening at the Hollywood Forever Cemetery. The program celebrated the careers of three actors who are interred in the cemetery.

Two Warner Bros. cartoons Which Is Witch (1949) and Gruesome Two-some (1945) featured the voice of Mel Blanc (1908-1989). These were followed by two Our Gang comedies, Hide and Shriek (1938) and Men In Fright (1938) featuring Carl Switzer (1927-1959) as Alfalfa.

The feature presentation was The Raven (1963) with Peter Lorre (1904-1964) and co-starring Vincent Price, Boris Karloff and Jack Nicholson.

Despite competition from the final game of the World Series and an unusually damp and chilly October night, we managed to have over 100 attendees. Among those in attendance were several members of the Hearse Club who drove a collection of their custom vehicles. The event netted over \$1,000.00 for Hollywood Heritage, Inc.

Special thanks to Tyler Cassity of the Hollywood Forever Cemetery and their staff for the use of the facility, Bob Birchard for his expertise as projectionist and volunteers Kay Tornborg, Laura Kush, Joel Fisher, Dave Heilman and Carolyn Nevara. A future screening is planned for summer of 2003.

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Social note for early Christmas shoppers: Hollywood Heritage board member Libby Simon has opened a wonderful shop called **Libby's Vintage Home and Garden** at 2768 Rowena Avenue which is near Silver Lake/Hyperion/Griffith Park Blvd. Call (323)663-2600.

## Volunteer Party At Wattles Welcomes The Deadheaders, Councilman Tom LaBonge And 'Barnies'

There was good talk, good food, good weather and good guests...volunteers of all stripe... PLUS a drop-in by Councilman Tom LaBonge at the Sunday, July 21st Volunteer Party at Wattles



*Betty and Richard Brill, at the Wattles Volunteer Party in June, sharing a funny moment with Councilman Tom LaBonge and Kay Tornborg*

Mansion. Outdoor tables with umbrellas in Wattles' beautiful Spanish Garden created a convivial ambiance that was fueled by the elegant buffet prepared by Anne Epstein and her chum, Dale Britton.

Members of the Tinseltown Rose Society (aka The Deadheaders, which includes Hollywood Heritage gardeners as well) joined 'Barnies' (Lasky-DeMille Barn docents) and a few special friends like Mr. and Mrs. Richard Brill (Betty Brill is a relative of Gurdon Wattles), Molly Siple (of the California Art Club) and pal Victor Watkins as well as Mrs. Sheila Muller and her daughter (who was married at Wattles!) and all turned an attentive ear towards Tom LaBonge as he lauded our support for historic preservation (and we laud his!!). Thanks for coming, Tom!

The party adjourned promptly at 6 to allow everyone time to jump into their cars and head for The Silent Society's 8 PM showing of Harold Lloyd's *Hot Water* at Paramount Ranch, where the nibbling and convivial atmosphere continued well into the cool summer evening.



*The group on the stairs at Wattles are the Tinseltown Volunteers and 2 Wattles Deadheaders. Front row: Kay Kaplan, Anne Atherton, Shelli Mendelson, Martha Frana. Second row: Alex Edelstein, Kay T., Ann Savage Top row: Gary Kaplan, Roy Atherton, Anne Epstein*

# Interesting Historical Notes Of The Lasky-DeMille Barn

By Marc Wanamaker

Over the years interesting facts, events and milestones have come to light while researching the history of the Lasky Feature Play Company and the Lasky-DeMille barn. The quest for photographs and information on the 'barn' continues with the dedicated research of historians Marc Wanamaker and Robert S. Birchard. Some interesting articles appeared in different magazines over the years relating stories of the beginnings of the Lasky Company and its founders while other information was found among DeMille's and Lasky's personal writings.

In March of 1913 it was reported that J.J. Burns, the then operator of the 'barn studio' at Selma and Vine Street in Hollywood had enlarged the adjacent open stage to 40x70 feet and erected new sun diffusers. (He and his partner Harry Revier were renting out the barn and stage to independent film producers in Hollywood at that time.) There was already a 75 foot diameter revolving stage in place that comedian Fred Mace had used earlier. One year later in March of 1914 it was reported in *The Moving Picture World*, "Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company left New York on February 24th for Los Angeles to look over the studios of the Lasky Company at Hollywood, a suburb of Los Angeles."

On February 19, 1916, Jesse Lasky wrote in *The Motion Picture News* "California Better For Actors And Pictures....Mr. Lasky said that "within one day the Lasky Studio has photographed for their

films, deserts, cotton fields, fruit ranches, frontier scenes in small Western towns, Spanish missions, sunken gardens, tropical foliage and perfect reproductions of Japanese palaces and Italian villas ." In February of 1916, Jesse Lasky wrote an article in *Photoplay Magazine* entitled, "The Camera Capital...we finally voted to keep our studios permanently located in Hollywood California...since then I have spent more than half my time in California...some of the important reasons why we are here is that the climate is wonderful, there are many natural scenic places to film, in Hollywood the majority of artists and directors live in their own bungalows...".

When the barn was moved from the original Paramount Studio lot on Vine Street in Hollywood to a new studio location on Melrose Avenue in 1927, several articles were written about the birthplace of Paramount, familiarly known as 'the barn'. On April 23, 1927 it was announced in the 'Studio Section' of *Motion Picture News* "Mr. Lasky Puts His Barn In A Garden! Three thousand miles apart stand two buildings...the older brother was born in poverty the other born in prosperity...The Paramount Building in New York City's Times Square, but the first born is content. He's proud to be a barn! A barn with a garden. At the corner of Vine and Selma Avenues stood an old barn, Jesse L. Lasky, Cecil B. DeMille and Samuel Goldwyn, his partners in the venture, laid the humble corner stone of what today is the greatest motion picture producing

organization of them all, Famous Players-Lasky, makers of Paramount Pictures...today the old barn structure (relocated to the new Paramount lot), glowing in a coat of gray with green trimmed doors and windows, occupies the place of honor on the 26 acre lot of Paramount. Every board is as it was on Vine Street, thirteen years ago." A caption that accompanied two photographs with the article said; "El Brendel and 11 companions assist in Jesse Lasky's work of 'cleaning and decorating' the old barn when it was moved to the big Paramount lot."

Lastly in an article in the *Herald Express* on November 19, 1942 it was announced, "Movies Reach DeMille Stone...(accompanying a photo)...In a historic barn which was Hollywood's first movie studio, stars of the present and past and film industry leaders gathered today to honor Cecil B. DeMille on his thirtieth anniversary as a movie producer. Left to right are DeMille and his one-time stars, Hobart Bosworth, Anna Q. Nilsson, Leatrice Joy and Monte Blue, who appeared in many DeMille productions."

The Lasky-DeMille Barn has become a true historic site in the Hollywood of today, a treasured reminder of the pioneers that came to California to make movies. The barn is not only a motion picture site, but an historic Hollywood building built in the 19th Century as a horse barn. In 1913, no one could ever predict that this barn would make history, let alone survive into the 21st Century as a motion picture historical museum.

# Preservation Updates

by Robert W. Nudelman

**H**illview Apartments. This four story 1918 structure on Hollywood Boulevard, one block east of Whitley, was damaged by the 1994 subway tunneling and its subsequent abandonment. For the past year local developer and Hollywood Heritage member Jeff Rouse has been assembling plans and funding to purchase this landmark and has kept it going with an extended escrow. Otherwise, the building would have been in severe danger of demolition.

On October 4, Mr. Rouse and his team closed escrow on the Hillview and plan to begin repairs and restoration in January 2003 for a December 2003 re-opening. The building will have its original mix of singles, one- and two-bedroom units for a total of 54 apartments in the center of the Historic District. Of special note, the original building owners included Paramount co-founder Jesse L. Lasky. Lasky developed the apartments to help provide much needed housing for actors.

Jeff Rouse's previous work in Hollywood included his supervision of the award-winning restoration of the El Capitan Office Building after the 1994 earthquake, so he is the perfect match for saving and reviving the Hillview. We all owe a big thank you to he and his partners for their diligence to stick with this project for well over a year when no one else could.

Gogerty / Capitol Records Building. This newly re-opened 1931 Art Deco structure at Yucca and Vine streets was to have been demolished until Hollywood Heritage challenged that plan and blocked it. The façade was retained along with the

“board room” and Capitol Records (the building is adjacent to their Tower headquarters) added a new structure behind. The façade was restored as various modifications were removed bringing it back to its original appearance.

The building's original architect, H.L. Gogerty, designed several landmark structures in Hollywood, including the Playhouse (Hollywood Palace) across Vine Street in 1927. The building also served as the original headquarters of the first Cartoonists Guild after the Disney strike in 1941.

Thanks to Hollywood Heritage's intervention, and the threat of legal action, a beautiful 1931 Art Deco building sits next to Capitol Records landmark 1956 Tower and provides them with needed office space in Hollywood. Special thanks to Capitol Records, their architect, Hollywood Heritage member Barry Milofsky, and Kip Rudd of the Los Angeles Community Redevelopment Agency.

1910 Craftsman House at 1714-1716 N. Garfield Avenue. This house and neighboring Spanish-style bungalows (c. 1915) are threatened by a proposed fire station and training center. This facility, between Garfield and Grammercy Avenues, facing on Hollywood Boulevard, would cover 2 acres, replacing the existing fire station on Bronson Avenue.

The project originally proposed to demolish the c. 1960 Hollywood Downtowner Hotel, a nearby original modern classic. It's historic eligibility forced the project to realign itself off the boulevard, where it will still occupy a large vacant lot. But the additional space is needed to build a fire fighting and emergency training center. Three other more recent apartment buildings would be demolished, removing 55 units of affordable housing.

There are several issues here. It is not reasonable to move a project because of the demolition of a potentially historic building so that a different one (or two, as here) will be demolished instead. The vacant lot is more than adequate for the proposed fire station (the equipment will be the same as the smaller Bronson facility. The problem is caused by locating a training facility here.

It is inappropriate and not within the city's planning code to do this. No one disputed the need for such a facility, just where to put it. Not just will it destroy badly needed housing, historic or not, but the impacts of noise, flames, smoke, explosions, and the training itself (noisy by its very nature) will negatively impact the hundreds of neighboring apartment units, as residential properties surround this center.

Normally, this facility would be built near a freeway or industrial area, never in a residential one. And this area, two blocks west of Western Avenue, has been working to upgrade itself, and was succeeding. This would stop the improvement and thereby endanger several other apartment buildings, some of which are eligible for historic designation.

Additionally, the city is telling residents and property owners that they have no choice (yet this is already a second choice) and that it is a done deal, the public process having been eliminated though neither the plans nor permits yet exist.

Hollywood Heritage is working to protect this historic housing and to assist in finding a more suitable location for the training center, and making certain that the city plays by the rules and sets a good example, as it should.

lywood Heritage member Marc Wanamaker's Bison Archives, History for Hire, 20th Century-Fox Studios, Columbia Pictures Studios Archives, the American Society of Cinematographers, the Debbie Reynolds Hollywood Motion Picture Museum, Mann Theaters, Pacific Theaters, and the American Cinematheque. Several items loaned from 20th Century-Fox are now on long-term loan to the Hollywood Heritage Museum, including a collection of early 1930s sound effects equipment from Fox Studios.

One of the items loaned to the Hollywood Heritage Museum by 20th Century-Fox is a rare 1928 Fox Grandeur Camera, one of only two known to exist. This was the first 70mm camera, used for 11 feature films until its demise in 1931. One of these films was *The Big Trail* (1930), which premiered at Grauman's Chinese Theater, and was John Wayne's first starring role. The camera was brought out again in 1955 and modified to film CinemaScope 55 for *Carousel* and *The King and I* and a short travelogue in 1957 and then was once again put in storage.

While cleaning out a storage area in July, this camera, the sound effects equipment, and other camera rarities were discovered and identified by Hollywood Heritage and cinematographer Steve Gainer, who is also the curator for the American

Society of Cinematographers' (asc) Museum. The artifacts were to have been disposed of, but thanks to the cooperation of the 20th Century-Fox Archives, they will be on display at the Hollywood Heritage Museum, the ASC Museum, and the soon-to-open Debbie Reynolds Hollywood Motion Picture Museum, where the original CinemaScope 55 camera and projector will be displayed with props and costumes from *Carousel* and *The King and I*.



*Costume Exhibit on the film The Egyptian from the Debbie Reynolds Hollywood Motion Picture Collection*  
Photo by John Clifford

The show itself attracted over 600,000 people to the exhibit hall. Hollywood Heritage also provided volunteers to answer questions and monitor the exhibits (our 1920s Mutoscope was used over 2,000 times at 5 cents per use!).

From the exhibit a number of items have been donated to Hollywood Heritage. Included were various items of memorabilia, 7 Plexiglas cases with bases, a 32" television with DVD player, and dozens of custom photo enlargements amounting to over \$3,500.00. Over 20,000 Hollywood Heritage brochures were distributed (printing made possible by a generous donation from Hollywood Heritage co-founder Marian Gibbons).

An added bonus for fair visitors was a celebrity signing area in the front of the building sponsored by

long-time Hollywood Heritage supporters Sharon and Ray Courts, a variation on the long-running quarterly autograph and collectors shows (next on is Jan. 18-19, 2003 at the Beverly Garland Holiday Inn). Over 35 stars, including Linda Blair, Stella Stevens, June Lockhart, Kathy Garver and Johnny Whitaker (*Family Affair*), Felix "Cousin It" Silla, Butch "Eddie Munster" Patrick, and Rip Taylor, to name a few, signed photos, providing a truly Hollywood experience.

The exhibit was designed and built by Hollywood Heritage's Robert W. Nudelman and Hollywood Heritage member Amy Higgins. Hollywood Heritage President Kay Tornborg organized an informative group of Hollywood Heritage volunteers, augmented by volunteers from the American Cinematheque. Hollywood Heritage board member Phil Dockter and Crush Creative created the amazing photo blow-ups and board member John Clifford prepared the typeset exhibit descriptions. The new exhibits from the fair will be on display in the Hollywood Heritage Museum beginning in November.

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## Restoration Projects Continue at Wattles Mansion

by Stephen Sylvester

Another round of restoration, renovation and repair projects have been completed for 2002. Taking advantage of a three-week lull in the rental activity, several projects were scheduled. The most extensive project was the restoration of the basement staircase. An opening around a basement window, caused by dry rot, had caused rain water to leak behind the basement walls and beneath the stairs. This rain-water caused a substantial amount of dry rot in the walls and woodwork in



*Full-size Warrior Bug prop from the film Starship Troopers was a fair goers favorite.*  
Photo by John Clifford

the basement. As with most projects at the Mansion, the scope of the work became much more extensive once exploratory surveying took place. The severity of the damage was then uncovered and the scope of the project broadened. Extensive renovation of the basement window and the replacement of moldings and supports surrounding it should address the leak. The wall below the basement window was coated with a sealant and restored with new lath and plaster. The staircase was reinforced with new support members and matches the original. Additional plaster was patched and repaired to give the basement hall a more "finished" appearance. Some of the plaster cracks were caused by the 1992 earthquake. With this project complete, the basement is prepared for winter, especially if we get the rains that may come our way.

The other projects involved the grounds and gardens of the mansion. The English Bay Leaf bushes that line both sides of the driveway were trimmed and topped to form a more "formal" hedge. The Brazilian pepper tree was trimmed back to give the caterers more working space and clearance on the service drive way. Several trees in the Spanish formal garden and the Italian rose garden were given a much needed thinning and pruning. Another project included the removal of two trees that had begun to damage the foundation of a wall in the Italian garden.

Also, in the Spanish and Italian gardens, sod has been added to the side beds and the area around the Spanish garden pond. This should give the garden a beautiful lush green appearance year round. Several of the recommendations of the Getty Cultural Landscape Report have now been implemented

The result of this work and further plantings will enhance the appearance of the gardens for the twentieth an-

niversary of our restoration efforts at the Wattles Mansion. The celebration will be in May 2003, with the date still pending.

**PRESIDENT** *Continued from page 2*  
Chinese Theater. We're still talking about that one!

From our last newsletter a big thank you to Jan Kurzweil was omitted. Her mother, Patsy Edwards, is a Hollywood Heritage member. Jan sent us a January 4, 1931 newspaper clipping, that her mother had saved, praising Marie Dressler's acting work under directors George Hill (Min and Bill) and Charles Riesner (Caught Short and Reducing). The clipping had been saved by Patsy Edward's father because he had met Miss Dressler through his brother, Dressler's attorney.

TWO interesting footnotes to this item: 1) Patsy's father and his brother grew up in Monrovia, in a home built by their father in 1889 and now one of the "showplace" Victoria homes on Myrtle Avenue above Foothill. 2) Jan (the writer of the note) recalls attending, as a child, the ground-breaking of the LA County Hollywood Museum (also attended by Mary Pickford) for which Jon Peterson sent his program! Small world. Thank you so much for writing, Jan, and apologies for taking so long to get this item acknowledged!

Maybe it was Betty Lasky's quiet voice or maybe it was Dave Greim's talking off the mike after the screening of *The Jazz Singer* on October 7th. Whatever it was, Shelley and Shelly Herman, he's a retired sound engineer, were inspired to FIX it. As a result of their generosity, the Museum now owns two gigantic speakers and, on his next trip in to LA, Mr. Herman will deliver the rest of the bits and pieces to complete a wonderful sound system for the Barn.

## MEMBERSHIP UPDATE

We would like to thank the following new and renewing members who have made generous contributions at the \$100 level and above (as of 10/2002). Category titles are names of historic Hollywood movie studios.

### MAJESTIC (\$5000+)

The Bob and Dolores Hope  
Charitable Foundation

### KEYSTONE (\$1000+)

Bud Lesser  
Fran Offenhauser

### BISON (\$500+)

TrizecHahn Development  
Corporation

### KALEM (\$250+)

Los Angeles Fire Department  
Historical Society  
Ann Savage

### TRIANGLE (\$100+)

Peter Barnett  
Robert S. Birchard  
Jane L. Bartholomew  
Elizabeth & Richard Brill  
Gini Colvig  
Lena & Tommy Dangcil  
Jim Falls  
Marjorie L. Fasman  
Todd Holland & Scotch Ellis Loring  
Jim Mulholland  
Rikki Niehaus-Murphy  
Mann Theaters  
Beatrice & Al Marsella  
Robert W. Nudelman  
Outpost Homeowners Association  
Fran & Bill Reichenbach  
Cherisse & Steven Rose  
Jeffrey Rouze  
Margaret & William Self  
Melissa Sewell  
Jon Schafer  
Kim & Steven Sloca  
Susan & Bernard Sofronski  
Toshimi & Peter Stormare  
Nina Van Tassell  
Bruce & Christine Torrence



P.O. Box 2586  
Hollywood, CA 90078

### Mark Your Calendar

- November 21:** Board of Directors Meeting—7:00 pm at Wattles Mansion
- December 4:** Ramon Navarro presented by the Silent Society of Hollywood Heritage. 7:00 pm at the museum
- December 10:** Annual Meeting and Election of Board Members. 7:00 pm at the museum
- December 14:** Budd Schulberg (*What Makes Sammy Run, On the Waterfront, etc.*) will talk about “Growing Up in Hollywood in the 1920s.” 7:30 pm at the museum
- January 22:** Historian Bruce Torrence (*Hollywood: The First 100 years*), will present his slide show of early Hollywood. 7:30 pm at the museum

PRESERVING OUR HOLLYWOOD HERITAGE FOR MORE THAN 20 YEARS

- Wattles Mansion and Gardens • Hollywood Heritage Museum/Lasky-DeMille Barn •
- Silent Society: Motion Picture History and Preservation • Architectural Preservation, Advocacy, and Education •



**YES! I would like to become a member of Hollywood Heritage, Inc.**

- \$2,500 Majestic \$1,000 Keystone \$500 Bison \$250 Kalem
- \$100 Triangle\*\* \$50 Household \$35 Individual
- \$20 Senior (65+)/Student (Full Time)

\*\*Join at the \$100 Triangle level or above, and receive a 24”x36” collectable reproduction poster, *A Map of Hollywood from the Best Surveys of the Time* (c. 1928).

#### Membership Benefits Include:

- Free admission to the Hollywood Heritage Museum for two adults and two children.
- Ten percent discount at the Museum Store.
- Advance notification of special member programs.
- Discounts on Silent Society film programs at the Hollywood Heritage Museum, UCLA, and the Paramount Ranch.
- Quarterly **Hollywood Heritage Newsletter** delivered to your home.

## Membership Application

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_ Zip: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

#### I wish to pay by:

Check Please make checks payable to  
**Hollywood Heritage, Inc.**

Charge my:  Visa  MasterCard

Card Number: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Clip and mail to: Hollywood Heritage, Inc., P.O. Box 2586, Hollywood, CA 90078