

Hollywood[®] HERITAGE INC.

Winter/Spring 2008

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Volume 27, Number 1

Hollywood Heritage is a non-profit organization dedicated to preservation of the historic built environment in Hollywood and to education about the early film industry and the role its pioneers played in shaping Hollywood's history.

MUSIC BOX

ROBERT NUDELMAN
PROTECTOR HERO
GATEWAY TO HOLLYWOOD

Wattles Improvements

**Garcetti Development
Philosophy**

**Museum Gets Major
Donations**

Signage Blight

Hollywood Loses Friends

Much Much more



On the Cover

photo of Music Box tribute by Kay Tomborg.
photo of Robert W. Nudelman by Richard Rownak



1956-2008

Robert W. Nudelman

by John Clifford, editor

The entire Hollywood community is saddened by the sudden loss of Hollywood Heritage director of Preservation Issues, Robert W. Nudelman. Robert served as president from 2000-2002, and in a variety of other positions within the organization. Regardless of his 'official' title, he was always the heart and soul of Hollywood Preservation.

This newsletter was nearly completed at the time of Robert's death. As part of the tribute to Robert's commitment, material in this issue, under his byline, is virtually unchanged from the last version approved by Robert. Edits found among his property have been incorporated, but the words under Robert's byline are 100% his. There are two notable exceptions. Robert and Hollywood Heritage president Marc Wanamaker were working on a book at the time that this newsletter was being put together. So that Marc could dedicate his limited time to meeting the book deadline, Robert offered to author Marc's "President's Message." With Marc's approval, Robert put the words together. However, in the rundown of "thank you's" for the work of our volunteers, Robert, in his true fashion, didn't thank himself. I added a thank you to Robert, knowing that he would delete it in final proofing stages. It was mostly a personal joke between Robert and I, but since I can, I'm leaving it in.

Due to the size and complexity of the newsletter, and in order to have it ready for Robert's Memorial, the board of directors decided to shorten it from the 40 pages it had grown to, to the 32 pages in your hands. To do so, we had to cut several important stories which will appear in the next newsletter (to be published before the end of summer). These included the story on Wattles 100th Anniversary party, updates on the highly-successful *Evenings @ The Barn* programs over the past year, as well as information on even more important donations to the Hollywood Heritage Museum.

Some of the news is dated, some is incomplete, but it reflects the passion that Robert brought to all of his various projects. While my name is listed as Editor, it has been Robert who has been writing, determining content, and overseeing all facets of the newsletter since I took it over in 2000.



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This is a special larger issue of the
Hollywood Heritage Newsletter.

President's Message

Largest Newsletter Ever—Busiest Year Ever

by Marc Wanamaker

First, an apology for the delay in getting out this newsletter, or rather news-magazine. This is the largest we've ever done (32 pages and in color) and we hope to return to smaller more frequent issues, still in color, this year. Thanks to John Clifford, who volunteers a lot of time to type and layout the magazine-quality newsletter, and has been doing so since 2000.



This issue shows that Hollywood Heritage has

been very busy in the past year. Preservation issues, including two lawsuits, continue to dominate our time. We have increased our *Evenings @ The Barn* programming this past year from an average of 8-9 to 12. If you attended all 12 the \$3.00 ticket savings per show would pay for a \$35.00 regular membership! Our programs have covered a wide range of subjects with a number of special guests and celebrities, announced and unannounced, with most shows at or above capacity (get there early to get a good seat).

A special thank you to past president Kay Tornborg, who stepped down from running the *Evenings @ The Barn* programs this past February. Kay had handled the programs for several years and is getting a well-deserved break. The shows have more than doubled in number and attendance since Kay took over, and we thank her for the time and effort she put into making the *Evenings @ The Barn* the success it is today.

The museum committee is han-

dling the Evenings now, and we thank them, especially George Keil and Mary Zickefoose, for providing the refreshments, Betty Petit at the box office, Bob Birchard for technical assistance, Valerie Yaros with the event setup, and Adriana Patti with food sales. Special thanks to Sue Slutzky, who has designed and printed the illustrated programs so appreciated at each show. And I would be remiss if I didn't acknowledge Robert Nudelman who seems to be everywhere, doing everything, including cleaning bathrooms and making sure that the Barn is "presentable."

The fall schedule is already being planned, starting in October with Academy Award winning filmmaker Arnold Schwartzman's documentary and program on the 1932 Olympics in Los Angeles. I look forward to seeing everyone at the remaining events in the mean time and at *Silents Under the Stars* in July and August.

The Hollywood Heritage Museum continues to add to its already extraordinary collection and archive. The Woodruff Collection of Hollywoodland is remarkable in its breadth and condition. The Bruce Torrence Collection is probably the only other collection on Hollywood comparable to ours. Its addition now creates the most comprehensive archive on the history of the development of Hollywood in the world. We thank Bruce, a longtime personal friend as well as a longtime supporter of Hollywood Heritage, for preserving this collection and making it available to us. And a special thanks to our past and present board members who donated the funds to purchase both archives.

Also in this issue is an update on the substantial expenditures made recently on Wattles Mansion and grounds improvements. No sooner had we celebrated Wattles' 100th

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Marsha Hunt Honored

by Kay Tornborg

Marsha Hunt Celebrated her 90th Birthday with Hollywood Heritage

Despite a frantically busy October, with the Raymond Chandler Tour the same day, there was no postponing a birthday celebration for the always-



gracious, perennially-beautiful Marsha Hunt. Ticket orders started pouring in immediately for the 3-6pm 'do' at the Fine Arts Theatre on Wilshire in Beverly Hills, on Saturday, Oct. 22nd. The program, elegantly-assembled by Hollywood Heritage board member Randy Haberkamp, included clips from her many films, introduction of The Birthday Girl herself, a screening of *A Letter to Evie*, an interview (by Randy) with Ms. Hunt and a couple of her pals, including Norman Lloyd, a co-star from '...Letter', a clip from her latest film, *Zodiac*, and then...birthday cake for everyone!

In addition to Norman Lloyd, many old friends and colleagues with whom Marsha had worked over the years attended including Jane Withers, France Nuyen, Patty McCormack, Tom Hatten, Tony Greco, Theodora Van Runkle, Warren Stevens, Coleen Gray, and Stella Stevens. It was a most convivial afternoon!

Garcetti's Vision of Hollywood's Development

“Those aren't lies, they're campaign promises.” –William Demarest in

Hail The Conquering Hero (1943)

Councilman Eric Garcetti has a vision for Los Angeles, which he calls a “City-Village.” He extols this vision in contrast to the other one he calls “Smog and Clog.” But is he really implementing the former or actually accommodating the latter?

Let's look at his track record in Hollywood after almost seven years in office as the area's principal councilman. Development has gone off the map in the central area of Hollywood where over 3500 condos and apartment units are being built or are in the approval process, with more to come. The Community Redevelopment Agency project area covers this 1107 acre locale and did its latest Environmental Impact Review (EIR) for it in 2003. At that time, the projected housing development was to be a maximum of 3,000 housing units by 2026. The planned-for amount of commercial development has reached over 60% of its capacity as well.

Is this a success? Not from a planning viewpoint—it is a disaster in the making. The 2003 EIR is the basis for the city to plan how to accommodate, and thereby budget, the needs for police, schools, fire protection, water, libraries, parking, mass transit, traffic, parks, and other city services and infrastructure. If we are to believe the planning requirements and procedures of the legally-mandated, city council approved EIR, then no more housing units will be approved in the 1107 acres until 2027, nineteen years from now. Commercial development would also come to an end once its cap of 2,000,000 square feet is reached,

probably in a couple of years at the current rate.

Of course these approvals would mean vast amounts of construction over the next 3-6 years, resulting in a very different Hollywood than exists today. But the approval of new projects would stop. This would allow time for the city to catch up with “progress.” The cart has not only gone before the horse, the horse isn't even born yet. The current city budget crunch shows the overall fallacy of development paying for itself. The city has depended on the next developer to pay the bills left over from the previous ones in a manner similar to the way a ponzi scheme or chain letter scam works. Once there is no new source of incoming funds, there is no way to pay the previous bills.

The city has grown, but the budgets to finance it haven't kept up. We're still trying to get 10,000 sworn police officers, a major promise of elected officials made in the 1993 elections. Yet the population has increased substantially since then, when at that time this was considered a number that barely met the demand on our police.

So Councilman Garcetti has encouraged Hollywood to grow at a pace beyond that planned for by the city and its services. There is no way to fund the needs of the current population, never mind the expanded services and requirements of the newly-approved developments. As the current budget crisis shows, new growth creates demands on the city that exceeds the income it provides to the city. Unplanned growth isn't even considered in the long term budgeting process and makes the city financial shortfall even worse.

Hence today's budget crisis and reduced services for everyone. That's progress for you.

What do we get as our ‘City-Village’ blossoms? The most obvious are traffic and parking problems. The councilman, with help from the city council, proposes to reduce parking requirements on the grounds that it will force residents, visitors, and people doing business in Hollywood to take mass transit. This is a position that could only be taken by someone who is not dependent on mass transit.

Los Angeles does not have an effective mass transit system unless travel time is not a concern, walking several blocks in whatever weather and at whatever hour is not a problem, and you are not carrying too much with you. Mass transit may help with a trip or two now and then, but it will not replace having a car in Los Angeles for people who live, work, or visit here, for decades, if ever. The area is too big, traffic is impacted by hills and valley passes, which funnel vehicles into already clogged routes between Hollywood and the valleys.

Adding more rail is not the answer. The Blue Line from downtown to Long Beach is by far the most successful, running at a high capacity. Yet traffic and parking have not improved along the parallel freeways and roads. This is due to the fact that a large number of the rail riders are displaced bus riders, as several bus lines are curtailed, rerouted, or eliminated to ‘encourage’ people to ride the rail system. There are definitely many new riders, but not enough to balance all the new commuters who fill the roadways. As the rail system approaches statistical capacity, as the

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Preservation Issues

The Past Year: The Good, The Bad, & The Ugly

by Robert W. Nudelman

Hollywood Heritage continues to take an active role in historic preservation and related planning issues in Hollywood. We average about 20 appearances to speak at public meetings and hearings, as



The charred remains of the Little Country Church
photo by Robert W. Nudelman
from the Hollywood Heritage Museum Archive

well as numerous meetings with city officials and private developers each month, as well as written comments (several are on our web site). At present, Hollywood Heritage is involved with over 50 projects and plans at these levels. Below are a few of the highlights and lowlights of recent concern.

The Little Country Church of Hollywood, Argyle Ave.

On Christmas Eve, the 1934 LA City Landmark Little Country Church of Hollywood was gutted by a fire of unknown origin. The steeple collapsed in front and the wooden interior was reduced to charcoal. All of this occurred within minutes as the Los Angeles Fire Department arrived within less than six minutes, reporting the structure to be fully engulfed.

The front façade and some elements of the rear section walls of the

church remain along with a partial basement. The LAFD did an amazing job extinguishing the blaze within 40 minutes and thereby protecting several pre-1920 homes adjacent to the rear of the church. The church bell luckily began to toll just before the steeple fell, warning firemen to move, seconds before its collapse.

Hollywood Heritage, the Los Angeles Cultural Heritage Commission staff, and the Los Angeles Building and Safety (LABS) staff members met at the site on January 14 to view the remains. The city, having not heard back from the owner, had decided to demolish the remaining structural elements, surrounding vegetation, and retaining walls. It was pointed out to LABS that the entire site, including plantings and stone retaining walls, were city landmarks and still protected. The planned for use of a bulldozer was not appropriate here, removal would have to be done by hand.

Hollywood Heritage pointed out that even though some trees had their leaves damaged, the trees can recover and asked for all plantings to be inspected before any removals. We

also asked that the surviving front façade be maintained in place with proper bracing, with further review of any other viable remains. The city agreed to these concerns.

Beyond this, the future of the site is not certain. The property had received a Mills Act tax credit from the city, which could force it to be rebuilt. The city and some developers were looking at purchasing the site as a park and maintaining the church structure (the church sold the property in 1997). All have expressed an interest in rebuilding the church. Plans and photos exist and it was a copy of one still standing in Tennessee. The owner had made several unsuccessful attempts to turn the site into a restaurant/nightclub, but was, among other issues, unable to obtain necessary parking.

Another meeting was held at the site with the Los Angeles Fire Department, Helen Luong from Councilmember Garcetti's office and Hollywood Heritage on February 1. The LAFD had determined the path of the fire but had no conclusive opinion on how it started. The councilperson is following the situation closely and has assured Hollywood Heritage of his intent to follow through with a solution for the site. We will continue to work with the city and interested parties to preserve the surviving elements of the site and to engage the issue of rebuilding the church structures. It was also pointed out at the February 1 meeting by caretaker Bob Russo, that he surrounding trees had survived, including a severely burned Canary Island palm, that is now sprouting new fronds.

Hollywood Professional Building (7046 Hollywood Blvd.)

After over two years of renovations, this National Register



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to book your tour

continued on page 12

Hollywood Loses Several Friends

by Robert W. Nudelman

Sherman Torgan

Since the last newsletter, we have been unfortunate to have had the passing of people who have played key roles in Hollywood and with Hollywood Heritage.

On July 18, Sherman Torgan passed away at the age of 62. Sherman had created and operated the New Beverly Cinema, 7165 Beverly Boulevard, for over 29 years. The original location of Slapsie Maxie's nightclub, he had been proud of the site's history.

With the help of several volunteers and donations of equipment, a new sound system and much more had recently been installed at the theater (and improvements continue to this day). Filmmaker Quentin Tarantino had just programmed and provided the films for a two month series of action films that provided record attendance and new hope for the theater and Sherman.

Sherman Torgan had maintained the theater as one of the very few privately-owned and operated revival/retrospective theaters left in the country. Through thick and thin, his eclectic programming in a neighborhood theater environment was, and continues to be, a highlight to filmgoers in Los Angeles. Sherman was there 5-6 nights a week during those 29 years, talking film, knowing patrons by name and reputation, programming what he liked as well as audience requests.

Many celebrities frequented the theater—Drew Barrymore, Matt Dillon, Alicia Silverstone, Rod Steiger, to name a few, came often on their own to see a classic film. When Sherman decided to show Tarantino's *Reservoir Dogs* at midnight, the director would often be there to welcome patrons and introduce the film. He studied audience reactions over the years it screened and it became a key reference for his second film, *Pulp Fiction*. Quentin

showed his appreciation with the free 2-month program that gave Sherman his hope for the theater a couple of months before he died.

Recently, the theater was used for the acclaimed film *The Man In The Chair*, with Christopher Plummer filming there.

Hollywood Heritage newsletter editor and former board member John Clifford and I met Sherman, shortly after his arrival in town from San Francisco and before he opened the theater, when he explained his concept to us in 1978. I've seen over 1,000 films there since then and had hundreds of conversations with him on films, politics and Hollywood (he lived in the Silverlake area next to Hollywood). He was a great talker and listener, full of information, hope, and sometimes worry. He spent years of his life providing great, and some not-so-great but still worth seeing, movies to the public in a truly neighborhood movie house. He was a good friend who is missed by many.

His vision lives on as the New Beverly is now under the capable direction of his son, Michael, who has, over the years, spent many months working there. And to celebrate the theater's 30th anniversary, the original May/June calendar is being rebooked. So take in a movie in one of the country's last privately owned neighborhood revival movie theaters and thank Michael Torgan for keeping his father's legacy and hopes alive.

Johnny Grant

On January 9, one of Hollywood's living legends, Johnny Grant, passed away in his home at the Hollywood Roosevelt Hotel. Johnny had been a long-time supporter of Hollywood



Johnny Grant and long-time friend Joan Leslie at the Evenings @ The Barn program on the Hollywood Canteen in November 11, 2004 photo by Alan Simon from the Hollywood Heritage Museum Archive

Heritage as well as many other organizations such as the Hollywood Historic Trust, the Hollywood Walk of Fame, the USO, and the Hollywood Christmas Parade. He also served for a couple of years as a member of the Los Angeles Cultural Heritage Commission.

Beside these official duties, which he often presided over and always did so as a volunteer, he also served as Hollywood's Honorary Mayor. In that position, he served as a speaker to any group who needed to hear or learn about Hollywood's past, present, and future. He brought out the celebrities and emceed thousands of events and programs since the 1950s, and continued to do so right up to his passing. His health had slowed down his mobility, but his spirit and desire to help never dimmed.

Johnny also was a Hollywood
continued on page 27

Valentino Returns to the Barn

by Robert W. Nudelman

Every August 23, fans of the legendary Rudolph Valentino gather at Hollywood Forever Cemetery (nee Hollywood Memorial Cemetery) to honor his memory and relive his career. That is the day of his passing in 1926, and the cemetery where his crypt is located.

Every year since 1927 various memorials and tributes by fans and friends have taken place here for Valentino on that day, including the traditional "Lady In Black." Recently, the cemetery has become more open and better-attended and has included an evening screening

of the 80th anniversary in 2008, then Hollywood Heritage president Kay Tornborg was approached by Stella and Tracy about doing a program on Valentino at the barn and about loaning a collection of their memorabilia for display, donating a new display case in the process. They worked it out and on August 13, 2007 we had our first ever *Afternoon @ The Barn* (to avoid the program at the Hollywood Bowl that night), with a Valentino program and display case dedication.

Valentino's career took off during his years at Paramount (*The Sheik*, *Blood and Sand*, etc.) and he more

would be done decades later to market and merchandise Elvis Presley and many who would follow, not quite in their footsteps though.

Experience Valentino at the museum with the exhibit, and also attend this year's ceremony and program at Hollywood Forever for Valentino on August 3rd, starting at noon, arriving or the film with a chair or blanket, by 7:30 pm. Thanks to Hollywood Forever Cemetery for helping to continue this longtime Hollywood tradition. And a special thanks to Stella and Tracy for sharing their love of Valentino with the museum and those who attend the program.

Upcoming 2008

Evenings @ The Barn

The 2008 *Evenings @ The Barn* series finishes up with programs from Nick Beck, Bob Baker, and Robert Nudelman/Marc Wanamaker.

Thursday, June 5: Hollywood Studios: In Transition or Danger?

A view of the history of several important movie, television, and recording studios recently sold or for sale. The program will illustrate the history and importance and what lies ahead, good or bad, for each studio. This will include CBS Hollywood, NBC Burbank, Sunset-Gower Studios (Columbia), KTLA-TV (Warner Bros), The Lot (Goldwyn Studios), Capitol Records (both their Vine Street tower and Melrose Avenue studios) and more. Hosted by the irrepressible Marc Wanamaker.

Evenings @ the Barn goes on summer hiatus after this show as the Hollywood Bowl takes over the parking lot until early October. There may be other special programs which will be announced, in addition to the annual "Silents Under The Stars" at the Paramount Ranch in Agoura Hills.



Stella Grace and Tracy Terhune show off the new display case of Valentino items at the Museum. photo by Alan Simon from the Hollywood Heritage Museum Archive

of a Valentino film on the large lawn outside the crypt, usually to the accompaniment of 84 year-old (this year) Bob Mitchell, the 'last of the breed' of original silent film musicians. Both the daytime program and the evening film are free and the public is welcome to attend.

Two people who have played key roles in these programs are Stella Grace and Tracy Terhune. They are avid collectors of Valentino and they had written nine books on their favorite subject. After the huge success

than likely spent time at the Barn while it served various purposes on the Paramount lot. With the ghost of Rudy watching over, the event was a big success. The case is on display for now at the museum and contains many items from the 1920s and '30s, primarily showing the huge popularity and marketing of Valentino that went on while he lived and continues to this day. Looking at the collection, including a rare recording of Valentino singing, it is easy to see the prototype of what

Chandler Tour A Success



Don Paul, a longtime resident, welcomes visitors to Villa Carlotta's grand lobby. At right he points out the window to the room where Louella Parsons would have the delivery boy pick up her column. Below right, the courtyard gardens. photos by Anita Rosenberg

by Kay Tornborg

The October weekend of Hollywood Heritage's Tour of Raymond



Ted Otis shows off an office building, on Raymond Chandler Square, that could have held the offices of Philip Marlow photo by Anita Rosenberg

Chandler's Hollywood dawned bright and not-too-hot and, while rain might have been more atmospheric, 'bright' was best for tour purposes.

This was our first (in recent memory) foray into a driven tour...George Kiel has been doing the Hollywood Boulevard Walking Tours for some time now...and to help with the expense we were fortunate to get the support of a generous grant from the Hollywood Chamber Community Foundation and a highly favorable rate from StarLine Tours, which supplied the mini-buses and drivers.

Each bus accommodated 14, including the docent, and we sent out 5 tours each day for a sold out weekend!

The framework of the tour was to visit sites that writer Raymond Chandler...or his fictional creation, private investigator Philip Marlowe...mentioned in the stories or that were part of the 'bohemian' cultural milieu during Chandler's heyday in Hollywood: 1930-1949.

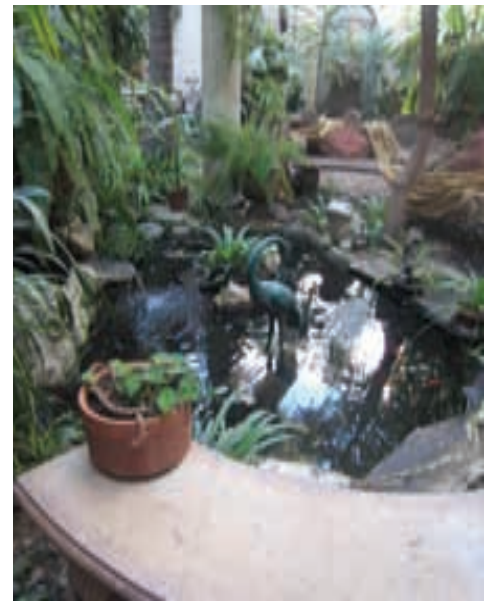
The get-out-and-walk-around sites were: 1) the Hollywood Building on Chandler Square (Cahuenga and Hollywood Blvd.), where HH member Ted Otis has an office that is a dead ringer for Marlowe's office as described in at least two of the books; 2) Frank Lloyd Wright's Freeman House (special thanks to USC's Ken Breisch and Christy Johnson McAvoy!!); 3) the Villa Carlotta, where architect Wallace Neff and Louella Parsons, among many other Hollywood luminaries, had apartments... the latter's was on view for the tour;

and 4) the Chateau Elysee (aka The Celebrity Centre), former home to a l-o-o-o-n-g list of Hollywood's most



famous.

The sit-in-the-bus-and-talk-about-them sites included 1) Musso & Frank's (of course!!!! what Chandler tour doesn't have Musso's!!!!???); 2) High Tower and surrounding walkways; 3) the Alto Nido, Parva-Sed, Hollywood Tower, site of Castle Argyle & Castle Glengary, Toberman House, the Trianon Apartments and the Sowden House. As 'dividends',



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Moving Forward With Redevelopment Lawsuit

by Robert W. Nudelman

Hollywood Heritage's lawsuit, filed last April against the City of Los Angeles, the Community Redevelopment Agency of Los Angeles (CRA), and Whitley Investments, is finally readying to go to trial. All three filed various legal motions to throw out or greatly modify our case (which is on our web site) and these have been beaten back with minor variations to the suit. The success of our suit is due to the amazing work done by our attorney, Robert Silverstein, and his very hardworking staff.

The main variation was to have actions taken against the city and the CRA delayed until after July 12, 2008 for four of the six environmental and planning studies, which is their revised due date (delayed from 1988). The other two plans are a transfer of air rights program and historic resources survey, which the court has ruled are due now. The CRA is in the process of creating the first four, but the latter two have yet to be started.

As for meeting the July 12 deadline, the CRA has admitted that they can't and are currently hoping for the fall. The community review, city approval process, and then the creation of ordinance-specific language by the city would go well beyond the fall if the reports were ready today. Whatever they claim, the court has ruled they are due, as stated above, either now or by July 12, five years after the requirement dates were approved by the city as part of the 2003 amended Hollywood Redevelopment Plan.

These plans are to guide development in the 1107 acre Hollywood Redevelopment Project Area. They cover traffic, parking, design guidelines, development limitations, his-

toric preservation, and much more. In their absence, development has continued, based on the whims of the city. No one, not Hollywood Heritage, developers, the CRA, nor city planners, knows what can and cannot be built or demolished.

Because of this legalized confusion, high-rises second only to those downtown are being planned for Hollywood in the historic core which the Redevelopment Plan states cannot be built. But the city and the CRA prefer to have it open to constantly changing interpretations, by them, as to what the Plan means.

If this is not straightened out soon, Hollywood Heritage will start naming those projects that violate the Plan into the lawsuit under "Does 1-200" as described in the suit. This will, in effect, stop these projects until the studies and plans are in effect and it can then be determined if these proposed developments are in compliance. This has happened with the Whitley Investment project, which was to be built where two historic fourplexes were demolished. They are now asking the court for "relief" from the lawsuit, as it has made it impossible for them to sell, refinance, lease, or build their project. But that was the purpose of the lawsuit and these limitations will soon be extended to many other projects.

This could be avoided through a settlement with all parties. The CRA and the city, through Councilmember Garcetti, asked for this in November. Months of negotiations failed as the city and CRA's response, through their attorneys, gave us less than we had before the lawsuit, and this was obviously unacceptable. Having therefore rejected our settlement, which was based on conversations

with the CRA and Garcetti, we returned in early April to court.

In our settlement plan, we recognized that the studies were months, if not years, away from actual implementation. We asked for a schedule of events needed to finalize the studies, which the CRA provided. Furthermore, Hollywood Heritage included in the settlement several key interim development control agreements to guide new projects. These concerned issues of historic preservation, billboard design, traffic, parking, and planning variance issues that continue without legally adequate concern for their impacts.

All of these would be covered in the guidelines and studies required. These had been agreed to by either the CRA or Councilmember Garcetti, or both, depending on the jurisdiction. There was some disagreement between the two on historic designations with Garcetti publicly stating his support for our proposal.

Despite all of this, the CRA's attorney and the city attorney decided a settlement could not be reached, and overruled their clients. Interestingly, it seems the attorneys had only limited contact with their clients regarding both the settlement and the language.

So the lawsuit and the wheels of justice will grind forward unless the city and the CRA can decide upon settling a case based on meeting conditions they had already voted to do in 2003. Otherwise without the growing impact of the Hollywood Heritage lawsuit, development will proceed as if no limitations exist and over 200 structures in Hollywood will lose their historic and protected status.

Wattles Update

Wattles Hillside Debris Cleared

by Stephen X. Sylvester

Since 1907 and the completion of the Wattles Mansion and Gardens, pathways originally traversed the eastern hillside of the estate. These paths began at the Formal Spanish Garden and continued to parallel the Italian Rose Garden, American Garden and terminate at the Japanese Garden. Along the way strollers encountered interesting landscaping which included cacti gardens and palm groves, among other specimens. These were informal dirt passageways, their borders outlined with medium sized rocks.

With the Great Depression, the Wattles' fortunes dwindled and much of the maintenance of the entire estate was delayed or abandoned. With that in mind, these pathways became overgrown and subsequent heavy rains continued to erase their presence. The fronds from palm trees piled up and additional trees died and rotted. The *El Niño*



fueled rain storms of 1982-83 completely wiped out any traces of the pathways although much

of the foliage survived.

Given the historic lack of rain fall during the last several winters, the debris accumulated on this hillside presented a potential hazard. Consequently, in November of 2007 a crew was hired to clear the area to the proper Fire Code clearance of 300 feet. The project took five days and when it was finished the workers had hauled off approximately four tons of recyclable organic material. Consequently, the end result created expanded vistas beyond the Formal Spanish Garden and Italian Rose Garden.



Photos of hillside clearing by Richard Rownak from the Hollywood Heritage Museum Archive

and Los Angeles City Landmark reopened as a residential building. Closed after the 1994 Northridge earthquake, it was purchased by CIM for conversion from offices to apartments. Built as a four-story building, it was enlarged to seven stories in 1928.

Over the years numerous Hollywood notables had offices there. The Academy of Motion Picture Arts and Sciences were there early on, the Screen Actors' Guild was there from 1938 to 1956 (including during the tenure of their president, Ronald Reagan), Lucille Ball and Desi Arnaz had their business offices there in the 1950s and for many years, up to its closing, this was where famed architect John Lautner worked. Interestingly enough, Lautner, who was one of the world's best known modern architects (Chemosphere, etc.) kept his office in the one area of the building that still retained the 1920s wood paneling and detailing, a time capsule of that era.

The building required extensive seismic structural upgrades that were carefully integrated into the structure. The elevator lobbies and hallways on each floor were the only remaining historic interior elements above the first floor, along with the stairways and their restrooms, and the SAG/Lautner office were all restored as part of the project.

The intact first floor lobby metal and plaster work, done in a gothic style to match the gothic-Deco exterior, were all cleaned and restored. The exterior tile on the first floor will, hopefully, be replaced in the near future with a more accurate representation of the original, which was removed in the 1960s. A new restaurant is being built on the first floor with plans to open this summer.

The Earl Carroll/Moulin Rouge/Kaleidoscope/Aquarius/Nickelodeon Theater

Hollywood Heritage's last newsletter discussed this project as

proposed at that time. Changes were made to the design since then. The proposed supergraphic billboard on the front has been removed, as we and others had requested. But the new apartment structure to be built over the adjacent parking lot and the Earl Carroll has significantly changed.

The original design evoked a Streamline Moderne look that worked well with the 1938 theater as well as on its own. The redesign was triggered, in part, to modify the backside of the structure's face and massing on DeLongpre Avenue. Done to reduce the impact on that street, most of it was already a parking lot for a hospital structure with a blank wall facing toward DeLongpre. The main focus of the project and its impacts are on Sunset Boulevard.

The reused design did reduce the massing on DeLongpre by pushing it forward to Sunset Boulevard. The style also changed, now looking like a 1950s structure reminiscent of the Beverly Hills Hilton Hotel. Straddling the theater, it doesn't fit as aesthetically as the earlier design. This is the design that the developer, Essex Properties, and the city now want to push through.

The interior of the auditorium, now used as a sound stage by Nickelodeon, was to have been cut up for 'creative' office space. After the urging of Hollywood Heritage, this plan appears to be losing out in favor of maintaining the space as a theater or possibly continuing on with Nickelodeon. Inspections of the interior by Hollywood Heritage's Robert W. Nudelman and Thaddeus Smith, along with Thad's co-operators of the Music Box Theater, Bert Nelson and Marco Roy, took place in January. The lobby, which remains intact, still contains much of the original design elements, including sculptures and etched glass. The auditorium space has had the floor leveled (it is reversible to the original multi-tiered floor). The large turntable on the stage is still there as is the mas-

sive machinery below that operates it. The plaster ceiling is gone, exposing the roof's large wooden trusses and the catwalk system.

The new construction would require removing the roof, replacing the bow trusses with a new flat roof. There is still discussion to be held as to how this will be accomplished and what will be kept, such as the original catwalks. Another area of concern is the backstage structure attached to the back of the theater. We are working to determine the date of construction as Essex claims it is not original and therefore not part of the historic structure and can be demolished for the parking structure and apartments' club room.

The building appears to be of the same era and would be needed to build and store the many large sets used by the Earl Carroll Vanities. The large turntable, used to rotate one set to the next, takes up most of the backstage area and could only be serviced offstage by a structure such as the one there. As such, it is an important part of the theater, historically, and for any plan to reuse the auditorium as a theater (it is also used extensively by Nickelodeon today and would need to be used as such if they were to remain). Unfortunately for Essex, they have designed their new project with this structure demolished, and this will require further revisions.

Hollywood Heritage will continue to monitor and to protect this important landmark. We appreciate Essex's willing involvement with us and our positions on various issues as outlined here. We have also worked with them to help find a viable theater solution for the auditorium, and we also thank Thad, Bert, and Marco of the Music Box Theater for their valued input on this matter.

Pantages Theater Building

On December 6, 2007, the Clarett Group and the Nederlander Organization announced plans to finally finish the Pantages Theater

continued on page 21

Signage Moratorium, Will It Be Enforced? Hollywood Heritage Wins Settlement

by Robert W. Nudelman

When people visit Hollywood, the most frequent complaint we hear is about the terrible billboards and giant signs seen everywhere. Our previous newsletters have highlighted the ongoing blight of large-scale advertising signs known as supergraphics. These are covering the sides and entire facades of buildings, both old and new; including several of Hollywood's local and National Register landmarks.

Hollywood Heritage requested from Hollywood Councilman Eric Garcetti a moratorium on the issuance of future supergraphics until such time as better regulations, or a ban on all supergraphics, can become a reality. We also asked him to get City Attorney Delgadillo to do what the taxpayers pay him to do, and get the poster child for the billboard industry to finally enforce the sign codes in Hollywood.

In October, the CRA at last passed such a moratorium. Yes, Delgadillo is still trying to weasel through some approvals as variances, but hopefully some progress can be made. We appreciate that the CRA and Councilman Garcetti finally saw the (b)light and acted, as we had requested. We now hope that they can lead the way to help create a new signage ordinance that protects our historic buildings and the aesthetics of the community.

Hollywood Heritage Sues Over Signage

The last newsletter described the mockery of city laws perpetuated with the full support of City Attorney Delgadillo to erect a pair of gigantic billboards over the former Seven Seas building, also known as the Nash building. Located across the boulevard from Grauman's Chinese Theater, the

two vertical billboards would be taller than the three story 1920 building they sat on, and 60% as wide.

Although we strongly supported the restoration of the building's façade by owners CIM Group, the new signage was far too large by code and the multitude of variances being requested would have gutted the already pathetic signage ordinance here.

For these reasons, Hollywood Heritage had been opposing this project, and when the city council voted to approve the variances, creating a precedent that opened the floodgates for billboards on historic buildings, we sued the city of Los Angeles and CIM (see our web site for the actual suit). After two years of battling over these billboards, they may also eliminate the H&M sign altogether, the lawsuit was filed and we immediately received a call from CIM Group's principal, Shaul Kuba. He agreed to drop the plan as approved and to work on a more legal version for the reasons outlined in our lawsuit.

Though this was good news, why did it take a lawsuit from Hollywood Heritage to make clear to CIM what the CRA, the city attorney, Councilman Garcetti, various city departments, CIM's assorted attorneys, lobbyists, consultants, and sign company Viacom did not make clear to them. These new signs were illegal, period. To Kuba's credit he agreed upon reading our lawsuit, not even arguing over it. To Hollywood Heritage's credit, our attorney, Robert Silverstein, crafted an airtight case that forced the issue to be settled, and hopefully expediently, with discussions ongoing. Of course, the city attorney has opposed this settlement, preferring to go to court.

So back to the drawing board

with Viacom, the current billboard's owner. After several tries, a new version was presented to Hollywood Heritage on December 6. This version reduced the Seven Seas building billboard to 28' high (the proposed billboard was 54'), less than the current billboard, but split in two on a V-shaped frame, while the current one is a single horizontal sign. Existing signage framing used around the base of the adjacent 12-story 1969 TV Guide Building would be used for other billboard space, similar to the way that it is used now. Part of the framing on the western façade of the TV Guide Building would be removed so as to eliminate signage. A new billboard, smaller than the others, would also go over the former Hamburger Hamlet site, now H&M Clothes. This would be for use by the store, replacing the larger signage there and be used for on-site advertising of the store. It would also be set back from the façade of the adjacent Seven Seas building. As part of continuing discussions, CIM's Kuba agreed to reduce the billboards further, now 30% smaller than the existing one, or 1/3 of the one approved by the CRA before our suit.

Though not perfect, this is a major improvement over the original plan. It utilizes existing signage space at a much more appropriate scale and avoids any city code variances.

Hollywood Heritage thanks Shaul Kuba and Ryan Herter of CIM for working to settle this problem. This will create a much better appearance for their restoration work and hopefully educate all concerned that the law will be enforced to protect landmarks from desecration, if not by those paid to do so, then by Hollywood Heritage.

Museum News

Tip from THE GUIDE section of the *LA Times*, 10-18-07: by Hollywood Heritage member Leonard Maltin, Film critic, historian

“The best-kept secret in town? The Hollywood Heritage Museum in the Lasky-DeMille Barn, which sits in a parking lot opposite the Hollywood Bowl. Originally located at the corner of Selma and Vine, the Barn was used to film DeMille’s “The Squaw Man”...Now, it’s a Hollywood museum, with DeMille’s original office and film showings once a month. 2100 N. Highland Ave., Los Angeles. www.hollywoodheritage.org.”

Thanks once again, Leonard!

Museum Volunteer Opportunity

The Hollywood Heritage Museum is looking for volunteer docents for Fridays, Saturdays or Sundays. It’s just a 4-hour time commitment once a month. You’ll get to meet fellow film and history buffs from around the world and know that you are helping to preserve and show off our unique history.

For information on this great volunteer opportunity, call George at (323) 465-6716.

Welcome Donations to Museum Store

Several members and non-members showed their support and generosity to the Hollywood Heritage Museum in the past several months. Donations of books, magazines, video tapes, and DVDs have been added to the museum’s library or added to the gift store for

purchase. Part of the uniqueness of our gift store is donations that keep the shopping experience ever changing and unpredictable.

Donations provide an important source of revenue for the museum and are carefully inspected at each *Evenings @ The Barn* program by our many patrons, as well as our regular museum visitors. Several recently donated items were kept for the research library for ongoing use. The recent list of donors includes: Henry Alvarez, Pam and Jim Colt, Harry Demas, the family of Sally Dumeaux, the family of Glen Dismuke, Ted Gooding, Peter Weber, Marc Wanamaker, Antoinette and Delmar Watson, George Kiel, and Valerie Yaros.

If you have any donations for the museum, please contact George Kiel at (323) 465-6716.

Garcetti *Continued from page 5*

Blue Line is doing, it cannot support additional development. So to continue to build on the basis of a system running at or near capacity only guarantees more traffic congestion and air pollution.

At this time, no studies exist, publicly at least, that show Los Angeles mass transit plans will reduce traffic. But the MTA does have a report showing the opposite is true. When planning for the Hollywood route of the Red Line subway in the late 1980s, the EIR declared that less traffic would be generated by not building the subway. This was due to the plans to increase development at the station areas. The EIR admitted that additional vehicular traffic generated by the new development would exceed any reductions caused by the Red Line (which at that time was expected to have a greater ridership than it has today).

The other problem in Hollywood is ‘mixed-use’ development, where housing is built in the same project

with office/hotel/retail projects. The reason to hail this concept is that people will live and work in the same area and thus leave their car at home, if they haven’t left it there for their mass transit commute. The problem is that the parking requirements are reduced for those projects since the residential parking will be available for the daytime businesses to use.

But this defeats the concept of mixed-use. If residents leave their cars at home when they go to work, then where do the commercial daytime visitors park? An obvious problem, but try to bring it up at a planning commission or city council meeting and it’s like arguing with the Flat Earth Society.

The resulting ‘City-Village’ is not a pretty sight (site?). Unless Councilman Garcetti proposes that these new residents will not have cars, these plans and ideas do not work. The results are more expensive parking, and increased traffic (i.e. clog and smog), which the councilman is supposedly opposing.

Hollywood Heritage has offered terms in our settlement talks with the councilman and the CRA for our lawsuit that will help mitigate some other development lawsuits. All they do is attempt to get the city to follow existing planning laws and codes. By stopping the multitude of unmitigated variances that keep being proposed to benefit special interests or individuals, *real* planning can start to take place.

This will help to maintain at least the concern of the quality of life issues in Los Angeles and provide a forum whereby the actual costs of development to the community and the city can be weighted against any short-term or personal gains. This will protect both our community and historic structures from unchecked and unmitigated development, instead of growth at any cost.

Let’s hope this and not more litigation is the basis for Councilperson Garcetti’s reelection campaign that starts this summer.

Hollywood Boulevard and Gower Street/The Hanover Group

by Robert W. Nudelman

The gateway southwest corner to Hollywood, at the eastern starting point of the Walk of Fame, is the planned site of a 258 foot tall residential tower. The lot is next to the historic 1926 Henry Fonda/Music Box Theater which is less than 30 feet tall at the boulevard and about 70 feet at the theater's backstage loft, which is set back from the boulevard.

The area has a height limit imposed on it by the CRA's Hollywood Boulevard District Urban Design Guidelines at 45 feet, going to 75 feet if certain conditions of open space, building setbacks, affordable housing, or historic preservation are provided. The new project planned by the developer, the Hanover

Group, has provided none of these. It is market rate housing with reduced setbacks (requiring variances) and provides no public open space.

The Hollywood Redevelopment Plan (HRP, amended in 2003) specifically states for the preparation of the above referenced guidelines that they "2) Assure that new development is sympathetic to and complements the existing scale of development" (Section 506.2. Hollywood Boulevard District pages 26-27 HRP). That was the legal basis for the 45-foot height designation. The 258 foot height is 50% taller than the tallest buildings and height limits (150 feet) in the entire district. Obviously, under any stretch of the imagination, the Hanover project is *not* "sympathetic"

and does *not* "complement the existing scale of development."

Hollywood Heritage responded to the Notice of Preparation (NOP) with our legal objections (see our web site for the complete response). This tower, and those that would certainly follow if the precedent is set, would greatly alter the historic district and is only one of several high rises being targeted for the area (some up to 200 feet taller than this proposal). We will continue to oppose such out-of-scale developments and violations of the planning code for their impacts to the historic district as well as their environmental impacts to our already overburdened infrastructure systems.

Visit the Hollywood Heritage Museum



open Thursday through Sunday
from 12:00 pm until 4:00 pm

Ample free parking. Adults: \$5; seniors and students \$3; children 3-12: \$1.

Members and children under 3, free

Charlton Heston: A Personal Remembrance Of A Great Friend

by Marian Gibbons

When I first got possession of the little old barn, I wrote to Charlton Heston telling him of our plans to restore and open it as a museum. I asked for his thoughts and wondered if he would be interested in joining with us. I received an answer so quickly I was surprised; and he said, "I owe so much of my career to Cecil B. DeMille that I will be pleased to help in any way I can to honor him."

Heston came to the barn a couple of times while we were working on it. Then when we were ready for the grand opening, he came (and after taking credit for the great weather that day) made a moving speech

As we walked though the exhibit Richard Adkins had pulled together like magic, he commented on each piece and when we reached the recreation of DeMille's office, said, "You must be very proud of all this...and I'm sure Mr. DeMille would be, too."

Mr. Heston was a special and loyal friend of Hollywood Heritage. He often stopped by to say Hello and was especially friendly with Steve Sylvester, commenting on our efforts to restore the beauty of Jualita, the Wattles mansion.

Hollywood has lost one of the most gracious and talented of actors. His list of accomplishments is long and varied. He was the consummate



Pictured (l to r) Richard Adkins, Marian Gibbons, Supervisor Ed Edelman and Charlton Heston at the opening of the Hollywood Studio Museum (now Hollywood Heritage Museum), Dec. 13, 1985. photo by Delmar Watson, courtesy of Hollywood Heritage Museum Archive

dedicating the barn to the public. Then as we moved to cut the ribbon of film as the Grand Gesture, he tore off little strips and said to me, "You must keep a little piece of this as a special souvenir". And he tucked a piece in his pocket and autographed a piece for me.

leading man or character actor and so very handsome, too, with a voice to match our vision of the mighty Moses.

Our love and sympathies go out to his wife and children. How we wish we could find a way to comfort them in their sorrow.

Cinecon 44 In Hollywood

by Robert W. Nudelman

Once again the Labor Day holiday weekend will see the gathering of film fans from all over for Cinecon. The world's longest running (44 years) classic film festival will go from August 29 to September 2, 2008. Films will be shown at the American Cinematheque's Grauman's Egyptian Theater, while the event hotel, the Hollywood Renaissance, will provide registration, dealers' room, the Sunday banquet, and coveted special programs (and discount room rates).

Cinecon is produced by the all-volunteer non-profit Society for Cinephiles. The five-day festival screens over 30 feature films in 35mm plus short films. Films are rare archival prints, some just restored, from the 1910s to 1995. All are rarely screened especially on the big 55' screen at the 1922 Egyptian Theater in Hollywood. The event is highlighted by several guest appearances of stars, directors, producers, writers, composers, and all of the other creative talents that have been making movies. Cinecon has been the premiere classic movie event for decades. The celebrity banquet, always sold out, is where the Cinecon Awards are presented and dozens of celebrities join the membership for a memorable evening.

The dealers' room has merchandise of all types: books, posters, photos, memorabilia, vintage paper, DVDs, CDs, and more. Brought in by dealers from around the US, as well as Europe and South America, this is one of the greatest assemblages of memorabilia and movie history from the 1890s to the 1970s. Rare collectibles, as well as surprising bargains, can be found no where else but at Cinecon.

Tickets for the complete festival or individual days are available at www.cinecon.org.

Pickford-Fairbanks Studio / Samuel Goldwyn Studio / Warner Hollywood Studio / The Lot

by Robert W. Nudelman

Our last newsletter outlined the depressing plans by the West Hollywood City Council to demolish most of the historic structures on this important site. A studio since 1919, no one questioned the idea for updates and improvements, but the project's bulldozer approach to its history was tragic. Hollywood Heritage and the Los Angeles Conservancy both opposed the plans at city hearings to no avail.

As often happens here, the entitlements granted for the new buildout on the site and the project was put up for sale. The Lot was then bought by CIM Group in Hollywood with plans to maintain it as a production studio. The question was how would they implement the allowed-for historic demolition.

Hollywood Heritage met with CIM's principal Shaul Kuba to express our concerns, shared by the Los Angeles Conservancy, over the approved plans. Marc Wanamaker provided several historic photos of the studio to illustrate its development and designs over the decades.

Hollywood Heritage asked for changes in the new construction, away from the glass boxes previously approved, using ones that better reflected the historic Span-

ish Revival designs in appearance. Most importantly though, was the concern of preserving more of the historic structures and reusing them as part of the renovation of the stu-

as the project will proceed in phases, and designs of new buildings will now not be glass boxes. The plan is ongoing and a more detailed look will be provided soon.



dio. As approved, only parts of the outer wall and a couple of interior structures would be left from prior to 1957. This would eliminate almost all of the studio's history.



CIM agreed to relook at the project. First, they removed the plans to demolish the northwest corner of outer wall and office structure, the oldest surviving part of the studio (late 1920s). Other sections are being looked at, especially

For now, the outlook is more hopeful than it was last year. Much though, has yet to be worked out. Shaul Kuba and his staff do act concerned about the studio's important legacy and how to maintain it for the future. Hollywood Heritage will continue to work with CIM to provide for a development plan for The Lot et. al. that includes the past as well as the future, and we thank Shaul Kuba and company for caring (and hopefully continuing) to implement this preservation-themed vision. The other question here is: what about that dumb name, 'The Lot'? How about renaming it Pickford/Fairbanks or the Goldwyn Studios or even PFG Studios. Any of these names would better reflect the studio's history and use, which currently sounds like a used car lot.

Yamashiro & the Magic Castle

by Robert W. Nudelman

When news broke last summer that 13 acres of Hollywood history were for sale the news traveled throughout the national press. The land included the Magic Castle and hotel, and the hill that is the site of Yamashiro Restaurant and Scenic Gardens.

Hollywood Heritage started discussions with Yamashiro's Andy Ulloa to get the world famous site declared a Los Angeles City Historic Cultural Landmark. Much to almost everyone's surprise, Yamashiro (1912) wasn't a landmark. The Magic Castle (1909) had been a city landmark for several years (the Magician's Academy is a tenant in the house).

The 13 acres had been owned by the Glover family since 1949 when Tom Glover purchased the derelict Japanese style mansion and surroundings. Glover built apartments on the hillside of Yamashiro in the late 1950s, opening the restaurant in 1959. The restaurant became an instant landmark as it could be seen from anywhere in Hollywood. The various hillside structures that served the main building (tea house, gardener's house, gate house, temple, the monkey house) as well as water falls (working and non-working), stairs, retaining walls, and exotic plantings were restored and maintained by the Glovers (the tea house, restored under the guidance of Hollywood Heritage's Fran Offenhauser, was later burned down by vandals, but future plans include rebuilding it on the surviving foundation).

After considerable research, all of the structures and surviving elements of the original gardens were nominated by Hollywood Heritage last October for landmark status. On March 20, 2008, the Los Angeles Cultural Heritage Commission approved the nomination unanimously and sent it to the city council for final approval. This is assured as there is no opposi-

tion and it has had the full support of Councilmember Tom LaBonge.

Having started this process in July, this has to have been one of the longest landmark nominations ever experienced. This was due to the complications in collecting and analyzing the conditions and modifications to each structure and the fact that the property was for sale.

Several people, who all volunteered their time, need to be thanked for making this a reality, key among them being Brian Curran. Brian sorted through all the paperwork, images and photos, to prepare the formal nomination documents and did extensive historical research. Hollywood Heritage's Marc Wanamaker, Fran Offenhauser, and Christy McAvoy supplied numerous photos and information to help bring it all together. And a special thanks to Andy Ulloa who answered all requests for information and helped with the nomination, as well as acting for the Glover family in support of the nomination at the same time they were working on the proposed sale.

The pending sale of the property is continuing at this time. The hard work of designation helps to clarify several issues concerning historic preservation of the site and its structures. Plans call for limited development on the 10 acre hill, while Yamashiro would continue on with restoration to the building and surrounding structures.

The Magic Castle Magician's Club is to stay as part of the sale. This would still be subject to an extension of their lease. Plans for the adjacent parking lot are the subject of most development discussions, subject to zoning and CRA limitations. Various plans for this site included housing, additional parking, meeting facilities, and other ideas. Whatever is decided for that part of the site, Hollywood Heritage will continue to

work with Yamashiro and The Magic Castle (both Hollywood Heritage members) and whoever buys the 13 acres on historic preservation issues and the impacts of new construction. Hollywood Heritage also offers its thanks to two generations of the Glover family for preserving, maintaining, and operating one of Hollywood's most valued treasures.

President _____ *Continued from page 4*
birthday, than the work continued. As with any structure and its gardens that are 100 years old, there is a constant array of projects to do. To date, Hollywood Heritage has invested well over \$1 million in cash and donations on Wattles, and the pace will probably continue at this rate for years to come.

This is the Hollywood Heritage story. We 1) perform preservation advocacy; 2) create unique programming at the museum and elsewhere, year 'round; 3) maintain the Hollywood Heritage Museum in the historic Lasky-DeMille Barn, Hollywood's oldest community structure (1895), with Hollywood's largest historic archive (covering a lot of Los Angeles as well); 4) maintain the 1907 Wattles Mansion and almost 3 acres of grounds and formal gardens.

All of this is made possible through an active and involved board, our generous volunteers and friends who donate time, money and materials, and our over 800 members on four continents.

If you are a member, thank you for your support. If you enjoy this newsmagazine, tell a friend who might join. If you are not a member and are reading this for the first time, please think about joining with the information on the back page or from our web site, www.hollywoodheritage.org.

Kress / Frederick's / Kress

by Robert W. Nudelman

Opened in 1934 as the Kress Department Store, the Art Deco landmark took its more famous moniker in 1947. That's when it became the original headquarters, manufacturing facility, and flagship store for Frederick's of Hollywood. Over the last few years the manufacturing and distribution operations left town and the company was sold,

few years ago that had covered the upper windows, but the lower windows were still covered. The original elaborate plaster ceiling on the first floor had long been obscured with a drop ceiling. The building needed help, though still an impressive icon on the boulevard.

In 2006, Viscuzo Entertainment, headed by Mike Viscuzo, bought the building. The company specialized in high end restaurants within building restorations in San Diego's historic Gaslamp District and Old Town Pasadena among other areas. They had an initial meeting two years ago with Hollywood Heritage, where we supplied original interior photos that showed the historic ceiling and windows that were covered. We looked with them though the building and agreed that enough was there to be restored.

The new owners went through different plans, including a large nightclub plan that was eventually dropped. Finally, in 2007, a revised version of the project was presented. This included a full restoration of all surviving historic elements on the exterior and interior. The first floor would become an affordable 'high end' restaurant with an Asian influence, offices and a second kitchen on the second floor, an event space for up to several hundred people on the third floor, and a rooftop lounge. The basement would become a nightclub, albeit much smaller than previous plans, with the hope of becoming more of a jazz club than what usually ends up in Hollywood.

Hollywood Heritage had problems with the parking and passenger loading and their impacts on Hollywood Boulevard's already congested traffic. The owners agreed and went back to re-think the issue (they were also providing code conforming parking on site). They proposed to move the

load-out and much of the load-in to the back of the building by reworking the area and the valet system. This worked better for the boulevard and, as the owners admitted, their own business.

Based on the historic restoration and renovation plans, and the above changes, Hollywood Heritage supported the overall project. Due to the immense concentration of nightclubs in the area (over 500% above code), we did not support the club, but hoped for more 'refined' operation such as the jazz club idea that would better fit the overall project's target audience.

The restaurant is to have the name "Kress," in honor of the original tenant. The top of the building now has a new neon sign which is a copy of the Art Deco original. The overall investment here is about \$11 million in addition to the purchase price of the building. The creative direction of the restaurant and design has been under the direction of Richard Hagman.

The Kress Restaurant will be open for lunch and dinner, and the rooftop lounge will provide spectacular views of Hollywood day and night (rooftop music and noise have been mitigated through discussions with Hollywood Heritage and Hollywood Central Neighborhood Council). Plus the event space will provide a needed location for events and meetings, with a full kitchen.

The new crème white color with golden trim matches the original Kress colors. The restored ceiling is once again in its full glory. The overall project has restored the luster and legacy of this landmark to Hollywood. Hollywood Heritage thanks Mike Viscuzo and Richard Hagman for the parking and traffic modifications made as well as for the renovations. The project was made possible by Mike Viscuzo's overall vision and determination to make Kress a positive investment in Hollywood.



causing the relocation of corporate offices to what is now the House of Blues Building on Sunset Boulevard in Hollywood. The building was sold, the store moved three blocks to the west, and the famous Lingerie Museum was closed, eliminating one of Hollywood's most colorful free attractions.

The lavender, previously purple, pink, etc. colors of the automobile radiator influenced designed landmark were in need of a renovation. Fredericks had removed panels a

Hollywood Loses an Icon

by Robert W. Nudelman

Marian Gibbons' remembrance touched on Charlton Heston's help in making the preservation of the Lasky-DeMille Barn a reality. His involvement and support for the barn and the museum were always there over the years, with appearances and book signings.

After the Hollywood Heritage Museum reopened in 1998, following the 1996 fire, a number of improvements were made, but more were needed. Mr. Heston had authored two books around that time; *Charlton Heston's Hollywood* and *Charlton Heston Presents The Bible*. He agreed to do several book signings for Hollywood Heritage as well as allowing us to sell autographed photos at the signings.

Mr. Heston was known as one of, if not the most, generous signers of autographs. He even had a full-time employee who answered fan mail and prepared photos to be signed by him and mailed around the world. All this

at his own expense, even looking for specific photos (Hollywood Heritage would sometimes receive a call to see if we knew about a certain photo), when requested by a fan. Needless to say, the effort and expense was extraordinary and unique in the entertainment world today and was made possible by his hardworking, longtime assistant Carol Lanning.

Despite the ease of getting his signature, his appearances set records. At the Hollywood Collectors & Celebrities Show, hundreds waited in line to meet him and buy a photo or book. His two hour time limit went to three hours, while the line would have gone to closing. Hollywood Heritage also did several signings with him at the American Cinematheque at the Egyptian Theater and at the Cinerama Dome, where *Ben-Hur* was screened just before the Dome closed for renovations.

We sold over 400 of his books and hundreds of photos. Always generous, he would point to the photo of



Producer Sol Lesser shows Charlton Heston plans for the Hollywood Museum at the Egyptian Theater forecourt during *Ben-Hur's* premiere engagement circa 1960
photo from the Hollywood Heritage Museum Archive

the barn behind him at the signings, deferring any other discussion with "That's what I am here for today." His admiration for Cecil B. DeMille, and the Hollywood Heritage Museum his barn had become, was only a part of his love of movies. He wouldn't watch his epics on television, asking instead to let him know when one was playing at a theater and then he would go with his family and speak if asked, answering any questions.

Charlton Heston continued his generosity to Hollywood Heritage at a time when we were going through a rebuilding effort, greatly strengthening the organization. Even when he could no longer make personal appearances, he would send contributions to the annual preservation fund appeal. His support funded the lighting system in the museum's main exhibit area, replacing hanging fixtures with discrete museum track lighting. His appearances paid for the large television set and video equipment in the room where *The DeMille Dynasty* documentary plays today, hosted by Charlton Heston.

Altogether over \$35,000 was raised for the museum by Mr. Heston's appearances. His help and support for the Hollywood Heritage Museum will always be remembered. Hollywood Heritage thanks his family for sharing Charlton Heston with us over the years.



Charlton Heston, director William Wyler, and Jack Hawkins (far right), greet Kirk Douglas (who was preparing *Spartacus* at the time) during the filming of *Ben-Hur* in Rome.

photo from the Hollywood Heritage Museum Archive

Preservation *Continued from page 12*
Office Building, which started construction in 1929. Why the delay? The 2812 seat theater and two floor office and retail space opened on June 4, 1930. The growing, and soon to be Great, Depression caused plans to be put on hold for the remaining 10 floors of office space.

The plans had been approved and the foundation and structure built were engineered to eventually include

ished look, but the hope was always there to finish the project. Pantages was not alone; at the northwest corner of Hollywood and Vine, half a block to the west, Carl Laemmle had plans drawn up for projects with a 900 seat Universal movie theater (Laemmle was the founder of Universal), office space, and a department store, with some designs going to the 12 story height limit.

In the end Laemmle built a 2-story

and negotiations just to see if the additional structure was possible with today's building codes and politics. Hollywood Heritage was approached with the project last March and worked with the developers to help where possible to make the project a reality. We also worked with Clarett to agree on two major restorations to the existing Pantages Building. One would restore the southeast corner of the building, which was refaced by Crocker Bank in the 1960s, back to its original appearance. The second concern was to restore the elaborate, animated neon marquee and blade sign. Almost 80% of the original neon is not working now or has been removed. This will bring back to life one of the most elaborate uses of neon in Los Angeles to promote the Pantages and the intersection of Hollywood and Vine.

The restoration of this Art Deco landmark has had a long history. Terry Hegelson, one of the world's premiere theater authorities, wrote a booklet on the Pantages for the Theater Historical Society of America in 1973. In it he included a photo of the original 1929 design as well as the 1938 one for Max Factor, hoping that one day the 1929 version would be built.

In 1978 John Clifford, now of Hollywood Heritage, Phil Chamberlin, and myself were going through the basement of the Pantages looking for hardware to use for the ongoing restoration of the second floor offices we then occupied.

In the clutter of the dimly lit lower basement (there are two levels of basement) we found a rendering of a building. Taking it out to better light, we realized that it was the Pantages as visualized in 1929. We took it to the Pantages offices of Kay Huber, who then showed it to Stan Seiden who was in charge of the Pantages. Seiden sent it on to New York where it ended up in the offices of James Nederlander.

Over the next 29 years, I would often be asked if there was *any* high-
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The original rendering of the exterior of the proposed 1929 Pantages Theater and office building image courtesy of Clarett Group

the upper floors. Plans were looked at by Max Factor to finish it in 1938 with a more Streamline Modern design, somewhat similar to his original plans for an office building at his Highland Avenue location. But Factor died shortly after this and the Pantages office plan went dormant again.

Various designs were proposed by architect B. Marcus Priteca for the smaller version to give it a more fin-

restaurant designed by the renown architect Richard Neutra. In a twist of fate, that building was recently purchased by the aforementioned Clarett Group. The Neutra design was covered over in 1938 but is still there underneath, giving Clarett another remarkable opportunity bring back Hollywood's history.

But I digress. Clarett's announcement came after months of studies

Museum Acquisitions

Torrence / Woodruff Collections

by Robert W. Nudelman

This past year the Hollywood Heritage Museum acquired two of the most significant document and paper collections that exist in Hollywood, the Woodruff Collection

right to purchase, and then at a manageable price. Funds for the purchase of both collections were donated by the members of the Hollywood Heritage board of directors, past and present.

development, for which Woodruff was a partner. There are also over 200 newspaper articles and hundreds of documents (including the office ledger), on the history of “Hollywoodland” from its beginnings in 1922 to its bankruptcy in the early 1930s. There is also a large collection of original maps showing different development areas at various phases as well as for utilities, fire protection and even traffic planning (determining the time needed to drive through the various hillside streets).

This collection was stored by Woodruff until his death, when it



Sidney H. Woodruff, developer of Hollywoodland and Dana Point

photo from the Woodruff Collection of The Hollywood Heritage Museum Archive

was sold off, going through different owners over the next 40+ years. Finally it was made available to us through an antique dealer that the museum had purchased several Hollywood items from. This acquisition gives the museum the most complete look known at one of the world's most famous real estate developments, “Hollywoodland” and, a detailed look at doing business in Hollywood during the Golden Age.

The other major acquisition was the Bruce Torrence Collection. Bruce is

Image from the Woodruff Collection of the Hollywood Heritage Museum Archive and the Bruce Torrence Collection. They were purchased from the owners, who gave the Museum the first

The Woodruff Collection consists of over 300 original 8” x 10” photos and negatives of the Hollywoodland

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Palladium Renovation Moving Forward

NCA is commencing renovation of the exterior of the Hollywood Palladium in anticipation of its grand reopening in the fourth quarter of 2008. The exterior renovation work will be done in an anticipated public-private partnership with the Community Redevelopment Agency.

NCA's efforts are intended to bring the Hollywood Palladium back to its glory period of the 1940's and 1950's. Character-defining elements

include renovation of the existing marquee and ticket booths and installation of new retail storefronts along Sunset Boulevard.

In addition, the work consists of capital improvements to shore up long-neglected elements of the 68-year-old nightclub such as installing a new roof membrane and removing asbestos and lead-based paint in preparation for re-painting the building in a color palette typical of the Hollywood Palladium's original era.

In addition to the exterior work, a top-to-bottom interior renovation is being undertaken by Live Nation, the world's largest live music company, with whom NCA has entered into a long-term lease to operate, manage and book the Palladium.

Under the guidance of design architect Coe Architecture International, historical architect Architectural Resources Group and historic preservation con-

sultant Historic Resources Group, NCA is confident the renovation will recapture the magic of this legendary nightspot by bringing back top-tier musical performers while honoring and respecting the integrity of the Palladium.

The renovation plans just described are from NCA and best sum up the work going on at this world famous landmark. Hollywood Heritage has reviewed the exterior renovation plans and visited the site with David Nix of NCA, architect Christopher Coe and historic architect Peyton Hall of Historic Resources Group.

This is one of the very few times that when the work being planned is presented, nothing could be found lacking or wrong. The exterior should be as close to its October 1940 opening as possible. The use of color was surprising and apparently was done at different times in shades of blue or green. Using it as suggested by architect Coe helped to bring out the retail sections and one now sees the effect.

Everyone involved is approaching the project with great respect for the Palladium's history and design. This was followed through in the planning of how to modernize the facility so that it can once again be a state-of-the-art performance venue.

Additional elements are still to be worked out for the interior. Hollywood Heritage has proposed that the 1961 Palladium sign, made of plastic, that is there now, be saved and reused at the parking entrance or other appropriate site. There are also plans for an open space area to be called "Palladium Park," that we hope will include tributes to the venue's history. Tommy Dorsey with Frank Sinatra opened the Palladium and they would feel right at home in it when it reopens. The planned for new construction behind the Palladium, where the parking lot is now, is still being worked on. Hollywood Heiritage is watching over this part to make certain it works best with

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such as the animated neon blade sign and the lighted facade grid will be reconstructed, while other improve-



Chandler *Continued from page 24*
 tour-takers also took a simulated trip up in the High Tower elevator (via a DVD snippet of Michael Connolly's new film *Echo Park*) and all received written instructions to drive on their own to see the 'Double Indemnity House', the Studio Club and go to the walking paths off Tower Drive.

Saturday's tour-takers scooted from the tour to the Fine Arts Theatre to celebrate Marsha Hunt's 90th birthday...for that story see page 4.



Top left: Gardens at Villa Carlotta, Below left: Hollywood's Raymond Chandler Square at the intersection of Hollywood and Cahuenga, Bottom Left: terrazzo inlay at entrance to Chateau Elysee; Above: detail of Chateau Elysee

photos by Anita Rosenberg

Palladium *Continued from page 23*
 the historic structure. So far, David Nix and NCA have been reassuring in their comments concerning what is being planned and how it will be designed with the Palladium and the Hollywood Redevelopment Plan.

Hollywood Heritage welcomes back this Streamline Moderne landmark to its original use and appearance. We thank NCA for their significant involvement and care to do a better renovation project than was originally planned. We anticipate the same care for any new development, to the benefit of all parties. Special

thanks to those we have dealt with: David Nix of NCA, Christopher Coe of Coe Architecture, Ira Handelman of Ira Handelman Consulting (community relations), and Peyton Hall of Historic Resources Group,

November 16, 2008

Hollywood Heritage Preservation Awards

On November 16, 2008, Hollywood Heritage will be handing out their First Annual Hollywood Heritage Preservation Awards at a ceremony to be held at the Music Box Theater in Hollywood. The awards will be presented to projects within Hollywood which demonstrate the highest examples of historic preservation. A committee is currently looking at project to honor and should be announcing honorees in late October.

The event is planned as a major fund-raising event for Hollywood Heritage, whose mission is to preserve the historic built environment in Hollywood and education about the early film industry and the role that its pioneers played in shaping Hollywood's history. Funds raised at this event will go toward the continuation of that mission in providing funds for staff and resources to work on ensuring the historic integrity of the Hollywood Boulevard Commercial and Entertainment National Register District, as well as the multitude of historic properties within Hollywood.

Past recipients of the Hollywood Heritage Preservation Award include Capitol Records, Hollywood Forever Cemetery, El Capitan Theater, Grauman's Chinese Theater, and the American Cinematheque at the Egyptian Theater.

Please watch for the next newsletter which will have additional information on purchasing tickets.



New Paving for Wattles

Hollywood Heritage Continues to Restore And Improve Wattles Property

by Stephen X. Sylvester

In honor of The Wattles Mansion's 100th Birthday Celebration another major capital improvement was completed on this Los Angeles Historic/Cultural Landmark. Overseeing the job was Hollywood Heritage member and longtime Wattles restoration contractor Randy Van Ausdall.

The long expansive asphalt driveway that starts at the entrance gate at Sierra Bonita and Franklin Avenue and ends at the top of the Curson Avenue entrance has been in a state of disrepair for several decades. No one knows when the initial work was performed or why the decision was made to only cover the top half of the driveway and leave the lower half bare dirt. Or why such a thin layer of asphalt was applied. One of many mysteries encountered during our restoration over the years.

Phase one involved replacing



several sections of cement curbs outlining the driveway that over time cracked and separated with some sections missing altogether. New forms were built and new concrete, tinted to match the original look, was poured. A new entrance to the parking lot was also created.

Phase two involved the removal of worn and cracked asphalt along with several inches of dirt to form a deep base for the new asphalt. This debris

was pulverized and transported to the on-site parking lot. There it was spread out and graded to create a larger and smoother surface area for parked cars.

Phase three was the pouring of the new asphalt to a thickness of over 4 inches. This gives us a solid and deep driveway that may not last until The Wattles Mansion 200th Birthday Celebration but might come close!



rise building design I would find appropriate for Hollywood. Each time I would refer to the 1929 Art Deco marvel over the Pantages Theater as how to do a high-rise right for Hollywood. This included the Clarett Group when they were proposing their new apartment buildings adjacent to the Pantages, especially when they attempted to do one in the Art Deco style.

James Nederlander had the same idea in New York and pushed to see if the 1929 rendering he had could become a reality. Between us, Clarett listened and started to see if it would work. The rest will be history.

The opening of the new Pantages office building is projected for 2011 with 10 new floors of 19,000 square feet each. Clarett also discovered the original façade drawings in the city's planning department archives to help with the accurate completion of B. Marcus Priteca's design.

This 1929 vision will also point to the future by ending the argument by so many developers, architects, and city officials that they just can't build buildings like this anymore. Hopefully this will lead to an Art Deco revival in design as Art Deco lasted from 1925 to the mid 1930s, only about 10 years, a foundation upon which to build on, literally and figuratively, today. Gothic, Victorian, Greek (and most styles) lasted for decades, there is no reason why an Art Deco revival cannot start here, at Hollywood and Vine.

There are many to thank for this, so far. Most notably, Frank Steffani from Clarett Group. Their development team of Ira Handelman, attorney Ben Resnick and David Green from the Pantages. Also thanks to the strong support from City Councilperson Eric Garcetti. And finally to James Nederlander, whose support and encouragement is helping, along with so many more, bring to reality a dusty rendering found in the basement 29 years ago, having sat there for almost 50 years. Patience will be

an architectural virtue here.

Hollywood Bungalow Courts

Four 1910s–1920s era bungalow courtyard housing projects have been saved by a combination of the Hollywood CRA and the non-profit Hollywood Community Housing Corporation (HCHC). The four contain 42 housing units (singles, one bedroom, two bedroom) and they will be restored for use as affordable housing managed by the HCHC.

Funding has come from the CRA and more will come from tax-exempt multi-family housing revenue bonds. The previous owners had proposed to demolish the structures for larger market-rate apartment buildings, even though they had been designated historic in the CRA's 1985 and 2003 surveys. The addresses are 1516, 1544, and 1554 North Serrano Avenue, and 1721 North Kingsley Avenue. Serrano is a narrow street, one lane in each direction. Significant increases of traffic and parking problems would have severely impacted the neighborhood if the development plans had gone forth.

The work will be done by mid-2010. This is a much better alternative for preserving affordable housing than what is proposed under SB1818. It also provides affordable housing that is much more livable than the usual modern boxes with holes for windows and limited yards built for affordable housing.

Hollywood Heritage congratulates the Hollywood CRA, the HCHC, and city officials for supporting the community's wishes and implementing the Redevelopment Plan by making these projects a reality. We hope there will be more of these in the future.

Conway Tearle House / American Society of Cinematographers Headquarters—Club House

This 1904 house is one of Hollywood's most recognizable homes. Seen in many famous

views from Yamashiro, even before Yamashiro was built (1912), it went through numerous owners, including famed silent film and early talkies star Conway Tearle. Tearle used the home for several parties during the 1920s when it served as a Hollywood gathering spot, two blocks from the Hollywood Hotel.

By 1937, the house at the southeast corner of Franklin Avenue and Orange Drive was taken over by the American Society of Cinematographers (ASC). Founded in 1918 and Hollywood's oldest professional organization, they had been previously located in the Guaranty Trust Building at Hollywood Boulevard and Ivar Avenue.

Several times in the past 20 years the ASC had looked at selling off the house and joining the exodus out of Hollywood. Luckily, a loyal membership held steadfast and they remained. But they needed more room for offices, seminars, screenings, exhibits, and their acclaimed magazine *American Cinematographer* (almost as old as the organization) and numerous other publications.

Trailers had dotted the landscape and a building was erected in the back. Finally, about ten years ago, a plan evolved to build a new building on the south and east sides of the original house. Problems with scale, parking, and cost eventually caused the plan to be shelved.

Recently, a new plan was created that was a scaled-down version. It would result in a three-story building in the back (east) side covering the footprint of the existing one story structure and the trailers would be removed. This would be far less obtrusive to the house and the neighboring structures from the 1910s-'20s. This, with additional landscaping would create a much better project for the neighborhood.

The house would receive some modifications. The south side was expanded, with an addition many years ago, and this would be redone

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pioneer. When the first Academy Awards were to be presented on television in 1954 from the Pantages Theater, Johnny was there to interview the stars as they entered. This would be the first televised red carpet arrival ceremony and his work set the tone for decades to come. His KTLA television interview shows, as well as those on radio during the 1950s, '60, and '70s, brought celebrities into people's homes as never before. His work for Gene Autry and Bob Hope not only helped their careers, but he helped to keep their legends alive.

One of his last public extravaganzas was the ceremony for the Walk of Fame star for the Munchkins last November. As over 1,000 people lined the boulevard and what seemed like hundreds of reporters from six continents crowded in, Johnny was in



his element. The thought of anyone but him running the show seems hard to imagine. His respect for each of the seven Munchkins, as

with any other celebrity he helped to honor, was always sincere and supportive. He never approached an honoree as being any less important than the most famous names on the Walk of Fame.

Johnny supported Hollywood Heritage in getting the Barn for our museum and attended several *Evenings @ The Barn* as either a member of the audience or on the program itself. After being brought over to the Barn one hot summer afternoon by then board member Delmar Watson, Johnny agreed that the Barn needed air conditioning and got the Hollywood Historic Trust to donate the funds for it, after over 100 years without.

Johnny was a Hollywood celebrity who gave his celebrity back to Hollywood. It was always a delight to talk with him about Hollywood's

past. He always enjoyed talking about others, rarely himself. He was a fan of the Hollywood life he experienced, and remained a friend to Hollywood through it all.

Glenn Dismuke

Hollywood Heritage has lost one of its valued volunteer docents, Glenn Dismuke. Glenn lost his battle with cancer in February in Oceanside, California.

He had been a volunteer docent at the Hollywood Heritage Museum for over five years - usually volunteering two or more days a month. He was also a regular docent for our weekly Hollywood Boulevard Walking Tours.

Glenn loved Hollywood history. He could go head to head with just about anyone on movies, dates, and lives of the stars of Hollywood's Golden Age - with a special place in his heart reserved for anything "I Love Lucy."

In his professional life, Glenn was an optician who, even with a busy schedule, always made time for his passions, including Hollywood Heritage.

In Glenn's memory, a donation fund has been set up by his family through his parents to benefit Hollywood Heritage.

Glenn was always upbeat and caring. He was always enthusiastically willing to pitch in any way he could. He will be sorely missed by his many friends at Hollywood Heritage.

Marjorie Weatherford

by Johnathon Daugherty

A good friend of Hollywood Heritage and a very good personal friend, I might add, passed away at her home in Cambria, California in July, 2007.

I first met Marge Weatherford while volunteering at the Hollywood Studio Museum. A very interesting person, she grew up in Hollywood, attended Hollywood High School but in her last year moved to Glendale and graduated from Glendale High

School. Her affection stayed with Hollywood High School and Hollywood. She married, had a family and lived, for a while, in Beverly Hills and Encino before moving back to Hollywood on her own. She said she joined Hollywood Heritage to meet



new friends since it had been a number of years since she lived in Hollywood and wanted to make new acquaintances. How fortunate for us!

Always ready to lend a hand or a word or two of encouragement, it was always a delight to work with her at the "barn," the Wattles Mansion or at other Hollywood Heritage activities. As Steve Sylvester put it so well, she was always "up" even when she may have had a reason not to be. Like a tonic, if you were having less than a good day, she wanted to make it better for you and she usually did by just saying that it was lovely.

I was able to visit Marge twice in the weeks before her passing and was there when she made a nice call to her good friend Marian Gibbons. Marian has also related some good stories of her times with Marge. She was in great spirits, knew what was going on and kept up with current events.

Marge also volunteered at the Gene Autry Western Heritage Museum, but it was the "Barn" and being with Marian Gibbons, Steve Sylvester, Tim Burk and Hollywood Heritage that we often would reminisce.

Thank you Marge, we miss you.

Senate Bill 1818 (SB 1818) Threatens Historic Properties

by Robert W. Nudelman

This bill was passed several years ago in Sacramento to supposedly increase the amount of affordable rental housing in California. Each city would pass its own version to be implemented locally. Los Angeles voted its own version through this March and is now being sued over it.

How does a good idea—increasing affordable housing—go bad? Several problems with its implementation were not thought out as the state tried a one-size-fits-all approach. Developers could receive a 35% bonus in allowable units by providing a number of affordable units in a new project. This would be above the allowed amount and would not require CEQA (environmental) review.

But in reality, this became an added excuse to eliminate affordable housing. A developer could now demolish an apartment building with 40 units of affordable housing for a 40 unit market rate project, add four units of affordable housing (which might even rent for more than the existing units) and get the 35% bonus. The result is a 90% loss of affordable units and more negative environmental impacts not mitigated.

When the calculations were made for SB1818 it only looked at the promise of new units, not the cost of eliminating existing ones. Some existing units were not in good shape and this was presumed as a way to preserve affordable units in new projects that would inevitably be built. But the added pressure it provided to demolish existing affordable housing was ignored.

Beside the social issues of adding to the *affordable* housing crisis and the non-mitigated negative impacts to the environment, traffic, parking, police services, parks, etc., there is the impact on historic resources. This would be at least reviewed under CEQA environmental review but

it is ignored under SB1818.

Now the impetus under SB1818 is to demolish rather than rehabilitate. This endangers hundreds, if not thousands, of historic or historically-eligible structures throughout Los Angeles, with many in Hollywood. The city's problems would have been much better served by promoting the rehabilitation and preservation of existing affordable units. For our "Green at Council," rehabilitation and proper environmental review would be much better than demolition and construction with limited or no environmental mitigation. Unfortunately, that is the SB1818 the city council approved.

As expected, at least two lawsuits have been filed against the city over this. County Supervisor Zev Yaroslavsky has spoken out against the measure and its impacts, while councilperson Garcetti has led the push to get this through. Hollywood's other councilperson, Tom LaBonge, was one of four councilmembers who opposed it, apparently the only four who actually read it (Councilperson Bill Rosendahl was especially eloquent in his opposition when he stated it would eliminate affordable housing in his district—West Los Angeles/Venice).

The Hollywood Heritage board has voted to oppose SB1818 as it is now implemented because of the impacts stated here. The legal issues we had with the bill were filed in writing with the city council last fall (see our web site for the letter) in a letter from our attorney, Robert Silverstein.

Because of the public criticism of the city ordinance version of SB1818, the city council voted on April 22 to ask the California Attorney General to render an opinion relative to any conflicts between SB1818 and local zoning laws . . . for consideration of the council.

21 Years of *Silents Under the Stars*

For the 21st consecutive year, The Silent Society of Hollywood Heritage, in association with the National Parks Service, will be presenting its "Silents Under the Stars" series. The series is a screening of some of Hollywood's best silent films in the wonderful outdoor setting of the Paramount Movie Ranch in Agoura.

Sunday, July 20, 2008 - 8pm

Hula (1927) starring Clara Bow and Clive Brook. Directed by Victor Fleming. Clara stars as "Hula" Calhoun, a free-spirited girl who falls for a young English engineer building a dam on her father's Hawaiian plantation.

**Sunday, August 17, 2008 -
7:30 pm**

Love 'Em And Leave 'Em (1926) starring Evelyn Brent, Louise Brooks and Lawrence Gray. Directed by Frank Tuttle. Mame Walsh (Evelyn Brent) returns from vacation to find her younger sister, Janie (Louise Brooks) has stolen the affections of her boyfriend and decides to make him jealous by adopting Janie's "love 'em and leave 'em" philosophy.

All films feature live musical accompaniment by Michael Mortilla. Each feature will be preceded by a surprise short subject.

Tickets are \$6.00 for adults, \$5.00 for members of Hollywood Heritage. Children under twelve are \$3.00, under three free. Films begin at dusk.

Picnic dinners are encouraged. Please bring a flashlight as the parking area is dark. For further information call Hollywood Heritage at (323) 874-4005, or visit our web site at: www.hollywoodheritage.org.

Preservation *Continued from page 26*
and enlarged in the back, out of view from the street. Additional expansions would take place on the east (back side). The north side on Franklin would include a handicapped access ramp, with no impact on the house, which would be a much needed improvement as the house has no ramp today.

The interior and exterior surfaces would be repaired and restored including the copper dome. Interior improvements and upgrades to utilities should take the house well into the future as the ASC's headquarters. Project review by Historic Resources Group architect Peyton Hall helped to guide the work so as to minimize impacts to the historic fabric of the building and the surrounding neighborhood. The project now follows the Secretary of the Interior's guidelines for historic restoration. Alison Becker of the CRA also helped to steer the work to meet these guidelines in the early phase of this version.

Hollywood Heritage thanks the ASC for their commitment to Hollywood and its history, as well as their own illustrious history. ASC president Owen Roseman and his assistant Amanda Barnes have helped to implement what will create a good future for all.

Membership Fees to Increase

Fees for membership in Hollywood Heritage are due to be raised for the first time in over 15 years on Sept. 1, 2008. The new fees will be, Seniors \$25 and Individuals \$40. The other levels stay the same as they are.

You can renew prior to the Sept. 1 date and still get the older rates for a full year's membership. See the membership form on the back cover for all of the rates.

MEMBERSHIP UPDATE

In grateful recognition of their generous support, we sincerely thank the following renewing members who have made contributions at the \$100 level and above as of February 2008. Category titles are names of historic Hollywood Studios.

MAJESTIC (\$2500+)

Leron Gubler – *Hollywood Chamber of Commerce*

David W. Nix – *CFRI-NCA Palladium Venture*

Frank Stefani – *Clarett Hollywood*

KEYSTONE (\$1000+)

Karen & Tom Carey

Andrew Colquitt – *Broadstone Hollywood LLC*

Marian Gibbons

Thaddeus Smith – *Music Box Theatre*

Mart Wyle & Jim Katz – *Noah S. Wyle Foundation*

BISON (\$500+)

Chris Breed & Alan Hajar – *Pig'n Whistle*

Donelle Dadigan – *Max Factor Building*

Anne & Aaron Epstein

Ira Handelman – *Handelman Consulting, Inc.*

James McMath

David & Carin-Anne Strohmaier

Raubi Sundhar – *Hollywood Wax Museum*

KALEM (\$250+)

Keith & Tracy Anderson

Debi & Norris Bishton

Claire Bradford

Elizabeth & Richard Brill

Ted E.C. Bulthaupt III, *Hollywood Blvd. Cinemas*

Harry Demas

Kim Fletcher

Theodora Getty Gaston

David Lang

Stephen Lesser

Magic Castle Hotel, LLC

Magic Food & Beverage, Inc.

Milt Larsen – *Magic Castle*

Michael McCloud

Craig & Amy Spector Nickoloff

Mr. & Mrs. Chapin Nolen

Bill Roschen & Christi Van Cleve –

Roschen & Van Cleve Architects

Anthony Slide

Steve Sylvester

Sara Willard – *Magic Castle Park LLC*

Yamashiro

TRIANGLE (\$100+)

Joan & Joel Adler

Mary Anton

Marlene Armstrong

Jane & Richard Bartholomew

Fred E. Basten

Catherine & Frank Bator

Nick Beck

Michael Berman

Christopher V. Bonbright – *Ramsey Shilling Commercial Real Estate Services, Inc.*

Timothy Brandt

Jeffrey Briggs

Mr. & Mrs. Lawrence H. Bulk

Ken Burns

Bruce Carroll

Violet & William Cavitt

Miriam & Peter Colantuoni

Bill Condon & Jack Morrissey

George Crittenden

Jessica & Tommy Dangcil

Peggy Stern Darling

Johnathon Daugherty

Gregg Davidson

Dearly Departed Tours

Phil Dockter

Linda Sollima Doe & Crosby De

Carteret Doe

Patty Dryden

Paul Dusckett

Allan Ellenberger

Diana & Morris Everett –

Last Moving Picture Company

Eric Furan

David Gajda -

David Gaudio – *Canted Angle, Inc.*

Barbara & Douglas Hadsell

Randall Henderson

William F. Hertz – *MANN Theatres*

Janet Hoffmann

Allison Denman Holland

George Houle

Renata Kanclerz

James Karen & Alba Francesca

The Katherman Company

Martin Kearns & Ken Richardson

George Kelly

Jean & William Kelly

George W. Kiel

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Preservation — *Continued from page 29*

Mary & Mark Lambert
Rolf T. Larsen
Elaine Linden
Leonard & Alice Maltin
Beatrice & Al Marsella
Christy & Stephen McAvoy
Marcella Meharg
Myron Meisel
Gary Nestra – *Outpost Homeowners Assoc.*
Dale C. Olson & Eugene Harbin Jr.
Kathleen Page
Charlene & Bill Palmer
Jaellayna Lasky Palmer
W. Maurice Perry
Betty Pettitt
Susan Pinsky & David Starkman
Ann Potenza
John Richards & Elizabeth McDonald
Jon Schafer
Ashley & Jocelyn Schauer
Andrew Schwartz
Steve Scott & Bob Eicholz
Don & Gary Silvers
Stephen Sollitto
Andrew Stevenson
Lois Surmi
Don Taylor
Bruce Torrence
Christian Trinker
Randy Van Ausdall
Marc Wanamaker – *Bison Archives*
Karen & Eric Warren
Jan Westman
Lon Weyland & Alan Paull
Kay Neill Wint

WELCOME NEW MEMBERS!

Sherri Andrews
Troy Arce
Ed Arias
Anna Armstrong
Hilary Banuelos
Molly Barnes
Gregg Bechtloff
Jerry Beck
Randy Beucus
Kelly Bowers
Victor & JoAnn Boyce
Kenon Breazeale
Marla Brooks
Stephen Burkett
Myles Burton
Julie Butera-Folcik
Ray Campi
Trina Celise

Marc Chevalier
Bud Coffey
Louise Coffee-Webb
Dennis Coleman & Donna Kuyper
Brian Dalrymple
Gary Davidson
Jerry Dealey
Prudy & Bill Detzel
Bernadette DeJoya
Mark DeSalvo
Nicole Dillenberg
Elizabeth Dionne & Bill Dean
Nicholas Dofflemeyer
James Drake
Janet & John Duff
Joyce Dyrector
Theodore Fell
Drew Findley
Sue Ann Garland
Veronika Gelakoska
Catherine Georges
Peter Georges
Margot Gerber
James Gerrity
Malaysia Gilbert & Jannero Pargo
Harriet & Richard Glickman
Allan Goldpenny
Nan & Allan Goodman
Vincent Guerriero
Laurie Haas
Richard Halpern
Les Hammer
Marcia Hanford
Julie Harding
Adam Harris
Eugene Hilchey
John T. Hillman - *Silent Cinema Inc.*
Jennifer Howard
Cheryl Jackson
Jeremy James
Cheryl Johnson & Marc Marmaro
Denise Jones
Traudy Kamp
Gaelyn Whitley Keith
Nathan Kenny
Josh Kimmel
Lynnette & John Kooker
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Michele Chaney LeBlanc
Nita Lelyveld & Benjamin Powers
Dave Lessig
Ted Leutzinger
Brett Leveridge
Fiona Lincke
Wendy Marshall

Don McCroskey
Yumiko McClanahan
Mark McLaughlin
Kathleen McLeod
Michael Malone
Alan Markowitz
Scott Martin
Katie Michael
Brian J. Moreno
Robert Munro
Robert Muro & Albert Charbonneau
Mike O'Neal
James Pappas
Kay Pattison
David Peake
W. Maurice Perry
Jill Prestup
Nicole Pursell & Jared Hersh
William Quigley
Glenn Rainville & Allen Landon
Gisele Ribeiro
Betsy Richards
Alexander Roman
Neal Roscoe
Daniel Schwartz
Nancy H. Simpson
Garrett Smith
Maureen Solomon
David Steinberg – *Earshot Music Productions*
Grant Surmi
Stephen Tapert
Kevin Thomas
F. Scott Tobey
Tony Villanueva
Terry Wade – *Photo Theatres*
Joseph Wang
Ian & Regina Whitcomb
Kerry Williams

THANK YOU VERY MUCH!

We extend hearty appreciation to our 2007 *Preservation Action Fund* year-end contributors. Special thanks go to:

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Collections *Continued from page 22*
 holding onto his world class collection of Hollywood photos for now, but the paper and archive materials are now part of the Hollywood Heritage Museum's collection. Bruce is the grandson of Hollywood pioneer C.E. Toberman, as well as silent film star Ernest Torrence. He is also an important author of many articles on Hollywood's history as well as the classic book on Hollywood, *Hollywood: The First 100 Years*.

This collection dates from the 1890s up to recent times, including a large number of items from Toberman's business dealings. There are extensive collections on other Hollywood pioneers such as Paul DeLongpre, the Whitleys, the Wilcoxes, Sid Grauman, Senator Cole, and several more.

Many important Hollywood landmarks are covered here in depth as well, including: Hollywood High School, Grauman's Chinese Theater, the Hollywood Bowl, the El Capitan Theater, the Garden Court Apartments, *The Hollywood Citizen and Citizen News*, the Hollywood Chamber of Commerce and its related visitors' bureau, and many other real estate and community projects. These materials



served as background for Bruce's publications, and several are seen in *Hollywood: The First 100 Years*.

Bruce has carefully stored these thousands of items, along with many important historic Hollywood related movie books, for decades. He delivered 24 boxes of materials along with several large folios of oversized items and framed photos to the museum. His care and building of his world-class collection shows a tremendous respect for Hollywood and his family's legacy. By allowing the Hollywood Heritage Museum to obtain the col-

lection, it ensures that this remarkable archive will remain intact and will be made available to the public for Hollywood's second 100 years and beyond.



The museum is now going through the process of archiving, filing, and storing the Woodruff and Torrence collections. This process will take some time due to the amount of material and the need to properly archive them, as well as researching all the items for areas of significance (i.e. what is in a newspaper or magazine for the 1910s—30s that is immediately useful or does the material on Colegrove help with the Cole House restoration plans, etc.). We will be shortly placing several items on display in the museum with the exact date to be posted on the web site.

Hollywood Heritage offers its thanks to Bruce for building this amazing archive and for allowing us to purchase it at a very generous price.

A special thanks must go to those who so quickly donated the funds to make the acquisitions possible (in alphabetic order): Nick Beck, Aaron Epstein, Marian Gibbons, Rebecca Goodman, Randy Haberkamp, Christine O'Brien, Fran Offenhauser, Christy McAvoy, Andrew Schwartz, Sue Slutzky, Stephen X. Sylvester, Kay Tornborg (who made the initial contact with Torrence), Marc Wanamaker, and Valerie Yaros.

Images at right from the Bruce Torrence Collection of The Hollywood Heritage Museum Archive.



Mark Your Calendar
Evenings @ the Barn start at 7:30
June 12: A Celebration of the Life of Robert W. Nudelman. Music Box Theater, 6:00 pm
November 16: Hollywood Heritage Preservation Awards. Music Box Theater

PRESERVING OUR HOLLYWOOD HERITAGE FOR OVER A QUARTER OF A CENTURY
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• Silent Society: Motion Picture History and Preservation • Architectural Preservation, Advocacy, and Education •



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Membership Benefits Include:

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