

Entertainment Industry Group A Long Term Partner In Preservation

For nearly a century, the American Society of Cinematographers (ASC), known as the distinguished “image-makers” of cinema, have committed the iconic visions of motion picture creators to nitrate, celluloid, Mylar, magnetic iron particles, and have now added electrons to the mix. A more than a century old Mission-Style California residence at 1782 North Orange Drive in Hollywood has been its home for more than three quarters of their existence. What is the story?

The Property

The land upon which the ASC Clubhouse, as members know it, now stands was original-

ly part of the Rancho La Brea owned by Maj. Henry Hancock. In 1901, a group of financiers purchased the northern portion of this rancho for \$186,000. This purchase included Fountain Avenue on the south, Cahuenga Boulevard on the east, north up Cahuenga to a little beyond the entrance to the Hollywood Bowl, south along the foothills of Franklin Avenue, west to about La Brea Avenue, and south on La Brea to Fountain. They called the acreage the Ocean View Tract for in those days one could see the ocean from its territory. On Saturday, May 3, 1903, the subdivision was ready to attract customers. George H. Coffin, who was in charge of sales, made many sales of the residential lots. Coffin built

his home at the corner of Orange and Franklin. That structure now houses the ASC. The residence was built as part of the tract's real estate promotion to illustrate the quality of life in Hollywood, thereby enticing prospective residents to acquire their own “dream” home sites.

Over the succeeding years, the present ASC property was the home of several prominent people. In the early 1920s, it was the home of Conway Tearle, an actor who entertained the Hollywood elite at many receptions. ASC bought the property in 1937.

Starting in 1984, the Coffin House was recognized in various historic surveys as one of the three remaining representatives of the Mission Revival style in Hollywood, and the only one of a scale commensurate with that of the most famous (and demolished) examples -- the De Longpre House and the Hollywood Hotel. The one story house, roughly square in plan, is dominated by a two story, cove-domed tower at the northwest corner of the structure. A stepped parapet and a tiled shed roof on brackets wrap the tower below the dome. Character defining details, such as espadanas, distinguish the public (west and north) facades. Another espadana, pierced by a semi-circular opening, as if to hold a mission bell, tops the porch on the west facade. The scalloped profile of the espadanas is echoed on the parapets of the flat roof and in the arched openings, some now enclosed with windows, of the porch. Within the shadowed recesses of the porch, a wood door with side-lights provides access to the house. Typical of the style, the exterior walls are of unadorned stucco, pierced by singled, paired and tripled double hung sash windows.

In 2008, its interiors had begun to exhibit some of the well-worn signs of age. ASC re-

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Photo by Alan H. Simon

Holiday Wishes

by Bryan Cooper



As we come to the end of a very busy year at Hollywood Heritage I am heartened by the fact that we have accomplished so much in so little time. Our all-volunteer board, as well as the individual committees that sprout from it, have continually surprised and delighted me. I am very lucky to be supported by such a smart, innovative team, all of whom made my first tenure as President an enjoyable ride (with only few speed bumps in the road!). I also owe a debt of gratitude to our enthusiastic membership base. And, a lot of new folks joined Hollywood Heritage this year and that enables us to bring you some very special programs in our *Evening @ the Barn* series, add rare treasures to our archival collections as well as continue our preservation efforts in Hollywood. Thanks to a generous donation from Paramount Pictures this year we were able to re-paint our home and upgrade our archive storage area, among other things. But, we are also in need of security cameras for our building, a new pull-down screen for our projection system and we'd like to digitize our collection to make it accessible online. So why not make a tax-deductible year-end donation to Hollywood Heritage so we can make those dreams a reality? (It really would make the perfect stocking stuffer... well, for our stocking at least!) If you'd like to sponsor one of our special projects please don't hesitate to get in touch with us! You may also choose to support us as a docent at the museum where you will have the opportunity to give tours and co-host at special events. Plus, you'll be joining a team of dedicated volunteers who are passionate about our entertainment industries' past, present and future. I hope you'll consider this invitation!

Financial contributions and volunteer time aside, I would also like to extend an invitation to you to join us on our journey to preserve Hollywood proper. As many of you know, Hollywood's landscape is ever-changing. While some may view the string of new developments as progress, at Hollywood Heritage we pay special attention to the impact that each project brings to the community. Each week we are notified of demolition per-

mits and our preservation committee reviews each request carefully and comments on them to ensure that buildings slated for demolition are not historically significant in any way. Moreover, the committee often receives visits from developers who wish to present their plans for construction as well as adaptive re-use. Members of Hollywood Heritage are always welcome at these meetings and are encouraged to become a part of the conversation. We invite you to be the eyes and ears for us in Hollywood and report to us about any historic properties that might be in jeopardy or where there is unusual activity happening that might bring harm to it. In the very near future, we will be asking the L.A. mayoral candidates a series of questions about their view of historic preservation in Hollywood, and will be posting their comments on our website before the election. At our most recent Preservation Issues Committee event we talked about "building a coalition for preservation in Hollywood" and many of you told us about your concerns as we move forward. I think this is an important step in uniting like-minded citizens of Hollywood so we can make our collective voices heard.

I've lived in the Hollywood area for over twenty years and in that time I've watched it grow and mature into a bustling center of culture and commerce. But when I first came here I was essentially a tourist and I saw Hollywood as a window into the history of film, TV and music. That's why it is so important to preserve the scale and feel of the community for its residents and to continue to attract tourists who want to see it that way. Now that I live and work here it's become very personal and I vividly see its relationship to the world in a much different way. Hollywood isn't just an idea, it's a thriving community that provides jobs for thousands of creative folks who influence the way we see, think, feel and act on a daily basis. If you ask me, that's a pretty important role in society!

I would also like to take this opportunity to wish everyone affiliated with Hollywood Heritage a very happy holiday and a prosperous new year. Next year we'll be honoring the 100th Anniversary of the beginning of the barn as the Lasky-DeMille Barn. So we've got some very special events coming your way very soon. I look forward to celebrating this milestone with you!



www.hollywoodheritage.org

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Hollywood Dining In Historic Places 2

This is the second in our series of tips on Hollywood places to dine in historic places. In this issue we shine the spotlight on three more well-known Hollywood eateries with ties to the history of Hollywood.

Yamashiro Restaurant

For three decades, guests have enjoyed Yamashiro's gracious Japanese ambience, with its award-winning Japanese menu. Two years ago, a complete management change instituted renovations inside the building and an elegant yet contemporary new direction in service and food. The result is the creation of the restaurant's highly praised CalAsian cuisine, complementing classic Japanese favorites. The dining experience is unmatched in Los Angeles, enhanced by the spectacular view that originally drew the Bernheimer brothers, and later the Glover family, to this



The Yamashiro Restaurant is in the Japanese themed Bernheimer Home that sits on the top of the hill above Franklin Avenue seen here in this early "airplane" view postcard. Postcard from collection of Joan & Alan Simon

Hollywood hilltop to build Yamashiro, Hollywood's own "Mountain Palace." Yamashiro is located at 1999 N. Sycamore Ave. Go to yamashirorestaurant.com for more information and see Hollywood Heritage's Fall 2012 Newsletter (www.HollywoodHeritage.org) for information concerning the listing of the Yamashiro Historic District on the National Register of Historic Places.

The Cat and Fiddle

Built in 1929, these premises at 6530 West Sunset Boulevard housed movie studio wardrobes, served as a commissary for surrounding studios, and portions of the original film *Casablanca* were filmed there. Various businesses have always catered to the famous and notorious characters throughout Hollywood history. The Cat and Fiddle continues this tradition and is celebrating their 30th anniversary.



The Cat & Fiddle features inside and outside dining and is housed in part of this large historic site that since 1929 saw many businesses, including the shop of Travis Banton, chief costume designer at Paramount Pictures
Photo by Alan H. Simon

Londoner Kim Gardner was an integral part of the British invasion of the 60s and 70s. He was the bassist in innovative British bands such as The Creation, The Birds and Ashton, and Gardner & Dyke. In 1973, Kim's musical career brought him to New Orleans to record an album with Jackie Lomax and George Harrison. It was here that he met his future wife and fashionista Paula Gardner. At the time, Paula had the first and only vintage clothing store in the French Quarter named The Cockey Fox. Kim and Paula eventually decided to move to Los Angeles and marry, while continuing with their respective careers. In 1982, Kim decided to open a pub in the Hollywood area because there wasn't one! This same year, the first Cat and Fiddle was opened at 2100 Laurel Canyon Blvd. A few years later, due to overwhelming success, they moved to the larger and more commercial location - 6530 Sunset Blvd. - and the rest is history. Kim Gardner passed away in 2001, but the Cat and Fiddle remains family-run. Go to thecatandfiddle.com for a calendar of special events at this historic eatery.

Hollywood Roosevelt Hotel

Thompson's Hollywood Roosevelt Hotel at 7000 Hollywood Boulevard is located in the heart of Hollywood on the Walk of Fame across from Grauman's Chinese Theater. The hotel resonates with the opulence of its fabled past and offers several dining and beverage choices. Public Kitchen and Bar serves eclectic American fare in a social atmosphere and award winning 24-hour burger joint, 25

Degrees, offers a variety of dining options. To top it off, the hotel's heated outdoor swimming pool provides guests the only locale in the world where they can swim in a million dollar work of art painted by acclaimed artist David Hockney. The hotel is constantly buzzing with the entertainment industry's glitterati. Go to hollywoodroosevelt.com for more information.

Hollywood Sign

The Hollywood Sign Trust has recently beautified the Hollywood Sign with a sparkling new paint job. Beginning its life merely as a gigantic billboard, the world famous Hollywood Sign is now Hollywood's top tourist attraction. The sign itself was constructed in 1923 of telephone poles, sheet metal, wire and pipes by Hollywoodland real estate developers.

Never properly cared for over the years, the sign suffered from peeling paint, burned sections, and letters blown away by the winds before the M. H. Sherman Co. donated the land around the sign to the city of Los Angeles and the sign itself to the Recreation and Parks Department in 1949. When they thought of tearing it down, the Hollywood Chamber of Commerce took over possession, removing the word "land" at the end to give it a new name, the Hollywood Sign.

Hugh Hefner sponsored a fund drive in 1978 to ensure the sign's survival for future generations, with the old sign demolished and a new permanent one erected staggered over the hillside at the exact same location. Each enamelled sheet metal letter stood 45 feet high and 30 feet across, fastened to steel frame girders extending 13 feet underground, bolted with concrete.

The Hollywood Sign Trust now maintains and protects the sign, acting as wonderful stewards of this landmark. They added security cameras, built a protective fence around it, and have repainted it three times. Oil-based paint covered the new Sign in 1978, Dutch Boy latex in 1995, and an elastomeric coating in 2005. The Hollywood Sign once again beautifully represents Hollywood.

For a more detailed history of the Hollywood Sign, buy the Arcadia Publishing book *Hollywoodland* in the Hollywood Heritage Museum Store. All profits benefit Hollywood Heritage.

tained Wolcott Architecture Interiors to realize its vision and rehabilitate this grande dame for its institutional uses. Wolcott worked closely with a historic-preservation consultant to assure that additions or revisions to the interiors and exterior were historically consistent and respectful of the original plan and vocabulary of the building. A new 5,000-square-foot office building addition purposely makes no attempt to replicate The Clubhouse, but is rather a simple, functional contemporary structure in which to house the membership's staff and activities. New landscaping features hardy, drought-resistant plant materials and a durable exterior hardscape that allows for the large outdoor gatherings put on by the Society. The parking area in the back is surfaced in pavers that will withstand significant seismic movement without cracking.

The Society

The American Society of Cinematographers is a non-profit association dedicated to advancing the art of filmmaking. Since its charter in 1919, the ASC has been committed to educating aspiring filmmakers and others about the art and craft of cinematography; it accomplishes this by publishing the internationally renowned magazine *American Cinematographer* and the venerable *American Cinematographer Manual*, through seminars at schools and industry events, and via one-on-one mentoring. ASC members volunteer their time for such activities.

ASC membership is by invitation, based on an individual's body of work. Currently, the membership roster comprises 302 cinematographers who hail from about 20 different countries. The ASC also has more than 150 associate members; these individuals work in ancillary sectors of the industry and are invited to join because of their contributions to the art and craft of motion pictures.

In addition to its focus on education, the ASC is actively involved in the development of motion picture technologies and also works to promote a better understanding of the cinematographer's contributions to the filmmaking process. Many active and associate members volunteer their time on ASC committees that focus on such projects.

Hollywood Heritage appreciates the Society's active stewardship of this significant turn of the century residential landmark.

Where did you get THAT?

Artifacts and Provenance at the Museum

The Hollywood Heritage Museum's archives receives donations of early motion picture and early Hollywood historical objects. Sometimes the historical source of the object is easy to determine. Many early photographs have promotional or business information, as when the photographer's name is stamped on the back, or the production information is etched into the negative. But with some acquired objects, it is not so clear.



made, Paramount had so come to rely on the popularity of Clara Bow that very often her productions were promoted seasonally, without proper titles, as *Spring Bow*, *Summer Bow*, and *Winter Bow*, which is what led to the garment being labeled simply by her name, as that was probably the name of the film in pre-production. The designer of the film is uncredited, but assumed to be Travis Banton, who was the chief designer at Paramount following the departure of Howard Greer in 1926. Banton was assisted by Edith Head.

Hollywood Heritage just acquired the studio photograph of *The Wild Party* accompanying this article. It shows Miss Compton in the dress as staff had observed when the movie was screened. This photograph brings provenance to the dress. There are no Paramount wardrobe records for this garment, so the photograph, showing Miss Bow and Miss Compton,

gives us the necessary information to evaluate this costume as an important part of our Paramount history collection.

1307 Wilcox Ave.

Recently Hollywood Heritage was contacted by the Community Redevelopment Agency concerning a request for demolition of a building at 1307 Wilcox Avenue. A form of the agency does still exist, and pursuant to a 2008 settlement of a lawsuit brought by Hollywood Heritage, the CRA must request comments on demolition of older and/or historic structures from Hollywood Heritage. Our Preservation Issues Committee did not oppose the demolition permit. In the 2009 Hollywood Historic Resources Survey, this property was identified as a 6Z (ineligible for NR, CR, or local designation through survey evaluation.) This demolition had interesting visual consequences. It has resulted in the exposure of a bungalow, which is now visible from Wilcox Avenue. Also, with the change in the streetscape, when driving south on Wilcox the view of Orchard Gables across Fountain Avenue is now more visible.

At the time the costume was designed and

Hollywood Heritage Thanks: In-Kind Donations:

- **American Cinematheque**
6712 Hollywood Blvd.,
Hollywood
- **Amoeba Records**
6400 Sunset Blvd., Los Angeles
- **Cabo Cantina**
8301 Sunset Blvd., Hollywood
(also 11829 Wilshire Blvd., and
6669 Hollywood Blvd)
- **Dillion's Irish Pub & Grill**
6263 Hollywood Blvd.,
Hollywood
- **El Capitan, Disney Soda
Fountain and Store**
6834 Hollywood Blvd.,
Hollywood
- **Grauman's Chinese Theater**
6925 Hollywood Blvd.,
Hollywood
- **Grub Restaurant**
911 Seward St., Hollywood
- **Lucy's El Adobe**
5536 Melrose Ave, Los Angeles
- **The Musso & Frank Grill**
6667 Hollywood Blvd.,
Hollywood
- **Off Vine Restaurant**
6263 Leland Way, Los Angeles
- **The Original Retro Brand
Company**
originalretrobrand.com
- **Greg Reitan, pianist and
composer, gregreitan.com**
- **The Tropics**
7056 Santa Monica Blvd., Los
Angeles
- **Village Pizzeria**
6363 Yucca Street Hollywood

Dorothy Vernon of Haddon Hall Premieres in Los Angeles

Hollywood Heritage is pleased to be able to invite its members to a special evening we are co-sponsoring with the Library of Congress, Glendale Arts and History for Hire.



On Thursday, February 7, 2013, the Alex Theatre in Glendale will be screening Mary Pickford's 1924 Elizabethan costume drama, *Dorothy Vernon of Haddon Hall*. It will be the first time the film has been seen in Los Angeles in decades. The Library of Congress has made special arrangements to borrow a restored print from an archive in Belgium. The Alex will be the only Los Angeles venue for this film. A live musical score composed and performed by Dan Redfeld will accompany it.

In the 1920s, Pickford began to experiment with her onscreen image. With this in mind, she decided to make *Dorothy Vernon of Haddon Hall*, a grand historical drama set in 16th century England. Dorothy, the rebellious daughter of nobility, refuses to abide by a prearranged marriage after falling in love with the son of a family enemy. Before she knows it, she has offended Mary, Queen of Scots and Queen Elizabeth! Allan Forest, Pickford's brother-in-law, plays the romantic lead, while his wife Lottie Pickford Forest

stars as Dorothy's devoted maid. Christel Schmidt, the editor of *Mary Pickford: Queen of the Movies*, will introduce the film. Two nitrate prints, one Russian and one French, were used in the restoration, and the Academy of Motion Picture Arts and Sciences provided English intertitles.

Dorothy Vernon of Haddon Hall is being shown in conjunction with the new book, *Mary Pickford: Queen of the Movies* published by the University Press of Kentucky in conjunction with the Library of Congress.

Hollywood Heritage members are invited to a private reception at the Alex Theatre before the film along with a personal tour of Pickford memorabilia displayed for only that evening in the Theatre's lobby. Pickford's curls, her makeup kit and costumes from *Dorothy Vernon of Haddon Hall* among other items will be on exhibit.

Please join us for this rare cinematic treat.

(Marshall Neilan, 1924, 120 minutes)
Restored by the Cinematheque Royale. Print courtesy of the Cinematheque Royale and the Library of Congress

Tickets will be available through the box office at the Alex Theatre, 216 N. Glendale Blvd. or online at www.alextheatre.org after Christmas. Hollywood Heritage members, \$10; General Public \$15.

Help Secure What You Love

Security is something that Hollywood Heritage takes seriously. There is a steep monthly cost to making sure that the Barn and its museum collection is safe. However, it is time to upgrade the system and add security cameras in order to display a higher level of artifact. All the preliminary work has been done. What we need now are the funds to purchase the equipment. We cannot meet that cost through our normal revenue. To that end, we are seeking a benefactor(s) who can donate the one-time \$5,000 cost to upgrade the system. The donation should be tax deductible. If you, or your business is so inspired, please talk to any of our board members or call the museum office.

2013 Schedule Looks To Be Best Ever

Buying Tickets

Advanced General Admission tickets for most Hollywood Heritage events at the Barn can be purchased on-line with your credit card via Brown Paper Tickets. Cost includes a nominal service fee. Just go to <https://www.brownpapertickets.com> and search the Hollywood Heritage events. Or, call 1-800-838-3006 to reserve

Harlow in Hollywood by Darrell Rooney and Mark Vieira

Hollywood molded Jean Harlow into the Blonde Bombshell. Through savvy promotion, seductive photographs, and wise casting, Hollywood took the confident, gorgeous young Harlean Carpenter and fashioned her into the first big-screen sex symbol of sound films. Harlow swiftly caught on and played along, flaunting her curves in clingy gowns while

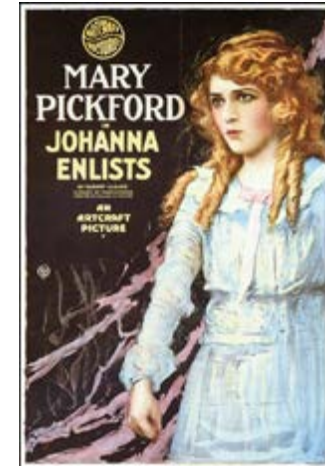


displaying a wicked though innocent sense of humor. Fans loved her beauty, talent, and striking image. Authors of the beautiful book, *Harlow in Hollywood*, Darrell Rooney and Mark Vieira will show a short film reel while discussing her life through photographs on Wednesday, January 9, 7:30 pm as part of our *Evening @ the Barn* series. The event will also feature a display of artifacts and a feature film presentation. Come be seduced by the beauty and talent of Jean Harlow and Art Deco Hollywood.

Mary Pickford, Queen of the Movies

On February 13, 2012, 7:30 pm, film historian Christel Schmidt, editor and contributor to the new book, *Mary Pickford: Queen of the Movies* will be speaking at the Barn about Mary Pickford's contributions during World War I efforts. Schmidt was awarded two fellowships from the National Endowment for the Humanities for her work on Mary Pickford. Schmidt also coedited *Silent Movies: The Birth of Film and the Triumph of Movie Culture*. She is currently researching and writing about the careers of stage actresses during the Progressive Era.

A screening of one of Pickford's films from the Library of Congress' collection, *Johanna Enlists*, will follow her talk. Directed by William Desmond Taylor and adapted from a story by Rupert Hughes (Howard's uncle) and Frances Marion, *Johanna Enlists* is about a girl



bored with country life who prays for thrills and romance—and receives both when an entire army regiment arrives. Frances Marion was set to serve as a war correspondent in France when Pickford asked her to stay to write the scenario for the film. A reluctant Marion agreed, and never regretted it. Pickford served as the Honorary Colonel to the 143rd Field Artillery and made arrangements for the regiment to appear in *Johanna Enlists*. Marion accompanied Mary to visit their camp outside Santa Ana, where she met the

chaplain, Fred Thomson. It was love at first sight. Thomson eventually left both the military as well as the clergy, married Marion and rode off into the sunset to star in Westerns. Pickford continued her patriotic endeavors, participating in the Third Liberty Loan Drive tour in April 1918, which also enabled her to pursue her relationship with fellow campaigner Douglas Fairbanks. In addition to making propaganda films such as *Johanna Enlists* and selling war bonds, Pickford was involved with the Red Cross, arranging for the donation of two ambulances. At the end of the war, it was Pickford's suggestion that surplus funds in the Ambulance Fund be dedicated to form a new organization, the Motion Picture Fund. This undoubtedly was Pickford's most important World War I legacy.

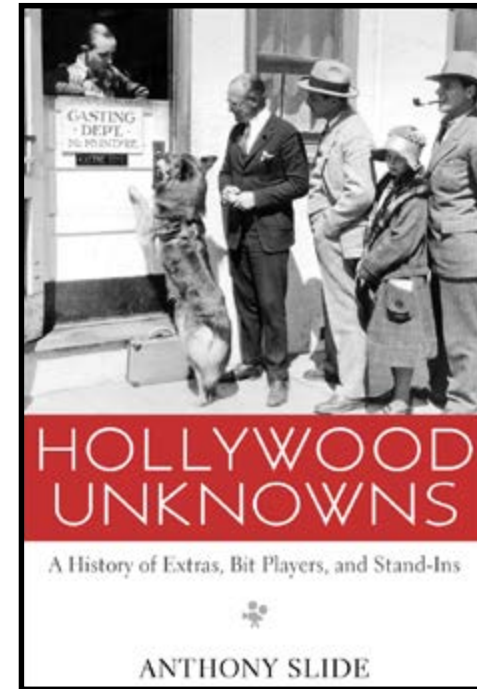
An Evening with Bob Gurr

Bob Gurr is a Disney legend who began working on Disneyland the year before it opened. He imagined the original Monorail, Autopia and many iconic ride vehicles for all the Disney parks. On March 13, 2013 at 7:30 pm, he will discuss his memorable theme park and movie creations, including Disney's animatronic Abraham Lincoln, Universal's *King Kong*, concepts for the *Jurassic Park* dinosaurs and robots for the 1998 production of *Godzilla*. He will autograph his book, *Design: Just For Fun*.



Hollywood Unknowns: A History of Extras, Bit Players, and Stand-Ins

Author Anthony Slide will present an illustrated program about the history of extras, bit players and stand-ins on a personal and professional level, from the silent era through the present on April 10, 2013 at 7:30 pm. There will be a book signing following the program.



Slide chronicles events such as John Barrymore's walking off set in the middle of the day so the extras could earn another day's wages and Cecil B. DeMille's masterful organizing of casts of thousands in films such as *Cleopatra*.

He discusses the relationship of the extra to the star, the lowly position in which extras were held, the poor working conditions and wages, and the sexual exploitation of many of the hardworking women striving for a place in Hollywood society.

Hollywood Heritage's Hollywood Blvd. Walking Tour
Saturday mornings
Phone (323) 465-6716
to book your tour.

Free program @ the Barn Mapping Hollywood

A special treat is in store at the next *Preserving Hollywood's Heritage* series on January 10th at 7:30pm. Glen Creason, the 33-year veteran map librarian at the Central Branch of the Los Angeles Public Library, will focus his *Mapping Hollywood* talk on historic and unusual maps of Hollywood.

Historic maps give preservationists a contextual perspective of their community and how historic buildings fit in. Maps are part of the research toolbox, and there is no one more knowledgeable or qualified in this field than Mr. Creason. For some, he will open new doors; for those who have already stepped across the threshold, his presentation will add depth and inspiration. So much can be learned through maps.

Also, mark your calendars for another *Preserving Hollywood's Heritage* program on the evening of March 14, 2013 at 7:30 pm. Watch for an email blast from Hollywood Heritage or check www.HollywoodHeritage.org for the subject matter.

Paramount's 100th Celebration



Paramount archivists in the photo are Front Row: Laura Thornburg, Flora Lopez, Elizabeth Kirksey, Andrea Kalas, Hollywood Heritage President Bryan Cooper and Jaci Rohr. Back Row: Dony West, Jeff Cava and Charles Stepczyk. Randall Thropp also presented, but is not in the picture. Photo courtesy of Gor Megaera from Daeida Magazine

Paramount Studios was ready for its close-up November 14, when archivists from Paramount presented a detailed and informative look at its corporate archives for Hollywood Heritage's *Evening @ the Barn*. Corporate Vice President Andrea Kalas introduced the evening and invited those in attendance to view the special Paramount Studio's exhibit of jewelry and costumes from its collections, including garments worn by Cary Grant, Barbara Stanwyck, Carole Lombard and Bing Crosby.

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 December 13, 2012. Category titles are names of historic Hollywood Studios.

Majestic	\$2,500
<i>Paramount Pictures</i>	
Kalem	\$250+
<i>History for Hire; Jim and Pam Elyea</i>	
Will Hamblett	
Triangle	\$100+

- Bryan Cooper
- Crosby & Linda Doe
- Patty Dryden & Brian Silberell
- Joanna Erdos
- Neill Foster
- Randy Haberkamp
- David Rodriguez
- Bill Roschen & Christi Van Cleve
- Ashley & Jocelyn Schauer
- John Shafer
- Tracy Terhune

Welcome New Members!

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- Judith Cooper
- Tom Duffy
- Frankie Glass
- William Graff
- Nathaniel Grey
- Richard Halpern
- Robert Hammond
- Mark Heller
- Michael Hernandez
- Victoria Hochberg
- John Hora
- Elisa Jordan
- Jerianne Keaney
- Renee Kibbler
- Martin Madden
- Cynthia Mamary
- David Markland
- Joy Pagenkopp
- Diana Panchuck
- Michelle & Rick Piper
- David Slaughter
- Christina & Dana Snyder
- Stephanie Snyder
- Tracy Thompson
- Gerald & Betty Wesley



www.hollywoodheritage.org
P.O. Box 2586
Hollywood, CA 90078



Upcoming Hollywood Heritage Events
Check www.HollywoodHeritage.org for details.

January:

Jean Harlow in Hollywood, *Evening @ the Barn*: **Jan. 9** - 7:30pm
Mapping Hollywood with Glen Creason *Preserving Hollywood's Heritage*: **Jan. 10** - 7:30pm

February:

Screening of *Dorothy Vernon of Haddon Hall* – Alex Theater – **Feb. 7** - 7:30pm
Mary Pickford, Queen of the Movies – *Evening @ the Barn* – **Feb. 13**
Hollywood Party, Sons of the Desert Tent – **Feb. 14** – 7:15pm

March:

Animation Day of Remembrance @ Barn – **March 2** - noon
Evening @ the Barn with Disney's Bob Gurr - **March 13** – 7:30pm
Preserving Hollywood's Heritage – check website for program – **March 14**

April:

Hollywood Unknowns – *Evening @ the Barn* – **April 10** – 7:30pm
Hollywood Party, Sons of the Desert Tent - **April 11** – 7:15pm

PRESERVING OUR HOLLYWOOD HERITAGE FOR OVER 30 YEARS

• Hollywood Heritage Museum/Lasky-DeMille Barn •

• Silent Society: Motion Picture History and Preservation • Architectural Preservation, Advocacy, and Education •



Membership Application

Memberships may also be submitted online at www.HollywoodHeritage.org

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

This is a Membership Renewal

- \$2,500 Majestic \$1,000 Keystone \$500 Bison
- \$250 Kalem \$100 Triangle** \$50 Household
- \$40 Individual \$25 Senior 65+

**Join at the \$100 Triangle level or above, and receive a 24"x36" collectable re-production poster, *A Map of Hollywood from the Best Surveys of the Time c. 1928.*

Membership Benefits Include:

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

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