

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

A Little Barn Started It All

By Mary Mallory

Most visitors to the Hollywood Bowl probably don't realize the historic significance of the little gray barn sitting in Parking Lot D. Cecil B. DeMille directed his first feature film, *The Squaw Man* outside this tiny structure a century ago, making it the West Coast birthplace of what is now Paramount Pictures. Countless stars have walked through its doors over the years, and the building itself has appeared in many films and television shows. For more than 112 years, this small barn has witnessed the evolution of Hollywood from sleepy village to filmmaking capital.



In 1901, businessman and investor Robert Northam erected a grand mansion costing \$10,000 at the southwest corner of Prospect Ave. and Vine St. for his young bride Letotia. Across the street and south of Selma Ave., the tycoon constructed a homely barn to board horses and farming equipment. Northam sold the property in 1904 to real estate developer Jacob Stern, who employed the stable as a garage for his large touring car, one of the first in Hollywood. Within a few years, a new industry would spring up around the Stern property.

Escaping wintry weather and patent company detectives, film companies began descending on the small burg of Hollywood in 1909. Renting taverns and other commercial

establishments, filmmakers began churning out moving pictures. Astute local businessmen J. J. Burns and Harry Revier leased the barn at 6284 Selma Ave. from Stern in late 1912, offering it as a potential rental lot for aspiring filmmakers.

Actor/director Cecil B. DeMille arrived in Los Angeles December 20, 1913, eager to start shooting Edwin Milton Royle's western saga *The Squaw Man* on behalf of the Jesse Lasky Feature Play Company. Subleasing the barn from Burns and Revier for \$250 a month, DeMille and his co-director Oscar Apfel began shooting on December 29, 1913. Upon its re-

lease in February, 1914, *The Squaw Man* earned over \$250,000, firmly establishing Lasky and DeMille as successful filmmakers.

The executives continued producing films on stages behind the little barn, with DeMille establishing an office inside the facility. Merging with Adolph Zukor's Famous Players to form Famous Players-Lasky in 1916, the filmmakers bought the property outright from Stern that year to construct an actual film studio around the original structure. Over the next several years, DeMille and Lasky constructed a topnotch production facility on nine acres stretching from Selma Ave. to Sunset Blvd., with the simple barn now merely a storage shed.

By 1926, the company outgrew their lot,

and began searching for a new location on which to expand their facilities. They settled on 26 acres north of Melrose Ave., acquiring land from the Hollywood Cemetery and United Studios to construct a state-of-the-art film studio with ample room to grow, under the new corporate name, Paramount Pictures. The filmmakers earned a huge profit selling the Vine St. lot to investors, retaining ownership of the original barn.

Carefully packed on a horse-drawn truck, the company moved the dusty little barn to the new studio in 1926, the sentimental good luck charm of the new conglomerate. This small relic consecrated the beginning of Hollywood filmmaking, the start of DeMille's and Lasky's illustrious careers, and the birth of Paramount Pictures. Where once horses rested and produce and grain were stored, Paramount's stars now flexed muscles, played ping pong, and rowed machines in the studio gym, known as "the gray room."

Over the next several decades, the landmark rested peacefully next to the studio restaurant, functioning as gym, rehearsal hall, meeting room, and special event facility for the studio. Men such as Orlando Perry and Jim Davies offered massages and managed the gym. Paramount celebrated *The Squaw Man's* release in 1936 with a star-filled luncheon held inside the unpretentious building. To honor DeMille's 30th anniversary in motion pictures, the studio threw a party inside the landmark in 1942. Bob Hope emceed the event, broadcast over NBC Radio and attended by such Paramount stars as Paulette Goddard and Gary Cooper.

The old gray barn also appeared in countless films and television shows, beginning with its first known appearance as a dilapidated barn in the 1914 film *The Only Son*.

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Barn Centennial To Be Celebrated

by Bryan Cooper



Where has the time gone? As summer fades away and fall slowly creeps in, I am reminded how quickly time passes during the fast-paced times we live in. At the end

of this year, it will have been two years since I assumed the Presidency of Hollywood Heritage a position I have enjoyed greatly and felt honored to serve. I have learned so much during my tenure that is hard to put into words. But mainly I have learned from you, our members, about your expectations of our organization and me. I can't tell you how much I appreciate your feedback. I sincerely hope I have made good on your requests. In fact, many of you have requested that we celebrate our centennial in grand style. And I couldn't agree more! To that end, I have been working with our Museum Committee to bring you some truly spectacular events to celebrate the centennial of the Barn. Here's a teaser of what's to come...

Speaking of time, can you believe it's been 100 years since director Cecil B. DeMille leased the barn and studio facilities for just \$250.00 a month? Together, DeMille and Lasky established the Jesse L. Lasky Feature Play Company, which later became what is now known as Paramount Pictures. But more importantly, in December 1913 production of *The Squaw Man*, the first feature film to be produced in Hollywood, began right here in our barn! How many of you have seen *The Squaw Man*? It runs every day our museum is open, but I suspect many folks have not had a chance to view it. That's why we're showing it on our big screen as part of a special *Evening @ the Barn* on Wednesday, December 11th. Prior to the film, we'll have a host of knowledgeable guests in-house to talk about the early Hollywood studios' rich history.

We'll also be joining forces with our friends at the American Cinematheque for several programs. On Wednesday December 4th the American Cinematheque will present a 90th Anniversary screening of *The*

Ten Commandments (1923) at the Egyptian Theatre. Then on Saturday, December 14th, Hollywood Heritage will offer a brunch catered by Grub Restaurant, followed by a tour of the Hollywood Heritage Museum. Brunch attendees will then be given an opportunity to take a guided walk down to the Egyptian Theater, where a new restoration of *Samson and Delilah* (1949) will be shown on the big screen.

Other centennial events include an 80th Anniversary screening of *Cleopatra* (1934) at the Egyptian Theater in October, 2014, and there is much, much more still in the planning stages. So stay tuned for future announcements. For more information on ticket sales, pricing and start times, please visit: www.hollywoodheritage.org and www.americancinematheque.com

Finally, I want to remind you that Hollywood Heritage is *your* organization. So, if you want to become more involved in the museum and/or preservation efforts please let me know. We are always looking for new people and fresh perspectives as we continue to move forward with our mission. Now I hope you'll join me in wishing the Barn a "Happy Birthday!" on this, its centennial year!! I'll be seeing you soon...

Authors' Book Signing @ the Barn

The Hollywood Heritage Museum will host an authors' book signing afternoon on **Saturday, December 7th** from noon to 4pm. This is a great opportunity to stock up on unusual gift ideas for the holidays and the museum is offering free gift-wrapping as part of the event. Or, simply add to your personal collection and casual reading.

Authors Robert S. Birchard, Manny Pacheco, Rosemary Lord, Mary Mallory, E.J. Stephens, Marc Wanamaker and many more will be on hand to speak briefly about their books. Their books will be available for purchase and personalized inscribed messages with the author's signature. The perfect gift, for the perfect person.



www.hollywoodheritage.org

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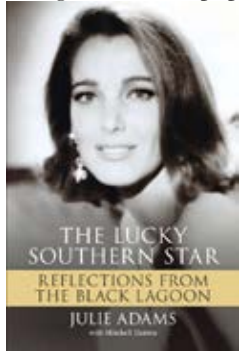
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Julie Adams

Actress Julie Adams has had a long and productive career dating back to the late 1940s, during which time she has worked in film, television, and on the stage. She has played an extremely wide range of characters, from powerful career women and duplicitous schemers to supportive wives and the object of men's desires. Miss Adams has starred in everything from costume dramas and westerns to sitcoms and contemporary crime shows.

Although she's had roles in over 200 productions, Julie Adams is primarily known for her iconic status as the white-bathing-suited Kay Lawrence in the classic 1954 monster movie, *Creature From the Black Lagoon*. Her part as the gorgeous damsel in distress has brought her much pop culture recognition.



Despite her fame as the Creature's girlfriend, Miss Adams is much more than a one-role actress. But due to her stunning good looks and understated acting style, the fact that she was one of the more talented performers of her generation has not been widely recognized. Inside the "business," her skills are well-known, which is one reason her long career has included work with John Wayne, Elvis Presley, Angela Lansbury, Jimmy Stewart, Gary Sinise, Rock Hudson, Tyrone Power, Barbara Stanwyck, Glenn Ford, Doris Day, Kathleen Quinlan, and Oliver Stone.

On **Wednesday, October 9th, 2013 at 7:30pm** here in the Hollywood Heritage Museum, writer and film historian David Schecter will offer a look into Julie Adams' remarkable career. Her acting style will be profiled through film clips of some of her most famous and least-known performances, and after the presentation, Miss Adams will partake in a Q & A with the audience. This event will be a fun and fascinating showcase into one of Hollywood's most beautiful and talented living actresses.

Afterwards, attendees are invited to meet Julie Adams in person, where she will be signing copies of her enjoyable autobiography *The Lucky Southern Star: Reflections from the Black Lagoon*, co-written with her son Mitch Danton. The book will be available for sale at the museum store.

Recent Donations To Our Archives

Hollywood Heritage's archives are used by researchers and supply much of the display material in the museum. Items have also been loaned to other institutions for display including the Autry National Center, the Academy of Motion Picture Arts and Sciences, and even in Europe to the Vienna Jewish Museum. Our collection has primarily come from generous donations of historic memorabilia by people who bring them in to us. We welcome receiving these important pieces of history that friends and families wish to preserve and have displayed. Other items that do not fit the museum's collection are donated to sell in our museum store. Museum store sales of new and used books and collectibles provide an important stream of revenue that helps to maintain the Lasky-DeMille Barn.

Peter Ford has donated his father's remaining fine arts collection and ephemera from Glenn Ford's film career. The paintings will be sold with the profits going to support the maintenance of the Barn.

Hollywood Heritage also received a donation of material from the career of Walter Carlton, principal of the Duplex Projector Company. Set decorator Ann Champion made the donation. Mrs. Champion's late husband, set decorator Chris Champion, was Walter Carlton's grandson, and the nephew of dancer-choreographer Gower Champion.

The museum acquired ephemera regarding the history of the play *The Squaw Man*, which starting in December, will be part of a Hollywood Heritage Museum display on the filming of this historic motion picture at the Barn. The donation by Pam and Jim Elyea also included a program from the Los Angeles stage production of *The Squaw Man*, with lead Lewis Stone, later to play Judge Hardy in the Andy Hardy series for M-G-M.

We Need Your Email Address

No longer getting Hollywood Heritage emails about programs and other happenings? Did you change your email address, or perhaps, you never gave it to us?

To get Hollywood Heritage event information, email your name and current email address to: membership@hollywoodheritage.com. And, be sure to approve Hollywood Heritage in your spam filter so it isn't rejected.

Gatsby Exhibit Members Only Opening Reception

An exhibit devoted to F. Scott Fitzgerald's iconic American novel *The Great Gatsby* – and to its many film and television dramatizations – will open, with a free preview for Hollywood Heritage members on **Thursday, October 17th** at 7:30PM, in the Hollywood Heritage Museum. Refreshments will be served.

On display will be first edition and translations of the 1925 book, foreign and domestic posters, photographs, lobby cards, vintage programs and movie "heralds" from the vast collection of Hollywood Heritage member Nick Beck, retired professor of journalism at California State University, Los Angeles.

Dr. Beck will be available to talk to about his collection and Fitzgerald during the preview. There will be some rare items, which will only be displayed on this night. The exhibit will be in the museum until the end of the year.

In 1940, when the virtually forgotten Fitzgerald died at age 44, *The Great Gatsby* sold only seven copies and Fitzgerald's total royalties for all of his published works was just \$13.13.

After World War II, however, a remarkable Fitzgerald "revival" was triggered by the publication of two biographies, a novel, and a play about his tragic life.



Gatsby had been a 1926 Broadway stage play (directed by George Cukor) and a Paramount motion picture starring Warner Baxter as Jay.

Starting in 1949, *Gatsby* has been played on the big screen by Alan Ladd, Robert Redford and this year by Leonardo DiCaprio. On television, he has been portrayed by Robert Montgomery, Robert Ryan and Toby Stephens (son of Dame Maggie Smith).

This is an exhibit not to be missed.

Hats Off to Black-Foxe Military Institute

By Mary Mallory

Long before there were Tiger Moms, many parents stressed discipline and hard work to their school-age children. Boys were often enrolled in military prep schools to learn discipline, rigor and fortitude through both schoolroom work and athletic pursuits.

Several Los Angeles military academies existed in the 1920s, and chief among them was Black-Foxe Military Institute.

Founded in 1929 by Hollywood real estate tycoon C. E. Toberman and headed by former actor Earle Foxe as president and Harry Black as commandant, the school educated day pupils and boarding students at the former Urban Military Academy, established in 1902. Many celebrity children either attended and/or graduated from the institute. The institution itself appeared in a few films.

Black-Foxe Military Institute, spread over five acres, opened Sept. 17, 1929, at 637 N. Wilcox Ave. and Melrose Avenue to provide young boys with a fine scholastic education along with disciplined military, recreational and athletic activities in up-to-date and attractive buildings, all offering great opportunities for educational success. Black issued a statement to the Aug. 25, 1929, Los Angeles Times about the institute's goals and aims. "It is our purpose to provide for Southern California a thoroughly modern school for boys, with facilities and educational advantages second to none in America.... The school provides an education for students from the first to the twelfth grades, both boarding and day pupils." It was fully accredited by colleges for its rigorous courses.

The institute offered a full curriculum of classic education classes including languages, band, orchestra, music and drama, along with an extensive sports offering: fencing, swimming, baseball, wrestling, football, boxing, tennis, volleyball, cavalry, horsemanship, polo, military science and aviation ground schooling. Black played these up in his statement. "What is of particular interest to both parents and students is the comprehensive program of activities designed to provide a complete and thorough blending of the mental and physical development of our students."

Such outstanding sports facilities as Wilshire Country Club and the Los Angeles Tennis Club occupied land adjacent to the school, and the school itself straddled Wilcox Avenue, with the drilling field and gymnasium with indoor Olympic-sized pool on the west

side of the street, and administration, classrooms, dining hall and dorm on the east side.

Foxe's name added prestige to the program. Actor Foxe possessed more than 10 years experience on American movie screens, including films directed by John Ford. He claimed however, that one of his longtime ambitions was to open and run a military school.

His name drew colleagues and friends to enter their children in Black-Foxe. Early newspapers and yearbooks show that sons of John Ford, Victor McLaglen, Jean Hersholt, William Powell, Buster Keaton, Erich von Stroheim, Edward G. Robinson, Sol Wurtzel, B. P. Schulberg enrolled and attended.

Other celebrity fathers included Paul Whiteman, Harry Carey, James Kirkwood, Hobart Bosworth, Alan Ladd and George Marshall.

Many students chafed under the strict discipline; Robinson's son was dismissed in the early 1930s and many left.

Like the military, daily reveille wakened the students, who dressed and greeted senior officers in their rooms before proceeding to breakfast. They attended classes before heading to the drilling field for exercises. When the whistle blew, the band and assembled cadets marched across the street and into the dining hall while all traffic halted. The school followed a strict schedule of classes, exercise, sports and drills.

The first year's commencement featured John Steven McGroarty as speaker, and the rental of a summer camp at Lake Elsinore. By 1931, the school leased Camp El Capinero Lodge near Sequoia National Forest for its two-month summer camps.

Outstanding teachers and coaches also lured students to the school. Some had been hired from the Los Angeles Athletic Club and the Ambassador Hotel. George Pilkington, formerly of the Royal Northwest Mounted Police, led the outstanding polo team, which played most of its matches against colleges' junior varsity teams. Late 1930s swim coach Clyde Swendsen had coached the two previous United States Olympic swimming teams. Black-Foxe's football, baseball and basketball teams also played against colleges' junior varsity teams like USC, UCLA, and Stanford. The football team invited a Hawaii team to come play in 1936, with Black-Foxe reciprocating by playing there in 1937. The Boys Town team, accompanied by Father Flanagan, traveled to Los Angeles in 1938 to

play them.

The school's strong financial backing led it to assist Los Angeles when it suffered financial difficulties. When the city of Los Angeles skipped summer school classes in 1932 because of empty coffers, Black-Foxe Military Institute opened its summer session at low costs to all students, male and female, to provide them educational opportunities.

Over the next several decades, more celebrity children attended the institute, including sons of Charlie Chaplin, Sol Wurtzel, Sam Goldwyn, Hunt Stromberg, Frances Marion, Donald Ogden Stewart, Richard Barthelmess, George Burns and Gracie Allen, Bette Davis, Bing Crosby, Jane Powell, Guy Williams, Harry Cohn, Dennis O'Keefe, Samuel Fuller, Jimmy Stewart, Kirk Douglas, Max Factor, and Gregory Peck, with sons of Harold Lloyd, Art Linkletter, Jerry Lewis, Robert Aldrich, Alexander Pantages, Andy Devine, and Irving Cummings actually graduating from the school.

The May 18, 1953 *Daily Variety* stated that a 7-year-old Gary Lewis was selling autographed photos of his dad, Jerry Lewis, for 10 cents each at the school. In the early 1950s, baseball great Joe DiMaggio proudly visited his son on campus.

In 1935, composers Harry Warren and Gus Kahn wrote and wanted to publish a school song on behalf of their sons attending the school, but competing studio contracts prevented publisher Jack Robbins from printing it.

Young actors Bobby Breen and Scotty Beckett attended the academy, and actress Shirley Temple's brother George graduated. Actor Robert Wagner attended through the eighth grade, when he was expelled. According to his autobiography, Gene Wilder supposedly suffered harassment because of his Jewish heritage, with his mother quickly pulling him from the school.

Students from all over the world enrolled, from such countries as Japan, England, Egypt, Canada and Mexico, with many sons of leaders of South American countries also attending.

Boys never lacked for female companionship, however, as they held reciprocal dances with Marlborough, Westlake, and Marymount Schools, along with girls of the Wilshire Ebell Club.

Over the years, Black-Foxe appeared in a few films. In 1940, Earle Foxe played a somewhat autobiographical role in the Columbia

film "Military Academy," filmed partly at the school. Foxe served as technical adviser for the 1943 MGM film "Best Foot Forward," starring Lucille Ball, June Allyson, Gloria DeHaven and Harry James, which filmed on the school's drilling field. Jerry Lewis employed the gymnasium in his 1961 film "The Ladies Man." Art Linkletter shot on location for "On the Go" in 1959.

During World War II, several students served in the armed forces, with Lt. Harry Gaver Jr., son of headmaster Harry Gaver, perishing on the Oklahoma at Pearl Harbor. Graduates also served in the Korean conflict.

Ray Rosendahl, the California underwriting manager for Seaboard Surety Co. of New York, whose sons attended Black-Foxe, acquired the school from Toberman in 1959. At the time, 225 day students and 100 residents attended the school. Rosendahl owned and operated the school for three years before passing leadership over to parents, who formed a nonprofit organization. After a few years, financial problems forced their hand, with the rights reverting to Rosendahl. In the mid-1960s, students and their families paid \$900-\$1,400 tuition to attend Black-Foxe.

By the middle of the 1960s, however, changing cultural and social attitudes decreased attendance and financial revenues at all military schools. Relaxing attitudes and increasing opposition to the Vietnam War trumpeted the death knell for Black-Foxe and many similar institutions.

In 1969, Rosendahl demolished all the school buildings to begin condominium construction on the five acres. Workmen simply threw trophies, pennants, photographs, plaques and books in the trash, many luckily plucked from the dumpsters by observant alumni.

Today, most of these treasures reside in the former adjutant-general's home on Wilcox Avenue. David Aguirre, a former maitre'd at the Magic Castle, proudly protects and exhibits the small archive in his lovely restored home, a Los Angeles Historic-Cultural Monument. Aguirre and fellow alumni Robert Sides provided me a tour of these precious treasures. Sides later showed me fun Kodachrome and black and white film footage of the school over the decades, including the Northern California camp, football games at the Coliseum, a day in the life of cadets, marching from the drill field to lunch, and graduations.

Alumni still proudly recall their school, gathering for reunions. They have put together the website, www.bfmi.org, which includes yearbook photos of all graduating

students. A book is being written on the long history of the institute. Only a memory today, Black-Foxe Military Institute provided rich educations and experiences to lucky and well-off young men, shaping them for lives of service and success.

Hollywood Heritage board secretary Mary Mallory originally published this article on her L.A. Daily Mirror, Hollywood Heights blog, <http://ladailymirror.com/category/hollywood-heights/>

Barn *continued from page 5*

Exterior shots of the building can be seen in the film *The Rainmaker*, *Bonanza* television episodes, and other westerns. The interior appears as a gym in *The Devil's Hairpin* and the 1979 Henry Winkler film, *The One and Only*.

On December 27, 1956, the State of California designated the Lasky-DeMille Barn as California Historic State Landmark #554, recognizing the Barn as the first major film studio in Hollywood.

By the late 1970s, however, Paramount required more office space, and most of the western backlot was scheduled for demolition. In 1979, Paramount Studios gave the Lasky-DeMille Barn to the Hollywood Historic Trust, a cultural heritage division of the Hollywood Chamber of Commerce. The group moved it to a parking lot beside the Palace Theatre, now the Avalon, on Vine St., while they searched for a permanent location.

While the barn sat deteriorating, a newly formed historic preservation organization called Hollywood Heritage jumped into action. Leaders Marion Gibbons, Christy McAvoy, Susan Peterson-St. Francis, Mildred Heredeen, and Frances Offenhauser rallied former Supervisor John Anson Ford and then-current Supervisor Edmund D. Edelman to their cause. Edelman found the structure a home near the Hollywood Bowl, where a movie museum had originally been planned.

In 1983, the building was transported during the late evening so the local news stations could document its move to the new location, and after some sprucing up, opened to the public in 1985. Exhibits focused on early Hollywood, early filmmaking, and the history of Paramount. Hollywood Heritage held movie screenings and regular events at the structure until an arson fire in 1996.

After renovation and repair, the Hollywood Heritage Museum opened again in 1999. Today the museum features movie props, costume pieces, memorabilia, archival photographs, and original posters on display, along with three short films that play continuously.

Hollywood Heritage holds monthly *Evenings @ the Barn* October through June that

focus on film and Hollywood-related history, and present special film screenings both at the Barn and at the Paramount Ranch in the summer (*Silents Under the Stars*).

Along with running the Museum and hosting events, Hollywood Heritage actively works to preserve the historic built environment of Hollywood. Thanks to the work of the group, such Hollywood icons as the El Capitan Theatre, Egyptian Theatre, Janes House, and Roosevelt Hotel have been restored and preserved.

While 112 years old, the hardy Lasky-DeMille Barn still gracefully welcomes visitors to bustling Hollywood, a poignant reminder of the simple farming community from whence it sprung.

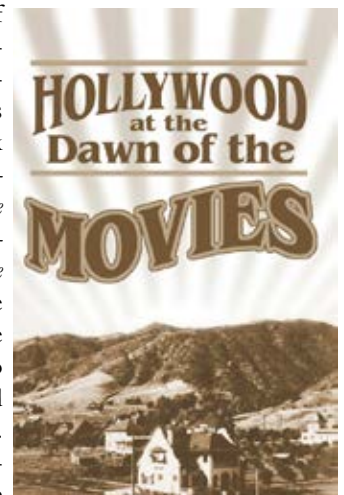
This article was originally published in the September issue of this year's Hollywood Bowl program.

Evening @ The Barn

Hollywood Meets the Movies, December 11

December marks the beginning of the filming of *The Squaw Man*, the first feature-length film made in Hollywood by what was to become Paramount Pictures.

As part of our centennial celebration of this landmark film, *Hollywood Meets the Movies, Evening @ the Barn* tells the story of the pre-studio Hollywood and Jesse L. Lasky. It begins the tale



with a panel discussion highlighting the early days of Hollywood with authors and historians Robert S. Birchard, Kurt Cox of Western Costume, Bruce Torrence, and Marc Wanamaker of Bison Archives. Each panelist will screen a video presentation and speak to a part of the early Hollywood story.

In addition, we will show the 1914 *The Squaw Man* filmed in and around the very building you will be sitting in. The Lasky-DeMille Barn is the largest and oldest Hollywood film industry artifact in Hollywood. What a thrill!

Mark your calendar for **December 11th** at 7:30pm to start our year-long celebration.

Charlie Chaplin Comes to Hollywood

By Mary Mallory

Ninety-five years ago, comedian Charlie Chaplin constructed the first beautiful studio lot in Hollywood, the first to offer style to filmmaking. What had been merely an industry housed in utilitarian structures soon blossomed into one that featured elegance in its buildings.

as one of the top architectural teams in Los Angeles, designing Ince and Goldwyn Studios, and later designing Grauman's Egyptian Theatre, the Montmartre Cafe and the Hollywood Athletic Club.

Per the newspaper, obstructionists originally mistakenly believed the studio would

denied reentry to the United States in 1952. The studio stayed busy, however, appearing in the film *Hollywood Story* in 1951, and acting as the home for many filmmakers. Stanley Kramer employed the location in 1954, American International in 1960, Red Skelton in 1962, and A & M Records in the 1970s and 1980s. Today, Henson Productions occupies the site, and a giant Kermit the Frog adorns the roof, clad in oversized clothes and bowler hat, homage to the Little Tramp.

• *Hollywood Heritage* board secretary Mary Mallory originally published this article on her *L.A. Daily Mirror*, *Hollywood Heights* blog, <http://ladailymirror.com/category/hollywood-heights/>

• Editor's note: The original Little Tramp costume is currently on display in the *Becoming Los Angeles* exhibit at the Natural History Museum of Los Angeles County in Exposition Park.



Filmmaking was exploding around Los Angeles in the 1910s as filmmakers moved west for the sunlight, varied landscape and freedom from patents. Early studios were merely converted buildings; Nestor Film Co. converted the former Blondeau Tavern into a working studio in 1911 and in late December 1913, Lasky Feature Play Co. rented a little barn at Selma Avenue and Vine Street as their filmmaking site.

Soon, film companies began building their own plants, mostly plain, functional buildings. Actor/comedian Charlie Chaplin decided to join the building boom in 1917 and constructed his own studio in Hollywood. His would evoke class and beauty.

The Oct. 16, 1917 *Los Angeles Times* reported that Chaplin would construct his own studio where “the plant will be at once a workshop and a home for the movie idol...” Chaplin and his brother Syd acquired the R. S. McClellan estate at Sunset Boulevard and La Brea Avenue as the site for their facility. The estate, constructed in 1914, consisted of five acres of lemon and orange trees and the “slightly ten-room colonial house set in the midst of lawn and gardens.” This house would become their home, while the lower acreage would house the studio.

Architects Meyer and Holler's plans, featured in the paper, presented a picturesque little English Tudor village of buildings lining La Brea Avenue, to be constructed by Milwaukee Building Co. for approximately \$100,000. Meyer and Holler were recognized

be erected adjacent to and behind Hollywood High School, disrupting students from learning. Businessmen spoke out to the City Council supporting construction. Banker Marco H. Hellman and other businessmen spoke out forcefully in favor of the project, noting the importance of the film industry in providing jobs to Los Angeles. He also stated, “Mr. Chaplin has done more in the way of advertising Los Angeles than probably any other man.” The council voted 8 to 1 in favor of construction proceeding.

The Jan. 20, 1918 *Times* noted that the new lot opened for business on Tuesday, Jan. 15. Writer Grace Kingsley described the special tour a happy and jolly Chaplin himself gave her of the new facility. Chaplin told her, “See, here's a lemon orchard back of the stage. Think lemons must be my lucky fruit – can't escape 'em – had a lemon orchard back of us at Essanay and one at the Lone Star – hope they keep the lemons in the orchards, though.” Chaplin stated “the fellow that couldn't be happy here would be the fellow that would write a want ad in heaven.”

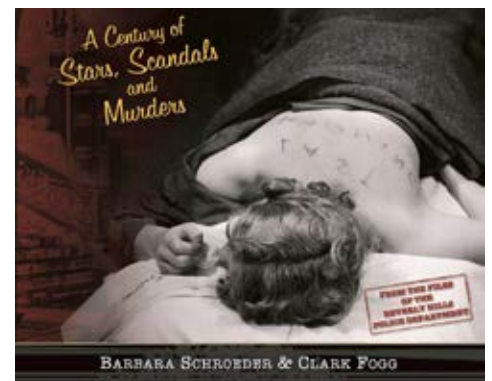
Kingsley found the comedian charming, especially in his description of his uniform of baggy old clothes as his “salary.” She understood the exacting nature of his work. “Charlie's comedy seems entirely spontaneous – that's its wonderful charm. But beneath it all he has the mathematics of merriment, the logarithms of laughter, at his finger's ends.”

Chaplin spent many happy years making films at 1416 N. La Brea Ave., before being

[Evening @ the Barn](#)

Beverly Hills Confidential, Nov. 13

Hollywood Heritage moves its focus to Hollywood adjacent for the **November 13 Evening @ the Barn**. A century of stars, scandals and murder is revealed in *Beverly Hills Confidential*.



With access to Beverly Hills Police Department files, and extensive research, historians and investigative journalists Barbara Schroeder and Clark Fogg present a cast of movie stars, gangsters and others in an evening of stories and photos of the darker side of the fabled Beverly Hills.

The program will include a video presentation followed by the authors signing their new book, *Beverly Hills Confidential*, on sale at the Museum Store.

Annual Membership Party – December 15

Hollywood Heritage members are invited to the Barn for a festive membership meeting and holiday party on **Sunday, December 15th from 5 pm to 8 pm**. We will be celebrating both the current success and direction of the organization, as well as the centennial of filmmaking associated with the Lasky-DeMille Barn.

Hollywood Heritage's holiday party will help kick off a year of entertaining events honoring the history of the early figures associated with the Barn, especially Jesse L. Lasky and Cecil B. DeMille, who shot the landmark 1914 motion picture, *The Squam Man*, the first feature film to be produced in the little community of Hollywood, outside the doors of this simple structure.

The annual Hollywood Heritage membership meeting looks at the past year's successes and its exciting, vital plans for the future. A review of the preservation activities of the past year is always of interest.

Capping the evening is an elegant soiree filled with tasty hors' d'oeuvres, drinks, and lovely conversations between new and returning members of Hollywood Heritage. Come and enjoy the celebration with old friends while making many new ones!

Membership Levels

Have you ever wondered about the names associated with the different levels of Hollywood Heritage membership? Each membership classification represents an early motion picture studio with a Hollywood connection. The membership application on the back page tells the studio name each Hollywood Heritage membership fee falls under. If you are not familiar with these studios, continue reading.

Majestic Motion Picture Company was founded in 1911 by Harry Aitken to make Mary Pickford films, before she returned to Biograph in 1912. Moving to Los Angeles in 1913, the company joined Reliance Motion Picture Company at their 4500 Sunset Blvd., Hollywood studio under the name, Reliance-Majestic Studio, until the creation of Fine Arts Studio in 1915.

Keystone Film Company was founded by Mack Sennett in 1912, and was based in the Edendale section of Los Angeles, north

of Echo Park. The company introduced Charles Chaplin to the screen and featured such actors as Chaplin, Mabel Normand, Ford Sterling, and Roscoe "Fatty" Arbuckle, along with their trademark Keystone Kops, in slapstick comedies. It later became part of Triangle Film Corporation.

Bison was the brand name of the New York Motion Picture Company when it was founded in 1909. Later that year, they sent a troupe west to make films released under the Bison name. The company set up shop in Edendale before eventually losing the name in 1912.

Kalem Company, Inc. was founded in 1907 by George Kleine, Samuel Long, and Frank Marion, who combined the first letters of their last names to create their business name. Kalem produced the first film adaptation of *Ben Hur* in 1907. In 1910, Kenean Buel brought a small contingent of players west and established a studio at Verdugo Canyon in Glendale, later opening studios in Santa Monica and Hollywood.

Triangle Film Corporation was founded by Roy and Harry Aitken in 1915 to produce and release motion pictures by filmmakers D. W. Griffith, Thomas H. Ince, and Mack Sennett, until they left the company. It ceased operations in 1919.

Lubin Manufacturing Company was founded in Philadelphia, Pennsylvania by Sigmund Lubin in 1896. Lubin factors in the barn story in that he was the veteran that the Lasky Company turned to when they realized the sprocket holes that had been punched into the final composite print of *The Squam Man* had been perforated on an English sprocketer and could not be used on an American projector system. Goldwyn took the film on the train in a pillowcase to Lubin who re-stripped and re-sprocketed it so a working final negative and print could be made.

Artcraft Pictures Corporation was founded in 1916 by Famous Players-Lasky Corporation to release Mary Pickford films, but later handled the release of any major Paramount film, until it was disbanded in 1922.

Selig was the first film studio to permanently locate in Los Angeles, later moving to Edendale in 1909. Founded by William Selig in Chicago in 1896 as the Selig Polyscope Company, the company introduced Tom Mix and Hobart Bosworth to the screen. The company operated the Selig Zoo on Mission Road in East Los Angeles, and when it closed, these animals became part of the nucleus of the Los Angeles Zoo.

MEMBERSHIP UPDATE

In grateful recognition of their generous support, we sincerely thank the following members who have made contributions at the \$100 level and above as of September 26, 2013. Category titles are names of historic Hollywood Studios.

Majestic \$2,500+

Kilroy Realty (new membership)

Paramount Pictures

Kalem \$250+

Los Angeles Fire Department Historical Society

Triangle \$100+

Richard Adkins

Michael Berman

Timothy Brandt

Violet & William Cavitt

Allan Ellenberger

Susanna Erdos

Gina Garza

Josh Hickman

Jonathan Nettler

Outpost Estates Homeowners Association

Betty Pettitt

Maria Fant Schellhardt

Welcome New Members!

Jackie Goldfield

Michael Clark

Louis Nese

Alan Rode

Kalyn Weaver



Mark Your Calendar

Advance tickets for events:
www.BrownPaperTickets.com, (800) 838-3006

October:

A Tribute to Julie Adams; *Evening @ the Barn*: **Oct. 9** – 7:30pm
 Holiday Party, Sons of the Desert Tent *Classic Films from the Hal Roach Era*: **Oct. 10**, 7:15pm at the Lasky-DeMille Barn
 Great Gatsby exhibit members only preview: **Oct. 17** – 7:30pm – At the Lasky-DeMille Barn.

November:

Beverly Hills Confidential; *Evening @ the Barn*: **Nov. 13** – 7:30pm

December:

Egyptian screening of *The Ten Commandments* (1923): **Dec. 4**
Author's Day @ the Barn: **Dec. 7** – 12 to 4pm
Hollywood Meets the Movies; *Evening @ the Barn*: **Dec. 11** – 7:30pm
 Holiday Party, Sons of the Desert Tent screenings at the Lasky-DeMille Barn. **Dec. 12**, 7:15pm
 Museum tour, brunch, Hollywood walk to the Egyptian with screening of *Samson and Delilah* (1949): **Dec. 14** – 11am
 Annual Membership Meeting and Holiday Party: **Dec. 15** – 4pm - at the Lasky-DeMille Barn.

PRESERVING OUR HOLLYWOOD HERITAGE FOR MORE THAN 32 YEARS

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



Membership Application

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

\$2,500 Majestic \$1,000 Keystone \$500 Bison
 \$250 Kalem \$100 Triangle** \$50 Household / Lubin
 \$40 Individual / Artcraft \$25 Senior (65+) / Selig

**Join at the \$100 Triangle level or above, and receive a 23" x 29" collectible reproduction poster, *A Map of Hollywood from the Best Surveys of the Time*, 1926.

Membership Benefits Include:

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

Name: _____

Address: _____

City: _____ State: ____ Zip: _____

E-mail Address: _____

I wish to pay by:

Check Please make checks payable to
Hollywood Heritage, Inc.

Charge my: Visa MasterCard

Card Number: _____ Exp. Date: _____

Signature: _____

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