

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

Hollywood and Vine Landmark To Be Restored

By Robert W. Nudelman

Recently the Los Angeles City Landmark Broadway-Hollywood Building was purchased by developer The KOR Group, out of Chicago. KOR has been involved with many residential properties in downtown Los Angeles, and elsewhere, including Hollywood. Their plan was to convert the 200,000 square foot structure into 96 condominiums. Two meetings since December have brought together the developer, their consultants and architects, the CRA, Los Angeles Cultural Heritage officials, the Los Angeles Conservancy, and Hollywood Heritage to review KOR's plans. At the second meeting, KOR Group agreed to repairing broken or missing terra cotta elements on the first two floors, and to push back the rooftop penthouse and pool so as to have much less visual impact. But the issue of removing the existing lead-

based paint applied in 1964 (white at the time but now more of a powdery grey) was unresolved.

For over a year, at numerous discussions concerning the fate of the Broadway-Hollywood Building, Hollywood Heritage has insisted that the building's brick cladding be restored through the removal of the grime-coated paint. City agencies were reluctant to push for it, the feeling was that it would be covered in super-graphics (super blight) advertising. But at a meeting to finally get approval and support for the project proposed by the new owners, Hollywood Heritage won a major restoration for the fabled intersection, also known today as Bob Hope Square.

The 1927 Broadway-Hollywood Building had played an important role in Hollywood's development. Opened as the B.H. Dyas Specialty Emporium, a sporting goods store, it was huge,



The Broadway-Hollywood circa 1954
 Photo courtesy of Marc Wanamaker / Bison Archive

dwarfing any sporting goods store of today at nine stories tall. The last of four brick clad high-rise structures be-
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Year-End Appeal Reaches New Highs And Triggers Unexpected Benefit

by Kay Tornborg

Yay, team! Rah, rah,rah!! Should we be proud of ourselves, or what????!! Since the start of the Year-End Appeal, 5 years ago, we have gone from that early total of \$1,700+ to this year's total SO FAR of more than \$20,000!!! But wait! It gets better:

Any 'new money' that was received after January 1 (and that is most of our Year-End donations because we were late sending out our letter!!) will count towards a new 3-1 Challenge Grant from the Ledler Foundation!!!! Yay!! Yippeeeeeee!! Wow! Egad!! Robert W. Nudelman, recently met with Jamie Rigler, whose late uncle, Lloyd E. Rigler, has contributed so much to

film-related programs in Hollywood (think: Lloyd E. Rigler Theatre at the Egyptian, etc.) and the result was a 3-1 Challenge Grant. Needless to say, we are THRILLED. Should anyone reading this still want to participate there's still time to send your dollar(s).

Jamie Rigler is particularly interested in our activities at the Barn i.e., the archiving of our growing collection and the *Evenings @ the Barn*. We are proud to have him and the Ledler Foundation as colleagues in our efforts to educate on and promote film and historic architectural preservation.

A side bar to the above: about 2 years ago, when the board voted funds for the

archiving of our collection, we began very gingerly, in small segments. While the board agreed that the archiving was necessary they were also mindful of the expense and, in order to monitor it, we were given frequent, carefully itemized bills by Amy Higgins, who did the work (with Robert Nudelman readily available to answer questions) of cataloguing, putting precious old paper in archival sleeves, storing it all in water-proof bins (we're sprinklered) and storing all the data on a CD so material can easily be retrieved. We're very proud of the tidy organization that prevails at the Museum and hats off to Amy for all her hard work!!

President's Message

Outlook for 2005

2005 is going to be a big anniversary year for Hollywood Heritage. Of course we are going to have great parties and celebrations! Those will come in the fall, and you can be sure we'll keep you posted in the pages of our newsletter.

This year we will celebrate the 25th anniversary of our organization, and the 20th anniversary of the operation of the Lasky-DeMille Barn. For those of you who have been with us for the whole ride, you know we had some trouble in our teens, but we've moved up and out and are in some very vigorous and productive years!

I want to reflect on some uncharacteristic ways our historical group has evolved in these 25 years, and talk about some potential avenues of expansion in the future. Hollywood Heritage started out with the intention of being a "normal" historic preservation organization. That meant researching and establishing just what was historic about Hollywood. (That resulted in a listing of landmarks in National and local registers and a number of comprehensive written histories.) It meant advocating for preservation: in nominating landmarks for historic designations, in being your voice on proposed developments which would affect our historic buildings; and in financially supporting larger causes.

Further it meant educating the public, with everything from our newsletter and website; to walking tours, lectures, symposia, Barn exhibits, a magazine, and a few books; to our "Evenings at the Barn", which are videotaped for posterity; to answering tourists and researchers' questions. Members of Hollywood Heritage have for a quarter of a century been very hands-on in the process of saving historic buildings, by plying property owners with historic photographs, recommending restoration craftspeople and contractors, visiting sites to help smooth the restoration process and, when pressed, filing lawsuits.

What distinguished us right from

the start from the "normal" historic organizations was that we fell headlong into controlling and operating quite a bit of historic real estate. Two major properties—which became keystones of our organization—were acquired when we were in our infancy – the Lasky-DeMille Barn and the Wattles Mansion and Gardens. The Hollywood Brown Derby "hat" and the Pilgrimage Play Cross also passed through our hands.

It was a wild ride at the beginning – suddenly taking on major restoration projects at both locations and falling into the museum business. We had to raise large sums of construction money and large groups of generous volunteers. The docents at the Barn and the volunteers at the Wattles Gardens became an important heart for our organization. We have added the responsibilities of property management and museum operations to the already-overwhelming task of saving Hollywood's built heritage.

What also distinguished us over time was our association with "reel Hollywood"—the history of the motion picture industry. The Barn drew us into the silent film era, and with our growing fondness for early Hollywood and early films came a longstanding alliance with The Silent Society and wonderful silent film screenings. Our membership is an amalgam of preservationists and film enthusiasts who are passionate about both the "real" and the "reel" Hollywood.

I'm so proud of what Hollywood Heritage has accomplished. I hope everyone will join in the fun for the anniversaries. If that party for the Wattles 20th anniversary is any indication, its going to be a great time!

So let me throw out here a few ideas of things we haven't tried or kept up in our first 25 years. I'm hoping that maybe one of these ideas will strike your fancy, and you'll come forward and help move us into our next quarter century.

• **Larger Museum Store:** Our museum offers an authentic view of the infancy of Hollywood's motion picture industry, and we sell unique items which are unsullied by the "t shirt shop" approach to Hollywood retailing. Our attendance may not equal Disneyland, but the people who come really "get it" at our museum. They would

benefit from expanded offerings of a museum shop.

• **Updating the Historic Survey:** The City of Los Angeles has updated the survey of historic buildings we had declared as landmarks 20 years ago. They marked what landmarks have been demolished or altered. They will be looking very soon for our feedback on the completeness and dissemination of this updated list. As it is at the core of any public or legal actions, this survey's accuracy is critical.

• **Starting a Revolving Fund:** Sometimes ideas seem to be too far out, but many historical organizations have operated revolving funds. Seed money is used to buy historic buildings, fix them, and sell them, and the money is reused – "revolves" – again and again to clean up historic areas.

• **Walking Tours:** We hope to revive our walking tours, so if you can walk and talk, why not join in and guide them?

• **Visioning Hollywood for the 21st Century:** We all envision Hollywood of the 21st century not as a George Jetson world, but as a clean, pleasant, enlivened Boulevard with all the lovely restored (or even reconstructed) buildings of the 20th century! We have never had a large scale "buy-in" to our vision. There seems to be a growing interest and concurrence with our vision, but it always collides with the ambitions of real estate development and billboards. We've never adequately illustrated our vision clearly. I would love to see that vision illustrated – and then realized in our next quarter century.

GATHERING GALA GO-GETTERS

Members who are interested in being on the Gala Committee (which is a WORKING, not honorary, COMMITTEE) should call Kay @ (323)467-0287 ASAP. We will be focused on gathering silent auction items and selling program ads, but other aspects of large party planning will be part of our job. Willingness to help much more important than previous experience. THANKS!

We Celebrate The Barn During 2005

by Kay Tornborg

Right around New Year one just can't help making resolutions so Hollywood Heritage has collectively come up with a goodie: during 2005 we all CELEBRATE THE BARN! We've got a lot to cheer about but leading the parade is the Barn's 25th Birthday as the Hollywood Heritage Museum. And the January 2005 *Evening @ the Barn*, "Babes and Arms," with military film historian Larry Suid, marked the beginning of the 5th year of scheduled monthly (and sometimes even more often!) Evenings. We're on a roll!!!

Opening his talk with clips from six films, *The Unbeliever* (1918), *So Proudly We Hail* (1943), *Battleground* (1949), *Above and Beyond* (1953), *Private Benjamin* (1980) and *Gardens of Stone* (1987), Suid certainly lived up to his 2002 book review (for *Guts & Glory*) in the *Wall Street Journal* that described him as "understanding the military better than most of the moviemakers he discusses." His stories included the riotous, the ribald and plenty in between. Q&A was lively and protracted. We were grateful to Suid and his associate, Dolores Havertick, for an off-beat and informative Evening.

Thanks should also go to Arnold Schwartzman for loaning a display of WWII memorabilia he collected during production of his film, *Liberation*. Thanks, too, to Phil Docktor, for a lively color program for the evening. And, of course, thanks to Bud Lesser for introducing Larry Suid in the first place and for his boundless enthusiasm for the Barn and all that happens in it!

The schedule for the remaining months of this season is as follows (without the Silent Society screenings which will return after Oscars night):

Thurs., Feb. 24, 2005: Allan R. Ellenberger, author of *The Valentino Mystique*, *The Death and Afterlife of the Silent Film Idol* will talk about and sign his book. *On screen: The Legend of Valentino*, a seldom-seen documentary which includes rare footage of events following Valentino's death. (N.B.: This is a change from the original pro-

gram, *Son of the Sheik*, announced on the Save the Date card. We felt this is more in keeping with the author's subject and certainly rarer.)

Tues. (note change of DAY), March 15, 2005: 90th anniversary of Universal City. Our historians, Robert W. Nudelman and Marc Wanamaker, exhibiting programs, heralds, lobby cards, post cards, posters, slides and all manner of ephemera, great and small, relative to the opening of Universal City 90 years ago to this VERY DAY (which is why we changed from Thursday to Tuesday...just this once). Film TBA.

Thurs., April 21, 2005: John Petros, new Hollywood Heritage member, will present some historic 'home movie' footage shot by Disney's legendary animation director for many years, Ward Kimball, at the May 1939 opening of Union Station, downtown. He will also screen some black and white footage, taken the same day, by Leo Caloia. Marc Wanamaker will round out the evening with more never-before-shown slides of Hollywood.

Thursday, May 26, 2005: Another exciting event centered around one of Hollywood's historic buildings and the people most closely associated with it. To be announced shortly. Check our web site for the most current information.

Thursday, June 16, 2005: *The Singing Kid* (1936), with Sybil Jason and Al Jolson. Miss Jason will join us to talk about the film and her long career. This will be the final *Evening @ the Barn* for this season; the Bowl opens at the end of June.

SAVE THE DATE: Sunday, November 13, 2005: The Hollywood Heritage 25th Anniversary Gala at the Music Box / Henry Fonda Theatre in Hollywood. The evening will include the music of Dean Morra and the Modern Rhythmics as well as a lot of exciting surprises as well as the Hollywood Heritage oral history on film; costume exhibit, and glorious food and drink in a historic setting. **SAVE THE DATE!!!**

Hillview Apartments Plans its Debut

by Jeffrey Rouze



Vintage historic photo of the Hillview Apartments on Hollywood Boulevard

courtesy of Marc Wanamaker / Bison Archive

The newly restored Hillview Apartments building is moving towards its debut as the "new" place to live on Hollywood Boulevard after almost three years of painstaking reconstruction of the interior framing and exterior brick and stucco. And, did I mention, a new roof and fourth floor to replace the fire damaged structural members and completely new mechanical and electrical systems? In fact, almost the whole building had to be remade room-by-room and unit-by-unit to recreate the original floor plan from about ninety years ago. Born just before the Roaring Twenties (1917), and reborn in 2005, the legendary movie actor apartment hotel will debut this spring.

April 7 is tentatively set as the debut of the long awaited 'Pink Lady' of Hollywood Boulevard. A nighttime Hollywood movie premiere event is planned to take place at the building to highlight the re-opening. A major announcement will be released that night in conjunction with the opening to unveil a new retail tenant for Hollywood Boulevard.

The Hillview Apartments were developed by movie moguls Jesse Lasky and Samuel Goldwyn as a place to house actors in Hollywood during the earlier years of the film industry. No-

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Chinese Restoration Progressing / Villa Capri Threatened

by Robert W. Nudelman, dir. Preservation Issues

Continuing restoration work at Grauman's Chinese Theater has resulted in a new discovery. Jeff Hicks of Mann Theaters, Grauman's operators had been advocating the renovation of the theater's 6 front doors for three years as part of the 1927 theater's ongoing restoration. The then current ones were damaged and didn't look right, especially after the restoration of most of the theater's exterior

Further study revealed that the doors were probably from a '50s or '60s remodeling and the doors' color with painted animals and shrubbery bore little resemblance to the original. Also, the concrete entryway and door framing had been repainted with different colors and patterns than in 1927. Amy Higgins, who has performed much of the theater's ongoing restoration did paint scrapings to determine original colors. The Hollywood Heritage Museum archive supplied color postcards from the early 1950s and a snapshot taken by a tourist of the entryway in 1930. These were scanned and enlarged for detail and, along with Mann's photo of the doors, the original design and color schemes were recreated (though on the snapshot it was noted upon enlargement that a small sign on the door said "Wet Paint.")

Warner Bros. Studio scene shop came in to recreate the doors, using auto enamel paints to ensure durability on the two inch thick panels (Mann is co-owned by Warner Bros. and Paramount Pictures) The doors were reinstalled in late January and look spectacular, not only showing the classic elegance of architect Raymond Kennedy's design (The Chinese main designer for the firm of Meyer and Holler) but also demonstrating how the movie studios can still create whatever is needed for a movie or to see a movie.

Amy Higgins repainted the concrete "box" colors, primarily green and gold. She also recreated the, missing since the 1970s, Chinese philosopher statue on top of the entryway, finished in gold leaf.

Additional repairs, and replacement of missing design elements on the

two storefront "copper" roofs will be completed by Mann. The next step is an upgrade of the theater's electrical systems that will continue to increase the number of the interior's 3,000 light bulbs that are operational, among other improvements. Hopefully this will lead to the recreation of Sid Grauman's multicolored light show just before the movie would start.

What started as a project to repair the doors has turned into a restoration of the theater's classic entry, giving the famed theater a more elegant and appropriate look. Hollywood Heritage, which requested the restoration project as part of the approval of the adjacent Hollywood and Highland center in 1998, reviewed the restoration at each step on-site (as we have done for over three years) and at Warner Bros. Studios, as well as supplying photo references. We continue to thank Jeff Hicks and Mann Theaters for their ongoing quality restoration of Hollywood's most famous landmark. Now if we can just convince Sumner Redstone, chairman of Viacom and owner of Paramount, that the palm tress need to be returned to the forecourt as part of the next phase.

In the ongoing battle to protect Hollywood's landmarks from being only seen at landfill sites, a plan created by the Community Redevelopment Agency of Los Angeles (CRA) for the Hollywood Redevelopment Project has been the preservation field map. The plan included a survey of the Redevelopment Project Area's 3,000 buildings within the project's 1,100 acres. Several historic buildings were listed as being architecturally significant and thereby given protective status, the same as a City Cultural / Historic Landmark.

Hollywood Heritage was contracted to prepare the plan in 1984 and contracted with Christy Johnson McAvoy and Leslie Heumann to create it. It was included in the City approval of the Hollywood Redevelopment Project on May 7, 1986. But several reports, plans, and studies that were to have been included in 1986 had not been prepared and were given a year extension to have them in place. One, in particular was

simply never done, and no extension was ever given.

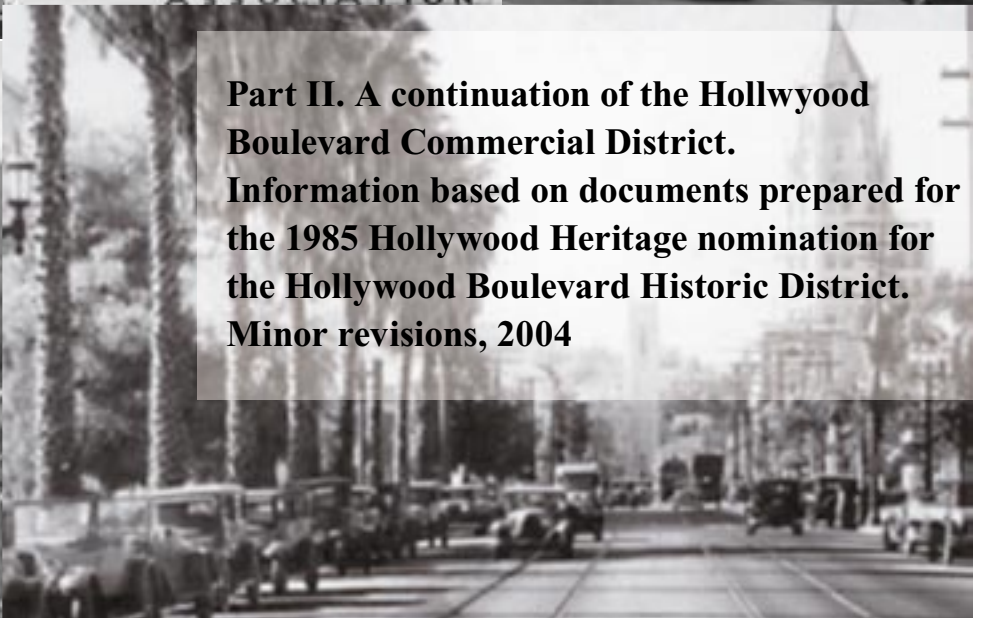
This study was to parallel the architectural plan, but covering each building's cultural and historic significance, including those that may not be of architectural importance. This study is cited several times in the 1986 Plan and in the Johnson-Huemann survey, yet it was never created. Two of the missing plans include transportation and parking, where over \$2 million was spent to create plans that the city later deemed unusable and never approved.

According to the 1986 Plan, no projects can be approved unless they meet the conditions and standards of these missing reports. This includes demolitions as there is no report to reference as to the historic / cultural significance of such buildings. Under this argument, no new development can be approved within the Hollywood Boulevard Redevelopment District, as it would need to meet the deign standards in the non-existent plan.

Since 1997, Hollywood Heritage has been monitoring this situation, citing legal concerns over the lack of studies required for projects to proceed and demolitions to occur. Several times we have invoked these violations of the 1986 Plan to have buildings protected that were slated for demolition. We have been assured by both City Councilmembers Garcetti and LaBonge that these plans would be prepared, and previously reassured as such by former Councilmember Jackie Goldberg. So far, no plans have been approved since 1986.

This critical issue is finally coming to a head. Several structures are planned for demolition in Hollywood that may not qualify as architecturally significant, or the city now feels that the significance is not enough to protect them (though the one approved plan was supposed to eliminate such "second-guessing").

Much of Hollywood's history is hidden in these often unassuming structures, but their importance to the community and history of the entertainment industry worldwide would qualify them for landmark designation



Part II. A continuation of the Hollywood Boulevard Commercial District.
Information based on documents prepared for the 1985 Hollywood Heritage nomination for the Hollywood Boulevard Historic District.
Minor revisions, 2004

Hollywood Boulevard Historic District

What makes Hollywood historic? In our Summer 2004 newsletter we excerpted sections of the report which Hollywood Heritage submitted to the Federal government 20 years ago to answer this question. (This was a time, as some of you may remember, when everyone was clamoring to eradicate Hollywood's heritage and make the futuristic "Hollywood of the 21st Century"!)

We were successful. A large portion of Hollywood Boulevard is listed on the National Register of Historic Places as the Hollywood Boulevard Commercial and Entertainment Historic District. Many individual buildings are listed as National Register landmarks and as City Cultural Heritage Monuments. Hollywood has been recognized for its cultural significance as the town that emerged together with America's most popular art form, and for its amazing array of landmark movie theaters and other exceptional works of architecture.

Previously we reviewed the flow of historical events from the agricultural ranchos to the emergence of the Boulevard as a commercial corridor. In this excerpt we touch upon some of the streets and neighborhoods beyond the Boulevard, the changes in transportation over time, and the characteristic residential architectural styles in Hollywood.

The Boulevard was developed within a relatively short span of time, making it a microcosm of significant architectural styles of the period from 1910-1930, including Classical Revival, Spanish Colonial Revival, and Art Deco. Transformed from a street of turn-of-the-century homes to a street of high rise office buildings, theaters, and shops, Hollywood Boulevard suddenly became the "Fifth Avenue of the West." The pattern of streets and buildings is still evident today.

The twelve blocks of Hollywood Boulevard from Argyle to El Cerrito—a business, entertainment, and commercial center dating from Hollywood's most significant era, the 1920s and 1930s—is largely intact, despite recent demolitions. The district has three distinct architectural styles, each designed with the function and desired image of the building in mind, as well as storefront and urban design features which are representative of a pedestrian-oriented street.

Commercial Corridor at Hollywood Boulevard: As previously mentioned, commercial corridors developed primarily on east-west streets and designated

north-south "feeder" streets. Three commercial centers were developed along Hollywood Boulevard by rival syndicates.

The oldest formed around Hollywood Boulevard and Cahuenga, promoted by the Wilcox/Beveridge family. From 1888 forward there has been commercial development at this location, beginning with the Sackett Hotel, a wooden hostelry constructed on the southwest corner. The Whitley and Toberman interests were influential in developing a center at Highland Avenue, site of the Hollywood Hotel and the nucleus of the Ocean View tract development. Later the Taft family and associates who were ranchers turned realtors acquired property at Hollywood and Vine, and were instrumental in connecting Vine Street to Wilshire Boulevard through the residential development of Hancock Park.

This insured that the increasingly mobile population of the Twenties could motor to Hollywood. Hollywood and Vine became the site of high-rise office buildings at three of its four corners. These three centers, Hollywood and Vine, Hollywood and Cahuenga, and Hollywood and Highland merged as Hollywood prospered, creating an interesting pattern of high rise clusters with low-rise between.

"Height Limit Buildings": Today's citywide comprehensive zoning code dates to 1946, but regulations prior to that did affect the transition of Hollywood from single family estates to a commercial corridor. In the commercial sector, the construction of "height limit" (150 feet, usually 12 or 13 stories) buildings began on Hollywood Boulevard with the construction of the Taft Building in 1923. This limit, dictated by earthquake considerations, was common to all major commercial centers in the region, including downtown Los Angeles.

CHANGING TRANSPORTATION SYSTEMS

Rail Transportation in the 1880's: Transportation has played an important role in the development of Hollywood as a residential and commercial center. The introduction of rail lines (actually inter-urban electric lines) from downtown Los Angeles to the Cahuenga Valley began in the mid-1880s.

By 1888 a steam-powered car was regularly servicing the Wilcox property, connecting it to a rail line which ran along Santa Monica Boulevard. Another line served the Cawston Ostrich Farm in the Griffith Park area. By 1900, however,

a trolley line did connect downtown Los Angeles to Prospect Avenue (Hollywood Boulevard).



Pacific Electric Red Car

Trolley Line Spurs Change to a Commercial Street: The trolley line undoubtedly influenced the Boulevard's transition from a residential street with stately mansions and large lots to the commercial street it was becoming by 1915.

In the mid-1920s, the agendas of Chamber of Commerce meetings were often occupied with transit questions. There were two competing rail companies (Pacific Electric and the Los Angeles Railroad Co.), and requests for fare changes and changes in routes to serve competing business interests. Often they went unheeded!

Bus Service: Bus service was added on several north-south streets in 1921. The role of the Cahuenga Pass, historically a major connection to the San Fernando Valley, assumed greater importance as automobile travel became more popular. The Pass allowed the Hollywood business district to be accessible to prospective patrons from the Valley as well as from the Los Angeles basin.

Then Comes the Freeway: This accessibility was increased with the completion of the Hollywood Freeway in 1954. With egress at Highland, Cahuenga, and Vine, the three most prominent intersections of Hollywood Boulevard retained their importance.



Cahuenga Pass from 1933 Photo from the Hollywood Heritage Museum Postcard Collection

OTHER HISTORICAL AREAS

Western Avenue: In addition to the Hollywood Boulevard corridor, a portion of Western Avenue between Santa Monica and Lexington (the 1100 block)

survives as a relatively intact group of commercial vernacular brick buildings from the early part of the twentieth century. This block is worth of note as an example of local commercial building styles.

Sunset Boulevard: Sunset Boulevard developed somewhat more erratically and at a slower pace than Hollywood. In addition to the studio complexes at the eastern end, Sunset was a mix of the remaining portions of large estates, auto dealerships and entertainment industry support business.

Churches and schools were situated here, along with community institutions like the Hollywood Athletic Club, and the Chamber of Commerce. Sunset was also the location of Crossroads of the World, a shopping center and tourist attraction, as well as several entertainment structures (Cinerama Dome, Nickelodeon Theater, and the Paladium) clustered between Cahuenga and Gower.

A cluster of Spanish Colonial Revival buildings from the 1920s remains on Sunset between Cahuenga and Highland (in the 6500 and 6600 blocks) which is noteworthy. Today this grouping still retains much of the look of Sunset Boulevard in the 1920s. Among the major buildings of particular architectural and historical significance in this group are: the former Hollywood Athletic Club, designed by Meyer and Holler (6525 Sunset,); the Hollywood Chamber of Commerce Building, designed by Morgan, Wall and Clements (6520 Sunset); the courtyard restaurant complex designed by Gogerty and Weyl (6538 Sunset); and the Blessed Sacrament Church and School, designed by J. Franklin Power (6657 Sunset). Several other structures (6600 Sunset, 6601 Sunset) of the same style support this grouping.

High Rises Developed on Sunset Boulevard: The 12 to 13 story "height limit" maximum was observed until the 1960s, when a number of new high-rise projects (RCA, Crocker Bank, and United California Bank) were completed reflecting advances in engineering. A majority of these high-rise office complexes were located on Sunset Boulevard.

RESIDENTIAL HOLLYWOOD

Single Family Neighborhoods: The fields and orchards of early Hollywood filled in by the early twenties into a charming fabric of single family residential neighborhoods. Developers built two or three square blocks at a time. The postwar introduction of multifamily zoning destroyed the cohesiveness of a majority of them, encouraging demolition for scattershot apartment projects and

allowing apartments built behind individual homes. There are a few remaining pockets which are relatively intact. Most of these are tracts composed of Craftsman bungalows built in the teens south of Sunset Boulevard and period revival residences of the 1920s west of La Brea.

Multi-Unit Courts: One significant building type typical of Los Angeles in the teens was the bungalow court. These multi-family complexes bridged the gap between single family dwellings and apartments, being individual complete tiny houses encircling a common central pathway and yard. This type of building is rapidly disappearing in the wake of the development of new apartment complexes. Hollywood has several notable examples of this vanishing genre, among them a grouping in the 1500-1600 block of Serrano, Whitley Court at 1720 Whitley, 1809-11 Las Palmas, and 1742-52 Western.



Multi-Unit Apartments: The area between Hollywood Boulevard and Franklin Avenue has been zoned to include multi-family units since the 1920s. This tract, part of the Ocean View Tract developed in the early 1900s, had large size lots which were easy to convert to multi-family use. They make a significant thematic grouping of elegant revival style apartment structures concentrated on the north-south streets between Vine Street and LaBrea Avenue.

High-rise housing development seems to have been limited to areas north of Hollywood Boulevard, while the neighborhoods south of Hollywood Boulevard were overwhelmingly single-family residences. The area south of Hollywood Boulevard was re-zoned for multiple-family use after the Second World War, when an influx of servicemen who had visited the city returned to establish residence, and the emergency measures which had allowed single family houses to be converted to boarding houses were

made permanent.

RESIDENTIAL ARCHITECTURAL STYLES

The architectural development of Hollywood paralleled that of surrounding areas in Southern California. Enthusiasm for some of the stylistic trends, including Mission Revival, Craftsman, Period Revivals, and Art Deco, resulted in the particular blend that characterizes Hollywood today.

Pre 1900 Styles: Few remnants of Hollywood's pre-1900 era remain in central Hollywood. The one story adobe houses, shaded by deep front porches, that were built during the rancho period have disappeared; the last one being torn down in the mid-1920s. (One or two are still extant in West Hollywood and the Valley). Although historic photographs indicate that Hollywood Boulevard was dotted with Queen Anne extravaganzas by the beginning of the twentieth century, that architectural interval, too, has nearly been obliterated over the years.

There are a small number of survivors, notably: the 1903 Janes house at 6541 Hollywood Boulevard, a late Queen Anne exercise complete with tower; and a modest cottage located at 1401 Mansfield. These early homes are always in great danger as they usually sit on land with high density zoning.

Early 1900's- Mission Revival and American Foursquare: The next architectural styles to become popular in Hollywood were the "Mission Revival" and the "American Foursquare" genres. Both flourished at the turn of the century, continuing until approximately 1908. Mission Revival style represented a search by California architects for a "true" indigenous architecture, spurred on by the new movement to restore the then crumbling missions. Hallmarks of the style include the plastered exterior and the characteristic "espadana" or "mission bell" scalloped parapet motif, usually on the front façade. Two notable examples of Mission Revival architecture survive in Hollywood: The George Coffin house at 1782 Orange Drive (American Society of Cinematographers), and 6831-33 DeLongpre Avenue. Two demolished monuments in the style, the DeLongpre residence and the Hollywood Hotel, were probably the most famous buildings in Hollywood for many years.

Concurrent with the Mission Revival, the American Foursquare was a straight forward residential building type nationwide that typically responded to the influences of the American Colonial Revival. Hallmarks of this genre were a simple box-like, wood-sided volume

capped by a hipped roof, usually accented by a central dormer. Examples of this style still exist on the 1700 block of Hudson.

Craftsman Movement: From approximately 1903 until World War I, Hollywood was swept up in the Craftsman Movement. A philosophy as well as an architectural style, the Craftsman Movement was named and popularized by Gustav Stickley in his publication of the same name. It represented a new anti-industrial attitude toward honesty and simplicity, relying for its beauty on the natural qualities of materials such as river rock, wood shingles and boards, and clinker brick, on handcraft, and on the harmony of exposed undecorated structural elements (e.g., beams, rafters, and joinery). The houses were low slung near the ground, with porches and trellises, with “french” doors and casement windows which could be fully open to breezes-- a new integration with the surrounding landscape. The 1900 block of Van Ness Avenue is a prime example.

The “bungalow” had roots in the Craftsman Movement as well as in a worldwide use of small wood cottages. The bungalow took on a life of its own and outlived the Craftsman movement. Built in a wide variety of configurations and exterior finishes, the bungalow was generally a small one story house, with a gently pitched broad gabled roof and a lower gable roof covering an open or screened porch. Bungalows and Craftsman residences of the teens often exhibited Japanese or Swiss influences in detailing, particularly in the venting under the eaves. In the 1920’s the bungalows took on elements of wood sided American Colonial Revival or stucco tile roofed Mediterranean styles.

Revival Styles: In the 1920s Hollywood began to adopt a more formal approach to building. As befitting its image as film capital of the world, commercial buildings—and to some extent residences—began to be more embellished and self-important. This was the era of revival styles, and many examples can be found throughout the Hollywood area. The hillsides are dotted with examples of Tudor, Norman, Chateausque, and Spanish Colonial homes. These styles were popular after World War I as the rustic, European, anti-urban, anti-aristocratic alternative to Beaux Arts formality or the Victorian excess of pre-war mansions. Examples are the Chateau de Fleurs (6626 Franklin), the Hollywood Tower (6200 Franklin), and the tracts of Whitley Heights, Hollywoodland, and Outpost Estates while their architectural design covenants were still in force..

Numerous romantic and picturesque courtyard apartment buildings were built in these revival styles, like the El Cadiz at 1721 Sycamore and 1901 Bonita Terrace. Older, simpler vernacular commercial buildings were actually remodeled in the new Revival styles; on Hollywood Boulevard some older brick buildings gave way to ornate Spanish Colonial Revival retail establishments, often highlighted with Churrigueresque ornament and capped with red-tiled roofs. Significant of this style are the Baine Building (6601-09 Hollywood Boulevard) and the Chamber of Commerce Building (6520 Sunset Boulevard).

Carry-over of Renaissance Revival: Banks, office, and public buildings in the 1920s expressed their solidity through the Renaissance Revival of classic motifs. The most prominent of these are the Taft and the Broadway buildings at the intersection of Hollywood and Vine and the Security Pacific Bank Building at 6381 Hollywood Boulevard. The Hollywood Fire Station #27 at 1359 Cahuenga and some mansions north of Franklin Avenue carried over classic detailing as well.



Art Deco and Moderne: The most colorful of the commercial styles of the 1920s was the flamboyant Art Deco. Made popular by an exposition in Paris in 1925, Art Deco was just what Hollywood was looking for to project its new sophisticated, chic image. The geometric shapes of its design elements, stylized flora and fauna, stepped massing of most building forms and the frequent use of glazed tile and bronze make this a style that is hard to overlook. Popularly used for theaters and retail establishments, Art Deco can be seen at the Pantages Theater (6233 Hollywood Boulevard), Frederick’s (the S.H. Kress Building; 6606 Hollywood Boulevard), the Shane Building (6652 Hollywood Boulevard), and the Citizen-News Building (1545 Wilcox Avenue).

Related to this style, although much simpler in design are the Moderne buildings of which the Department of Water and Power (1613 Cahuenga), Hollywood

High School, and the Hollywood Main Post Office (1615 Wilcox Avenue) are examples. A classic massing with a strong horizontal, streamlined emphasis was characteristic of this style. Built on the imagery of speed, with the horizontal banding called “speed whiskers” and curved corners, moderne styling showed faith in the future, but its association with the Depression dampened enthusiasm for its use. Deco and Moderne styles only caught on in a few residential buildings—the high rise Montecito apartments (6650 Franklin); a major cluster of homes in Silver Lake; and two apartment building south of Fountain.



Modernism: The Twenties also witnessed the first examples of “modern” architecture, named “The International Style” after an exhibition at the New York Museum of Modern Art. One notable non-residential example, the CBS Building (6121 Sunset Boulevard) designed by world-reknowned architects Howe and Lescaze, embodied several design features of the new architecture.

Intended to be responsive to the materials and technologies of the twentieth century, International style buildings were modularly planned to reflect standardized steel frames, incorporated ribbon bands of windows or curtain walls of glass juxtaposed against flat stucco or metal surfaces and had strongly geometric lines, again indicative of their standardized or pre-fabricated origins. To the modernists “ornament is crime”, and the building’s beauty lay in its expression of its construction and its function, not its associative imagery.

The Hollywood Hills were particularly favored by modern architects and their clients. Frank Lloyd Wright started the trend, followed by Richard Neutra, Rudolph Schindler, Rafael Soriano, J.R. Davidson, Lloyd Wright, and Harwell Hamilton Harris, who built substantial numbers of houses there over three decades.

With the end of World War II and the building boom which followed, modern architecture and its more everyday derivations have had, and continue to have, a tremendous impact on the built environment of Hollywood.

MEMBERSHIP UPDATE

In grateful recognition of their generous support, we would like to thank the following renewing members who have made contributions at the \$100 level and above as of February 2005. Category titles are names of historic Hollywood studios.

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Claire & Christopher Baldwin
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THANK YOU VERY MUCH!

We extend hearty appreciation to our 2004 Preservation Action Fund year-end contributors. Together we have raised \$17,500 which will be matched by the Ledler grant. So a special thank you to:

A.M. Allen
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Days of Thrills and Adventure

by Stephen X. Sylvester

On December 16, the Hollywood Heritage Museum hosted a tribute to actor George Wallace aka “Commando Cody” and a salute to the Republic Pictures serials. Included in the program was a slide show presented by Hollywood Heritage board member Marc Wanamaker. His presentation covered the physical development of the studio, located in Studio City. Republic Pictures was the consolidation of two low budget studios, Mascot and Monogram. In 1928 the studio was



George Wallace shows his “Bullet Helmet to guests at the Evening @ the Barn.

Photo by Alan Simon

owned by Mack Sennett (the King of Slapstick), and had the reputation of making B-movies and the best movie serials on the lowest budgets. Some of the stars developed at this studio included Gene Autry, Roy Rogers and John Wayne. Most of Republic’s movies played to a rural audience. The 40-acre studio is now called CBS Studio Center and is as busy as ever with movie and television production. Unfortunately the historic back lot was paved over to make way for new office buildings years ago.

A selection of over 20 movie serial trailers were screened to show the many types of serials (Cowboys, Super Heroes, Comic Book Heroes, Secret Service Agents, Detectives) and to highlight the most important ingredient of all serials, ACTION, ACTION, and more ACTION! All serials contained chases, fist fights and shoot-outs and each chapter ended with a “cliffhanger,” usually the hero or heroine caught in a life or death situation so you would have to come back next week to learn of his or her fate.

The trailers were followed by a panel discussion featuring Andy Siegel (son

of producer Sol Siegel), Robin Gray (daughter of executive Lou Gray) Marta Waller (daughter of *Radar Men* co-star Aline Towne) and movie and Sci-Fi collector extraordinaire, Bob Burns. They all shared personal memories and stories of Republic Studios from their childhoods and the effect the movie serials had on them.

Selected chapters were then screened of *Radar Men from the Moon* (1952) and then the Man of Honor himself was introduced to great fanfare. George shared stories about the making of *Radar Men*, including how hot his costume and helmet was to wear in the squelching desert heat and how “bad guy” Clayton Moore broke George’s nose in a fight scene. *Radar Men* was one of the last theatrical Republic serials before production shifted to television. In addition to his extensive movie and television credits, George’s Broadway career is equally impressive. Utilizing his singing talents, George has appeared in *Pipe Dream*, *Pajama Game* and *New Girl in Town* for which he was nominated by the New York Drama Critics as Best Performer in a Broadway Musical. He also played King Arthur in the first National Touring Co. of *Camelot* and *Man of LaMancha* and continues to work on a regular basis. The evening ended with a Question & Answer session and autograph signing by George that lasted until 11:30 p.m.! Thanks George, for being such a good sport!

HILLVIEW *Continued from page 10*

table actors that lived here were Oliver Hardy, Mae Busch, Joan Blondell, and Vera Dana.

A waiting list has been compiled for future tenants interested in occupying one of the 54 apartment units. The telephone number to call to be added to the waiting list is 323-464-4140 at the John Stewart Company.



PRESERVATION *Continued from page 4*
under the standards used by the U.S. Department of the Interior for this category of landmark (National Park Service Reported, revised 1991). These standards are to be used to determine the historic / cultural landmarks in the 1,100 acre Project Area according to the 1986 Plan (for the record, the Hollywood Bowl was not within the Project Area, or it would still be standing). By having these structures designated as landmarks, developers, city officials and the public can better prepare for development projects rather than arguing, or suing, over what one party did or did not know. The requirements of the 1986 Plan, even though they defended the allegations to the State Supreme Court in the SHOT lawsuit against the 1986 Plan filed shortly after its adoption (the SOMETHING cited in court therefore did not yet exist).

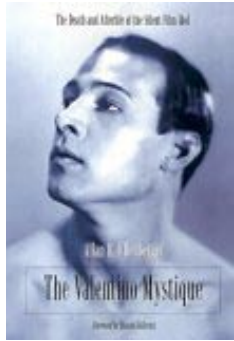
The immediate concern is over the planned demolition of the Villa Capri Restaurant building at 6733 Yucca Street. An article is being planned for next issue of the Newsletter that will expand on the structures under imminent threat.

A much more detailed account of the Villa Capri and our legal arguments is posted on our web site (<http://www.hollywoodheritage.org/preservation>), as submitted to the city. Hollywood Heritage will continue to fight for the city to create and implement the programs mandated by law and tested in the courts to protect Hollywood’s historic resources. History is more than skin deep, and appearances are not the only things that should be used to determine what is historic and what is not. This is why the other mandated programs are needed before the Villa Capri, joins the Brown Derby, and many others, in a landfill site.

Valentino Dead, Thousands Mourn

On August 23, 1926, newspapers all around the world carried headlines like this on that fateful day when Rudolph Valentino died. Since then, the circumstances surrounding the death of the legendary star have been a constant source of fascination and speculation for admirers and film scholars worldwide.

On February 24, HHI presents *An Evening @ The Barn with Allan R. Ellenberger*, author of *The Valentino Mystique The Death and Afterlife of the Silent Film Idol*. Allan's latest book has a three-part format. Part one examines every moment of the last days of Rudolph Valentino, his illness and



operation, the reactions of friends and loved ones, and all the controversy including riots, suicides and fights over his funeral and estate. Part two gives tours of Valentino-related sites (complete with

addresses) in New York, Hollywood and West Hollywood, downtown and suburban Los Angeles, and Beverly Hills. Part three consists of eleven appendices including the infamous "Pink Powder Puff" editorial and Valentino's responses, the medical diagnosis, operation on and medical treatment of the idol, tributes and eulogies, the list of mourners attending his funerals, his last will and testament, the summation of his estate, quotes about his death, references from newspapers, and a complete filmography.

Included in the program will be a showing of *The Legend of Valentino* (1983), a well made documentary on the life and death of the movie idol which features footage taken at his funeral and memorial services. The great MGM producer Irving Thalberg said of Valentino's death, "With the passing of Valentino has gone a great artist and one of nature's finest noblemen. His art the world knew and exulted in; his influence on the screen was so great that words cannot describe it."

BROADWAY *Continued from page 11*

tween Vine and Ivar streets (the others were the 1923 Taft Building, the 1925 Guaranty Trust Building, and the 1925 Knickerbocker Hotel), all had different types of brick finishes, with the Dyas being of the more colorful polychrome brick style.

On March 2, 1931 the Broadway Department Store chain took over the lease from the bankrupt Dyas Company giving Hollywood a major shopping outlet in the midst of the Great Depression when most stores were closing. The Broadway chain was founded by Arthur Letts, who would build a magnificent mansion in Hollywood in the early years of the 20th century. The house and its elaborate gardens stood at the north end of Normandie Avenue, eventually becoming a housing development.

By opening a store of such importance on Hollywood Boulevard at the time was a remarkable vote of confidence in the strength of Hollywood's retail market (this was the second largest Broadway in the chain after the main downtown store). The Broadway-Hollywood would anchor Hollywood's retail strength until its closing in 1979 when its demise triggered the beginning of the end for Hollywood Boulevard as a destination shopping area. The mad rush by property owners to rent to tourist and tee shirt shops for the 1984 Olympics finished the work.

The Broadway also appeared in movies such as Chaplin's 1936 classic *Modern Times* as the department store exterior and in 2003's not so classic *Hollywood Homicide* with Harrison Ford on the building's roof.

Converted to office space in the early 1980s, the building's occupancy rate has been mixed at best, mostly empty over the last few years, with the vacant first floor being especially noticeable.

The plans include retail on the ground floor, with 3-levels of valet parking, reached only by elevator and the addition of a penthouse and pool on the roof (a modern addition of seven stories was added to the west side of the building in 1938). A new rooftop advertising (off-site) sign would be included on the west side, where a Broadway sign had once been located., The 1931 neon rooftop sign facing south down Vine St., the largest such sign in Hollywood, would be incorporated into the new name and logo design for the Broadway-Hollywood Condominiums.

An individual who also paid to have the Plaza Hotel sign relit just south of here is privately restoring the sign.

Hollywood Heritage stood alone in its insistence that the paint be removed and the original brick facing restored (cleaned). Other options put forth were to wash the paint (not remove), or simply repaint the building. It was determined that if full historic restoration of the surface was not done, that Hollywood Heritage could not support all the variances needed for the project.

Our argument was that the restoration would have a much greater visual impact and thereby enhance the value of the condos, making them more saleable. KOR Group pleaded the issue of cost, approximately \$200,000 more to remove than repaint. But as was admitted, this is a \$50 million project, so the increase would have amounted to less than one-half of one percent. Hollywood Heritage pointed out that publicity about the restoration of the huge façades at Hollywood and Vine would be of much greater value than the \$200,000 cost, especially as the exterior would be dealt with first. Still, no support was forthcoming until the possibility of project delays lead to further talks.

A solution was arrived at: before removing the lead paint, a scaffold has to be erected around the Hollywood and Vine facades. This scaffold has to be covered in cloth to protect paint dust from being blown away. KOR's project manager, Kate Bartalo, proposed to allow for advertising on the cloth while it was up, using the revenue to offset the costs of the additional cleaning. Hollywood Heritage's position was that the improvement to the brick would more than offset the costs, we agreed with the temporary signage until the scaffold comes down (cleaning and repair will take about 4 months). The signage is promised to be for movie releases, not for beer.

The developer felt that this was a "win-win" situation for all and it won the support of the other groups as well. Our initiative will result in the unveiling later this year of another one of Hollywood's landmarks to its former glory. Hopefully the KOR building's success will encourage the owners of the 12 story Taft Building to clean their 80 years of dirt off one of the corner's other historic landmarks.



P.O Box 2586
Hollywood, CA 90078

Mark Your Calendar

Thurs. Feb. 24: *Evening @ The Barn* presents Allan R. Ellenberger, author of *The Valentino Mystique, The Death and Afterlife of the Silent Film Idol* 7:00 pm

Tues. March 15: *Evening @ The Barn* celebrates the 90th anniversary of Universal City. 7:00 pm

Sat. April 16: The Jolson Society presents a Tribute to Al Jolson. Beverly Garland Hotel, 6:00 pm. Call (818) 753-8148 for details

Thurs. May 26: *Evening @ The Barn* to be announced shortly.

Thurs. June 16: *Evening @ The Barn* screening of *The Singing Kid* (1936), with Sybil Jason and Al Jolson. 7:00 pm

Sun. Nov. 13: The Hollywood Heritage 25th Anniversary Gala at the Music Box / Henry Fonda Theatre

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