

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



**Marian Dean Newman Gibbons**  
**Hollywood Heritage Co-Founder**  
**(1921 - 2010)**

## New Board Members and Bylaw Changes

**T**hree new Hollywood Heritage Board members were elected at the Annual General Membership meeting on December 12, 2010. They are Denise DeCarlo (Co-owner of Hollywood based company Dish-Functional), Dr. Meredith Drake Reitan (Associate Professor, School of Planning, USC), and Tracy Terhune (Accountant NBC/Universal). Board members reelected for another term are Robert S. Birchard, Brian Curran, Laurie Goldman, Christy Johnson McAvoy, Alan H. Simon, and Stan Taffel. Board Treasurer, George Kiel was termed-out, but will continue as our volunteer Museum Manager. The Board will vote on their new officers at their January

Meeting.

The membership also voted the following Hollywood Heritage, Inc. bylaw changes: The principal office for transacting corporation business is now 2100 North Highland Avenue, Los Angeles, 90068-3200. That is the Museum's address. However, we will continue to use our Post Office Box 2586, Hollywood, CA 90078 as our official mailing address. The second Bylaw amendment changes the window for holding the Annual Members meeting to at least five months after the end of Hollywood Heritage's fiscal year, and within thirteen months after the last annual meeting.

# Hollywood Heritage Museum Turns 25!

**H**ollywood Heritage members celebrated the 25<sup>th</sup> Anniversary of our Hollywood Heritage Museum on Sunday, December 12, at a party in the museum that combined a membership meeting, a history of the museum, and lots of good food and drink. The Lasky-DeMille Barn looked elegant with tables and china furnished by the Hollywood Renaissance Hotel, meat platters donated by Musso & Frank, champagne and dessert trays from the Music Box Theatre, and pot luck dishes brought by our members, all backed by a \$500 donation by Steve and Christy McAvoy to underwrite the event.

The Hollywood Heritage Committee



Chairs reviewed the year, while ballots were tallied for the election of the new Board members. Two of the co-founders of Hollywood

Heritage, Fran Offenhauser and Christy McAvoy-Johnson, along with Richard Adkins, the designer of the museum, remembered how, twenty-five years ago, they and the late Mildred Herdeen and Marian Gibbons saved the Lasky-DeMille Barn and turned it into the longest functioning museum in Hollywood. Master of Ceremonies Stan Taffel said that Marc Wanamaker, another of the early workers who helped create the museum, could not join the celebration due to a family emergency. There will be more events celebrating the museum's quarter of a century presence in Hollywood in the coming year.

# 25 Years: Museum- An L.A. Icon That Took Dedication and Work

by Richard Adkins, *President Hollywood Heritage*

**T**wenty-five years goes by faster than one would imagine. It really does seem like yesterday that we were scraping Zolatone off of every surface of the former Paramount gymnasium and trying to figure out how we were going to turn this three-tone grey former barn into a film museum. Very often it seemed like the odds were stacked against us, but we had friends in high places and several strokes of luck.

The history of film museums in Hollywood wasn't good, but the bad fortune of one became our good fortune as we inherited the site planned for the 1960 Hollywood

to ensure that Hollywood's history would not be forgotten. Building a museum opposite the Hollywood Bowl would add a great treasure to the city and attract tourists from around the globe. Unfortunately, the project didn't last and by 1964, Museum Associates was no longer together. The land that had been obtained, at no small cost and effort, was paved over and served for almost 20 years as additional parking until a plan came together to locate a museum there after all. The "museum" was an 1895 barn that sat a block south of Hollywood Boulevard at the corner of Vine Street and Selma Avenue. It had become a film studio in 1913 through the hard work of Jesse Lasky, Sam Goldwyn



*The Lasky-DeMille Barn, soon to become the Hollywood Heritage Museum, prior to its move to its current site across from the Hollywood Bowl.*

photo by Tom Vollek, ABC-TV

Museum. What became the Hollywood Bowl Fairfield parking lot included that part of Hollywood once known as "The French Village" in the 1920s, but by the 1950s that part of Hollywood was already under the Hollywood Freeway and much of business that had made Hollywood famous - the film industry - had moved outside of Hollywood. Hollywood Museum Associates had been formed

and Cecil B. DeMille and their landmark first film *The Squaw Man*. That barn later was the birthplace of Paramount Studio. When Paramount moved, so did the barn the company started in. For more than 50 years it was part of the studio at Melrose and Gower, becoming a state landmark along the way. When changes at the studio created a need

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## BOARD OF DIRECTORS

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# Paradise Lost: Hollywood's Pre-Annexation Architectural Heritage

By Brian Curran

This year marks the 100<sup>th</sup> anniversary of the annexation of Hollywood into the City of Los Angeles. Hollywood, like many of the various suburbs around early 20<sup>th</sup> century Los Angeles, was forced into a marriage of convenience with its larger neighbor over water (fresh and waste), how to access it and how to get rid of it. Unable to do either, in February 1910, the population of Hollywood voted and the independent city established in 1903 ceased to exist, and Hollywood became a neighborhood within Los Angeles.



Artist Paul de Longpre's mansion, located at Hollywood Blvd. and Cahuenga Blvd., was the first major Hollywood tourist attraction with visitors strolling through his elaborate gardens. Historic Postcard from the collection of Alan and Joan Simon

Pre-annexation Hollywood was more than a minor hamlet or crossroads represented by a few bungalows and farmhouses; it was a fully developed community of architectural sophistication and diversity. Hollywood's earliest buildings stood as the physical manifestation of the community's aspirations as a model city, respectable and bucolic. Later this would be enhanced by the romanticism of the California "boosters", enticing migrants from the mid-west with visions of suburban living among the orange groves.

Among Hollywood's earliest permanent structures was the adobe of Don Tomas, once located near Franklin Avenue and Outpost Drive. It was a typical early Los Angeles colonial ranchero style house and earthen walls, long and narrow, with a gable roof extending to cover the deep porch. If the adobe was a remnant of old Spanish California, new California was represented by other early buildings dating from the 1870s that were reminiscent of the old west. These included Eight Mile House, Hollywood's first hotel located in the Cahuenga Pass, and the humble farm house of Jacob Miller at Nichols Canyon, the O.E. Rob-

erts house on Franklin between Gower and Vine, and the Henry Clausen Ranch in Lower Beachwood Canyon. These structures tended to be more utilitarian and rustic, described as vernacular Victorian with modest ornament. One notable dwelling among these was the stick-style Wilcox House (1870s) once located at the corner of Hollywood and Cahuenga, with its vertical board and batten siding and central cross gable. The house also had a distinctive "Chippendale" style balustrade across the front porch.

The arrival of Hollywood's wealthier migrants produced the first buildings of true architectural distinction such as the Queen Anne style Hurd House (1887) at Hollywood and Wilcox, with its grand verandahs, lavish ornamentation and bell-shaped turret roof, and the Victorian Gothic Harper House (1880s) near Hollywood and Laurel Canyon, with its steep roofs, simple cladding, and sober yet distinguished design. The Sackett Hotel (1888), located at Cahuenga and Hollywood Blvds., was a prime example of another popular Victo-

rian variant in early Hollywood, the French-inspired Second Empire style. The Blondeau House and Tavern (1888-1890) at Sunset and Gower, the Sunset Horse and Mule Market (c. 1887) on Sunset near Cahuenga, the Wakeman Ranch House (1890s) at Hollywood and Serano, and the A.Z. Taft House (1893) located at Hollywood and Wilton were all examples of this form with steep mansard roofs and heavier ornamentation of windows, doors, porches, and cornices.

The turn of the century and the improvement of transportation and other utilities quickened the pace of development in Hollywood, bringing greater notoriety and wealth to the area. Two new architectural styles dominated this period: Mission Revival style and Craftsman. The Mission Revival style grew out of the popularity of the literary work of Helen Hunt Jackson, particularly her novel *Ramona* and its glamorization of Old California. This was enhanced by the promotional activities of Charles Fletcher Lummis and his magazines *Land of Sunshine* and *Out West*. One of the earliest houses to display this style was Krotona Hill (1893). Located near North Gower and Beachwood Drive, this basically simple Vic-

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## [Evenings @ the Barn](#)

# 2010 2011 Season Continues With A Full Schedule Into The New Year

Our Evenings @ the Barn program for January will be presented by the Niles Essanay Silent Film Museum, and will be on Saturday, January 15th at 7:30 p.m. The museum, which has many film screenings of silents shot by Bronco Billy Anderson and Charlie Chaplin, among others, is dedicated to preserving the history of filming in the San Francisco area.



Bronco Billy Anderson

On February 9th, the museum will be host to a program presented by Beth Werling, Collections Manager of the Natural History Museum, and Daryl Maxwell, film historian and former archivist at both Universal and Disney. The topic will be the production of "parallel language" films, which were films made concurrently in English and in foreign languages

by the Hollywood Studios before dialogue replacement, or "looping" made the process obsolete.

Additional programs for the season include a presentation on the Marx Brothers by comedy writer Irving Brecher (March 9th), *The Gentleman Tramp: A Birthday Tribute to Charles Chaplin* (April 13th), a Valentino evening featuring writer

Donna Hill (May 11th), and an evening with actress Jane Withers (June 8th), plus an Anniversary Program for the Silent Society on a date to be announced.

We anticipate additional programs. Keep checking our events listing and schedules in our subsequent newsletters and on our website, [www.hollywoodheritage.org](http://www.hollywoodheritage.org).



**President** *Continued from page 2*

for more space, a generous Paramount gave the building to the Hollywood Chamber of Commerce. It was while the barn was resting next to the then Hollywood Palace that Hollywood Heritage became involved and began a campaign to “Save the 1913 Studio.”

Various plans to move and restore the barn and make it a museum had been unsuccessful. A very new Hollywood Heritage worked to have the Chamber and Paramount redonate the building to the new preservationist organization started by Marian Gibbons, Mildred Heredeem, Christy Johnson McAvoy, Susan Petersen St. Francis, and Frances Offenhauser. All that was needed was a place to put it. The location of the planned museum was considered too small for the barn. A thoughtful Fran Offenhauser, accompanied by Marian Gibbons, used crushed paper from a nearby trashcan, used that paper to plot out the potential foundation location for the barn at the Bowl location. Remarkably, it fit an unoccupied space near the south end of the lot. That image of crushed paper laid in lines on the ground to mark the foundation was clearly overpowered by the sight of the barn as it was moved by a semi-truck down Vine Street to Sunset Boulevard and up Highland Avenue. After that blaze of glory (and publicity) it still took two more years to make a dream happen.

To restore the barn and establish a museum took thousands of hours of volunteer labor and generous donations from companies, corporations, foundations and individuals, including the County and City of Los Angeles, as well as the management and staff of the L.A. Philharmonic and the Hollywood Bowl.

The morning of December 13, 1985 marked not only the return of a Hollywood landmark, but the establishment of Hollywood Heritage as a group dedicated beyond advocacy to make preservation a reality. Twenty-five years later, that dedication, though not as dramatic as our first major achievement, is no less alive and well.

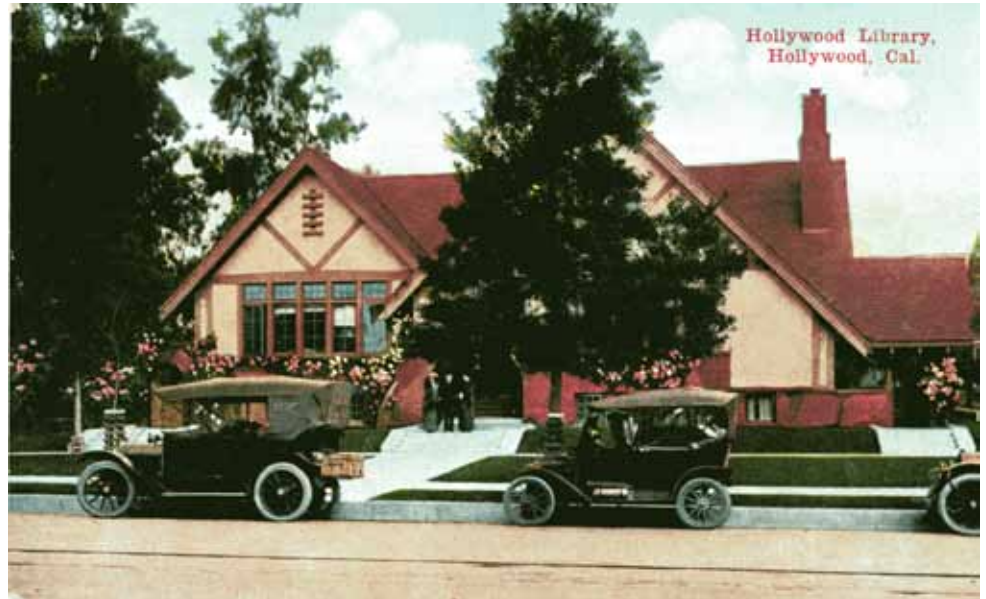
**Paradise Lost** *Continued from page 3*

torian Italianate villa was enhanced by a curvilinear roof gable in the style of a Spanish Mission, which would become the signature calling card of the style.

By 1900 the Mission style was all the rage with several houses and public buildings of distinction designed in the style. The greatest of these was unquestionably the residence of Paul de Longpre. His mansion, designed in 1901 by French Canadian architect Jean-

Baptiste L. Bourgeois, was at its core a classically ordered Italianate mansion adorned with mission gables and bell towers, broad arches and loggias. Its detailing, cornices, window surrounds and capitals, however, were art nouveau in the style of Chicago architect Louis Sullivan. The house was located at Cahuenga and Hollywood Boulevard and had an enormous garden with an Eastlake style pavilion. Other notable Mission

The other dominant style of this period was the Craftsman style. Derived from the Arts and Crafts movement in Great Britain, which emphasized craftsmanship over machinated production, the movement was promoted in the United States by Gustav Stickley and his magazine “The Craftsman”. Charles Lummis, as well as other California architects such as Pasadena-based Charles and Henry Greene, popularized the Crafts-



*Hollywood's first public library was housed in this Tudor/Craftsman building.*

Postcard from the collection of Joan and Alan Simon

buildings in Hollywood were the Bartlett Estate (1901) located at Hollywood and Argyle; the famous Hollywood Hotel (1903) located at Hollywood and Highland Ave; the Tearle Home (1905) located at Franklin and Orange Drive; the Fremont Grammar School (1905) on Selma Ave; and the Gurdon Wattles Estate (1907) at Curson and Hollywood Blvd.

man style, finding it uniquely suited to California living and aesthetics. Hollywood soon began to proliferate with Craftsman bungalows. Several of Hollywood's grand houses of this period were not strictly Craftsman; they were “Tudor” houses blending the Craftsman aesthetic with the English manor. The Grass Residence (1900) at Hollywood and El



*Original Hollywood High School building on the site where the school now sits. The classic revival style building was a majestic structure on a knoll with open space all around it.*

Historic Postcard from the collection of Joan and Alan Simon

# Hollywood Heritage Members Make a Clean Sweep

Once a month, members of the Museum Committee meet an hour before the regularly scheduled 10 a.m. Saturday meeting to do housekeeping chores at the Barn. Windows are washed, floors are vacuumed, everything is dusted, and the bathrooms are cleaned. The accompanying photo shows some of the en-

related matters.

Hollywood Heritage members are also invited to join the other Hollywood Heritage Committees that make recommendations to the Board. These committees are: Preservation Issues, Publications, Public Relations, Nominating, Membership, Development, and Finance. Members might also consider



Barn Clean-up Crew: (L to R) Bryan Cooper, Richard Adkins, Janet Hoffmann, Dave Greim, Amy Condit, Sue Slutzky, George Kiel, Claire Bradford, and Nick Beck. Photo by Alan Simon, also a crew member.

thusiastic crew in Mr. DeMille's office. Any Hollywood Heritage member is welcome to join the Museum Committee and help out. Of course, the Committee also decides the Evening @ the Barn programs, and discusses issues about the Museum, its collection and

training to be a museum or Hollywood walking tour docent. You can get Committee information by emailing membership@hollywoodheritage.org or phone the Museum and leave a message asking to speak to a specific Committee chair.

## Paradise Lost *Continued from page 4*

Cerrito and the Mary Moll Residence (1900) at Hollywood Blvd. and Orange Drive were both of this type as well as the magnificent Holmby House (1905) at Normandie and Franklin, which also displayed flashes of Queen Anne. A representative of the Craftsman style unencumbered with Tudor pretensions is Orchard Gables (1904) on the corner of Wilcox and Fountain.

The establishment of Hollywood as a city in 1903 also ushered in a period of significant investment in important public buildings in a variety of styles. Hollywood's finest houses of worship were St. Stephen's Episcopal Church (1903), a Tudor church with Gothic flourishes, and the exceptional shingled Church of the Blessed Sacrament (1904), Hollywood's grandest Craftsman church. Hollywood High School became the city's finest classi-

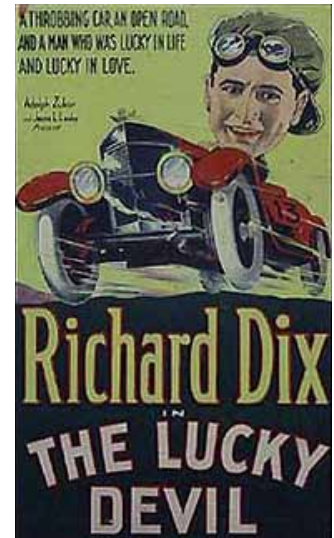
cal revival building with its proud columns and prominent dome, while the City Hall and Fire Department were housed in a humbler Italianate structure with its own campanile. Finally, the Hollywood Public Library (1907) followed the Tudor/Craftsman trend with a rather muscular interpretation, which echoed the work of British architects C.F.A. Voysey and Edwin Lutyens.

The annexation of Hollywood to the City of Los Angeles in 1910 ended this early period of development and would be succeeded by greater booms and periods of building which would erase much of the evidence of this simpler era. Today the majority of the buildings from this period and those mentioned above are lost, having vanished into history. Hollywood's pre-annexation historic resources are an endangered species, but there still remain remnants of this era

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# Silents Under the Stars—23rd Year

For the 23rd consecutive summer, the Original "Silents Under the Stars" screening series was held at the Paramount Ranch in Agoura. Presented by the Silent Society of Hollywood Heritage and the Paramount Ranch National Park, the July 18th offering was Paramount's 1925 release



*The Lucky Devil*, starring Richard Dix and Esther Ralston, directed by Frank Tuttle. The presentation coincided with Richard Dix's 116th birthday and the occasion was celebrated by the presence of his son, Robert Dix, who spoke of his father and autographed copies of his autobiography, *Out of Hollywood: Two Generations of Actors*. The August 15th offering, a Paramount release from 1928, was *Beggars Of Life*, starring Louise Brooks and Richard Arlen, directed by William Wellman.

Both screenings, produced by Hollywood Heritage Board member Randy Haberkamp, were well attended with participants from all over the Southern California area traveling to the park to enjoy the topography, the western set, a tour of the remnants of filming sites led by Hollywood Heritage member and historian Marc Wanamaker, the lively picnic atmosphere with families, friends and several well behaved dogs, and, of course, silent films presented under the stars with live musical accompaniment by Michael Mortilla.

The 24th season of "Silents Under the Stars" will be held, as usual, on the third Sunday of July and August, so mark your 2011 calendars now. Film titles will be announced in mid-spring. The 25th anniversary of the Silent Society will be celebrated this April at the Hollywood Heritage Museum with silent film screenings as well.



# MEMBERSHIP UPDATE

In grateful recognition of their generous support, we sincerely thank the following renewing members who have made contributions at the \$100 level and above as of November 10, 2010. Category titles are names of historic Hollywood Studios.

## Bison \$500+

Ira Handelman

Lonnie Jenkins

Joan and Alan Simon

## Kalem \$250+

Claire Bradford

Neill Foster

*Los Angeles Fire Department  
Historical Society*

James McCarthy

## Triangle \$100+

Mary Anton

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Randy Haberkamp

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Allison Denman Holland

Edward Maguire

David Gajda & Jose Malagon

Leonard & Alice Maltin

Myron Meisel

Chapin & Cynthia Nolen

Jon Schafer

Stephen Sollitto

Tracy Terhune

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## Evenings @ the Barn

# A Very Serious "Looney" Tribute

Author Jerry Beck has been spreading the word on the genius and artistry of the Warner Brothers series of animated classics for decades. His *Evening @ the Barn* retrospective was filled with fascinating

Heritage board member Stan Taffel, screened such classics as *Kitty Cornered*, in which Sylvester goes through his nine lives in order to get poor Tweety, *You Ought To Be in Pictures*, where Porky tries his hand at becoming a serious actor with the "real live" stars of Hollywood and leaves the cartoon studio at Daffy Duck's insistence, and the timeless *What's Opera, Doc?* as Bugs and Elmer go through their usual paces in the not so usual world of opera.

After the screening Jerry took questions from the audience and told little-known facts including that voice-over artist Mel Blanc had a clause in his contract that gave him exclusive credit on the cartoons, prohibiting anyone else providing voices from having their name appear.



Film Preservationist and historian Stan Taffel, (L) who is also on the Hollywood Heritage Board, produced the *Evening @ the Barn*, November 10th program with Jerry Beck (R) on *Looney Tunes*. Here they are holding the cartoon historian's newest book *The 100 Greatest Looney Tunes Cartoons*.  
photo by Alan Simon

information on the creators of what he calls the funniest and cleverest collection of cartoons any studio ever produced.

The evening was a fun filled festival of laughs and memories with a selection of all time great cartoons from the Looney Tunes and Merrie Melodies series. Included were animated shorts from the creative minds of Chuck Jones, Friz Freleng, Tex Avery and Bob Clampett, whom Beck claims is his favorite. "I got to know him and we became friends", Beck told the crowd.

The program, produced by Hollywood

Heritage, 6541 Hollywood Boulevard, Orchard Gables, 1277 Wilcox Ave., Hollywood Center Motel, 6720 W Sunset Boulevard, the Tearle Home, now the American Society of Cinematographers, 1782 N Orange Drive, and the Wattles Mansion, 1824 N Curson Drive. Other individual examples survive in neighborhoods surrounding Hollywood Boulevard on Sierra Bonita, Gardner Canyon Drive, and Wilton Place.

## Paradise Lost Continued from page 5

if you look hard enough. In fact, recent surveys have identified nearly 110 single-family residences in central Hollywood from this period. Of these, perhaps 30 remain in a condition similar to when they were built, the rest having been altered, some beyond recognition, through the years. Among the best examples left of Hollywood's pre-annexation architectural heritage are the Henry Claussen Ranch House, 6116 Winans Drive, the Janes

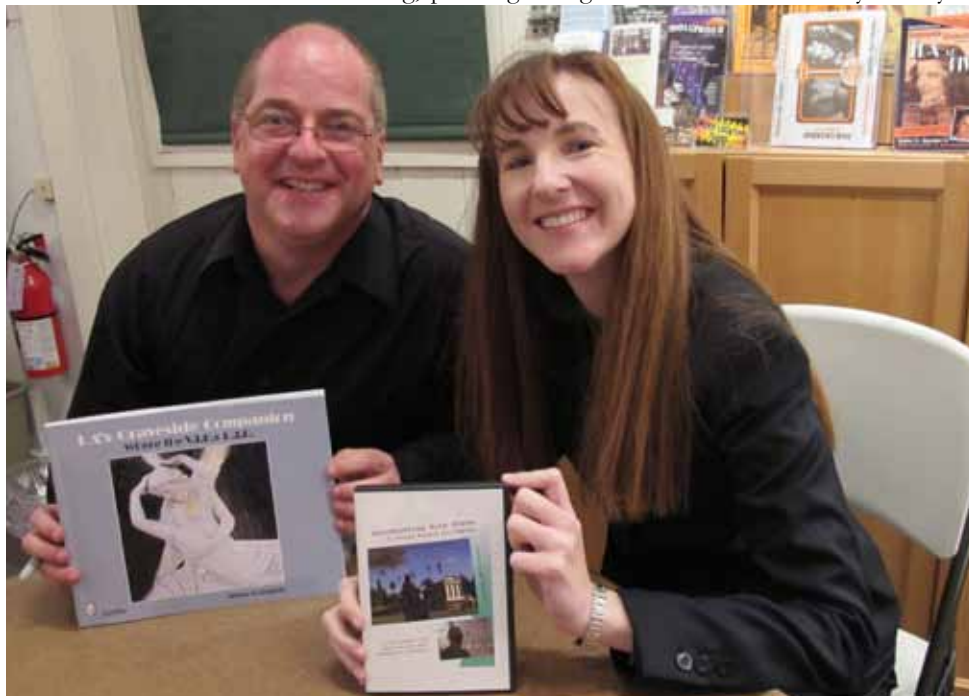
House, 6541 Hollywood Boulevard, Orchard Gables, 1277 Wilcox Ave., Hollywood Center Motel, 6720 W Sunset Boulevard, the Tearle Home, now the American Society of Cinematographers, 1782 N Orange Drive, and the Wattles Mansion, 1824 N Curson Drive. Other individual examples survive in neighborhoods surrounding Hollywood Boulevard on Sierra Bonita, Gardner Canyon Drive, and Wilton Place.

# Series Kicks Off 2010-11 With A Look At The Final Resting Places Of The Stars

**H**ollywood Heritage kicked off its 2010-2011 *Evenings @ The Barn* season with Gravehunting with Steve, a look at the final resting places of classic Hollywood stars. Steve Goldstein, author of *L.A.'s Graveside Companion: Where the VIP's RIP* and creator of the website <http://www.beneathlosangeles.com>, really knows where all the bodies are buried! The evening, pro-

duced by Hollywood Heritage board member, Amy Condit, began with a screening of the short film, *Grave Hunting With Steve: A Journey Beneath Los Angeles*, and was followed by a robust question and answer session and book signing.

entino, Toto the dog from *The Wizard of Oz*, and the infant son of Charlie Chaplin, among others. Steve's passion for "grave hunting" began as a child when he lived in Boston. While other children were playing sports outside, Steve was exploring the richly historical cemeteries of his hometown. This led to his burgeoning interest in local cemetery history in



Cemetery Historian Steve Goldstein shows his latest book, L.A.'s Graveside Companion, Where the V.I.P.'s R.I.P. Hollywood Heritage Board member Amy Condit holds the DVD Gravehunting with Steve the subject matter of the Evening @ the Barn that she produced on October 13th

Photo by Alan H. Simon

duced by Hollywood Heritage board member, Amy Condit, began with a screening of the short film, *Grave Hunting With Steve: A Journey Beneath Los Angeles*, and was followed by a robust question and answer session and book signing.

On his own, and through the Studio for Southern California History, Steve has been giving tours of local cemeteries such as Hollywood Forever, Westwood Memorial Park, and Evergreen Cemetery for over 30 years. Steve's expertise as a graving expert has led to appearances on *Visiting with Huell Howser*, *Good Morning America, Inside Edition*, and *The Daily Show with Jon Stewart*.

A noted Los Angeles cemetery historian, Steve enthralled the crowd with information on the burial locations of Rudolf Val-

Boston, and his hobby truly accelerated when he moved to Los Angeles. In L.A., through the creation of his website, Steve met other like-minded "gravers" whose passion was to learn about the final resting spots and interesting back stories behind the deaths of classic Hollywood celebrities.

As there are many more stories to share about Los Angeles' rich graving history, Steve is looking forward to working on a sequel to his first book to be called *Son of Graveside Companion*, which will focus on cemeteries not included in his first book.

If you missed Steve's presentation at the Barn, make sure you visit his website *Beneath Los Angeles* to learn more about the final resting spots of the famous, infamous, and as Steve says, the "just plain dead!"

## Welcome New Members!

Corinne Baldassano  
Richard & Sheila Brossman  
James Carpenter  
Frank Conrad  
Dr. Marion Conrad  
Lisa Cousins & Bill Goodwin  
David Foote  
Richard Gehr  
Sott Gregory  
Gloria Hanson  
Liz Holmes  
Tammie Kaden  
Sandra Kail  
David Kaufman - *Adolph Zukor's great-nephew!*  
Lou Carter Keay  
Donna Larsen  
Robin Longfield  
Simon McIlroy  
Nori Muster  
Arletta Neman  
Gregg Nestor  
Richard & Susan Polep  
Rick Rogers & Sharon Evans  
Dave Shelton  
Virginia Valenzuela

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Ann Snyder  
Kevin Thomas  
Talma Zelitzky



P.O Box 2586  
Hollywood, CA 90078

**SAVE THESE DATES**  
**Upcoming Hollywood Heritage Events**

**Saturday, January 15, 2011, 7:30 pm** - Hollywood Heritage Museum - *Evening @ the Barn* presented by the Niles Essanay Silent Film Museum on silents filmed in the San Francisco area.

**Wednesday, February 9, 2011, 7:30 pm** - Hollywood Heritage Museum - *Evening @ the Barn*, *Dracula* and Parallel Language Films.

**Wednesday, March 9, 2011, 7:30 pm** - Hollywood Heritage Museum - *Evening @ the Barn*, Comedy writer Irving Brecher on the Marx Brothers.

**Wednesday, April 13, 2011, 7:30 pm** - Hollywood Heritage Museum - *Evening @ the Barn*, The Gentleman Tramp: A Birthday Tribute to Charles Chaplin

**Wednesday, May 11, 2011, 7:30 pm** - Hollywood Heritage Museum - *Evening @ the Barn*, Writer Donna Hill on Valentino

**Wednesday, June 8, 2011, 7:30 pm** - *An Evening @ The Barn* with actress Jane Withers

**PRESERVING OUR HOLLYWOOD HERITAGE FOR OVER 25 YEARS**

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



**Membership Application**

Memberships may also be submitted online at [www.HollywoodHeritage.org](http://www.HollywoodHeritage.org)

**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
- \$40 Individual     \$25 Senior 65+/ Full Time Student

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

**Membership Benefits Include:**

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

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

Charge my:  Visa  MasterCard

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