

THE CHARLES AVERY RESIDENCE
904 North Benton Way; 2615-2617 West Marathon Street
CHC-2018-478-HCM
ENV-2018-479-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 22, 2018](#)
3. [Amended Findings Adopted by the Commission on February 15, 2018](#)
4. [Supplemental Application Materials Submitted by Applicant on March 15, 2018](#)
5. [Under Consideration Staff Recommendation Report](#)
6. [Historic-Cultural Monument Application](#)
7. [Materials Submitted by Owner on February 15, 2018](#)
8. [Correspondence from Owner's Representative, Dated March 30, 2018](#)
9. [Letters from Members of the Public](#)

Please click on each document to be directly taken to the corresponding page of the PDF.

FINDINGS

- The Charles Avery Residence does not meet any of the four criteria of the Cultural Heritage Ordinance and therefore is ineligible for designation as a Historic-Cultural Monument.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

SUMMARY

The Charles Avery Residence is a one-story single-family residence located on the northeast corner of the intersection of North Benton Way and West Marathon Street, in the Silver Lake neighborhood of Los Angeles. Constructed in 1912 in the Craftsman architectural style, the subject property was designed by owner, architect, and contractor Charles A. Krueger. During 1913 and 1914, the property was home to silent film actor and director Charles Avery (1873-1926).

Rectangular in plan, the subject property is of wood frame construction with wood clapboard cladding and has a low-pitched gable roof with wide overhanging eaves and composition shingles. It features a low, wide shed dormer with lattice instead of windows, centered over the west-facing elevation, and a chimney on the south elevation. The primary, west-facing elevation features a concrete porch supported by four tapered wood columns sitting atop square concrete piers, a single wood entry door, and two picture windows flanked by two casement windows. Fenestration consists of a bay window on the south-facing elevation and wood double-hung windows on other elevations. Interior features include a built-in buffet, bookcase, drawers, desk, bench, and book shelves, as well as a large cement fireplace, a Murphy bed, and a variety of original hardware. There is also a detached garage of unknown construction date facing Marathon Street to the south.

Charles Avery was born Charles Avery Bradford in 1873 in Chicago, Illinois. Avery began his career on stage and while it is not possible to determine his acting debut, appearances can be confirmed for as early as 1897. Avery's film career started in New York in 1907 and by 1910, he was working with Bison Pictures, a division of the New York Motion Picture Company, and resided in Los Angeles. Over the course of his career, Avery acted in approximately 127 films, including the original Keystone Cops series, and he directed 39. Avery passed away in July 1926 at the age of 53.

Alterations to the subject property include the covering of the brick chimney with plaster, the replacement of the kitchen sink, countertops and appliances, and a bathroom renovation, all at unknown dates. Also, in 2017, there was a fire that damaged the interior portions of the utility room, ceiling joists, and one of the bedrooms.

DISCUSSION

The applicant argues that The Charles Avery Residence is eligible under one criterion of the Cultural Heritage Ordinance: that it “is identified with historic personages or with important events in the main currents of national, state, or local history” as the home of silent film actor and director Charles Avery. As requested by the Cultural Heritage Commission at the initial hearing on February 15, 2018, the applicant submitted additional research on March 15, 2018, and presented the arguments that the subject property also “reflects the broad cultural, economic, or social history of the nation, state, or community” for its role in California’s Craftsman bungalow movement of the early twentieth century, and that it “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction” as an excellent representative example of a Craftsman bungalow.

Staff finds that The Charles Avery Residence does not appear to meet any of the Cultural Heritage Ordinance criteria. The subject property does not individually reflect the broad cultural, economic, or social history of the nation, state, or community. Like the rest of Los Angeles, the Silver Lake neighborhood saw a proliferation of new Craftsman bungalows at the beginning of the twentieth century. The airy open floor plans were ideal for the climate, while mass-produced millwork and construction materials made them affordable for the masses. The subject property exhibits a common typology for this time period and there is a plethora of Craftsman-style bungalows extant in the Silver Lake neighborhood and across the city.

The subject property is not identified with any historic personages or important historical events. Silent film actor and director Charles Avery resided at the property for approximately three years, starting in 1913. Though Avery, one of the original Keystone Cops, appeared in films directed by D.W. Griffith and Mack Sennett, and worked alongside pioneers of the early film industry such as Charlie Chaplin, Mary Pickford, Fatty Arbuckle, and Mabel Normand, it seems that he spent his career relegated to minor roles. Avery also did not achieve any accolades, or create any film that influenced the entertainment industry. Therefore, he did not achieve the level of notoriety necessary to be considered an historic personage. In addition, there is no evidence that Avery completed any films or conducted business at the subject property. However, there is an overwhelming amount of evidence that he did complete films at Keystone Studios (Mack Sennett Studios, HCM # 256), which might be a property that better represents the achievements of Avery.

Although The Charles Avery Residence retains original elements such as a low-pitched gabled roof, built-in furniture, clapboard siding, and a broad front porch, all typical of the style, the subject property is not a unique or outstanding example of a Craftsman bungalow. Other more exemplary residential bungalows in the Craftsman style that are already locally designated include the Eckley-Mitchell Residence (1907, HCM #962), the Wilkins House (1911, HCM #877), the A.W. Black Residence (1913, HCM #803), and the Hewitt Residence (1915, HCM #702).

Furthermore, the subject property is not a notable work of a master architect. While some bungalows were custom designed by architects, most were selected from plan books or catalogues and were constructed by contractors or assembled from prefabricated pieces. Charles Krueger does not rise to the level of master architect, and it is unclear whether he was the architect or the contractor.

The subject property was not identified by the citywide historic resources survey, SurveyLA, as eligible for designation at any level and staff finds that it does not appear to rise to the level of historic significance to be individually eligible for designation as a Los Angeles City Historic-Cultural Monument.

BACKGROUND

On February 15, 2018, the Cultural Heritage Commission voted to take the property under consideration. On March 22, 2018, a subcommittee of the Commission consisting of Commissioners Barron and Milofsky visited the property, accompanied by staff from the Office of Historic Resources.





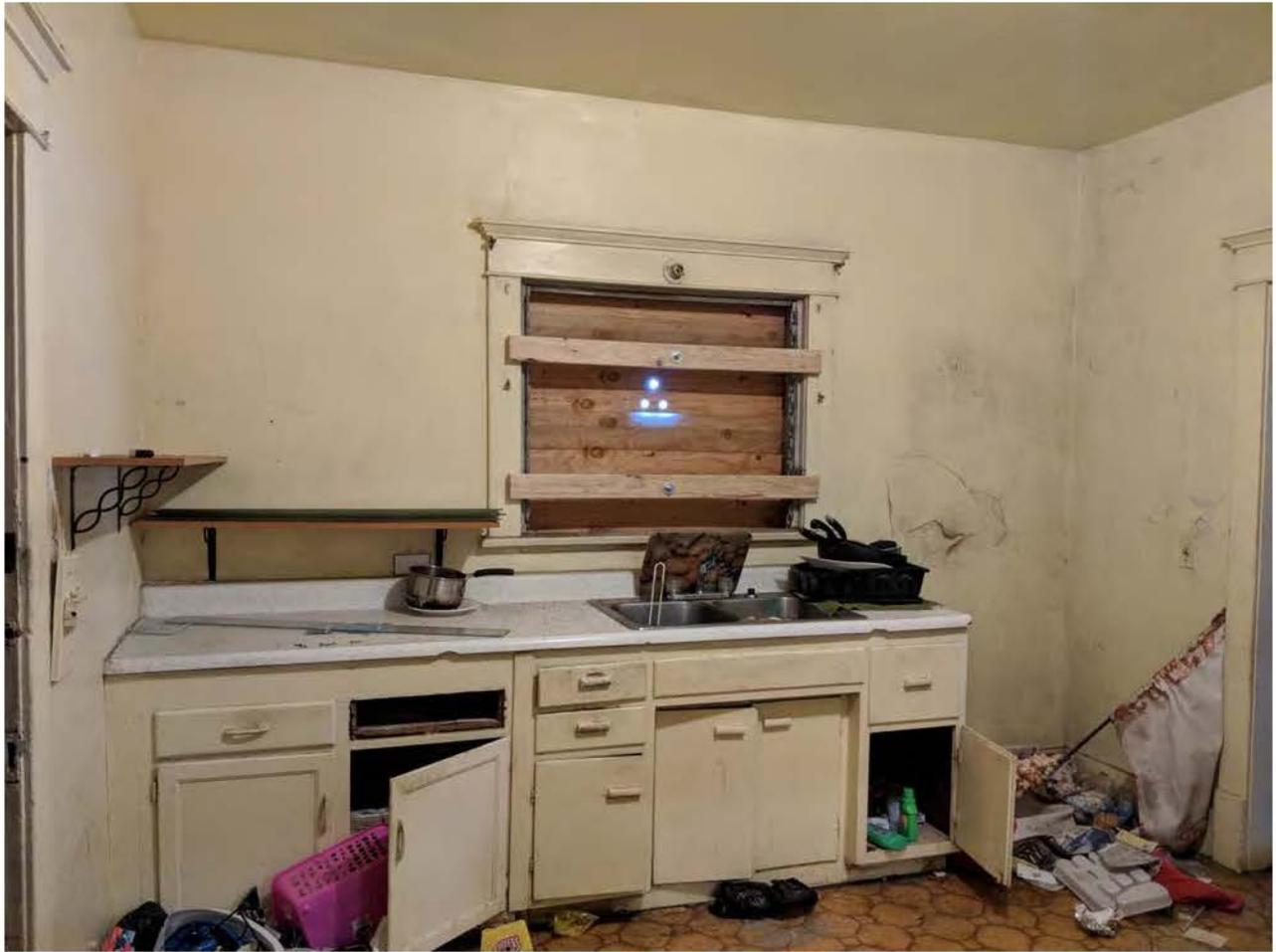




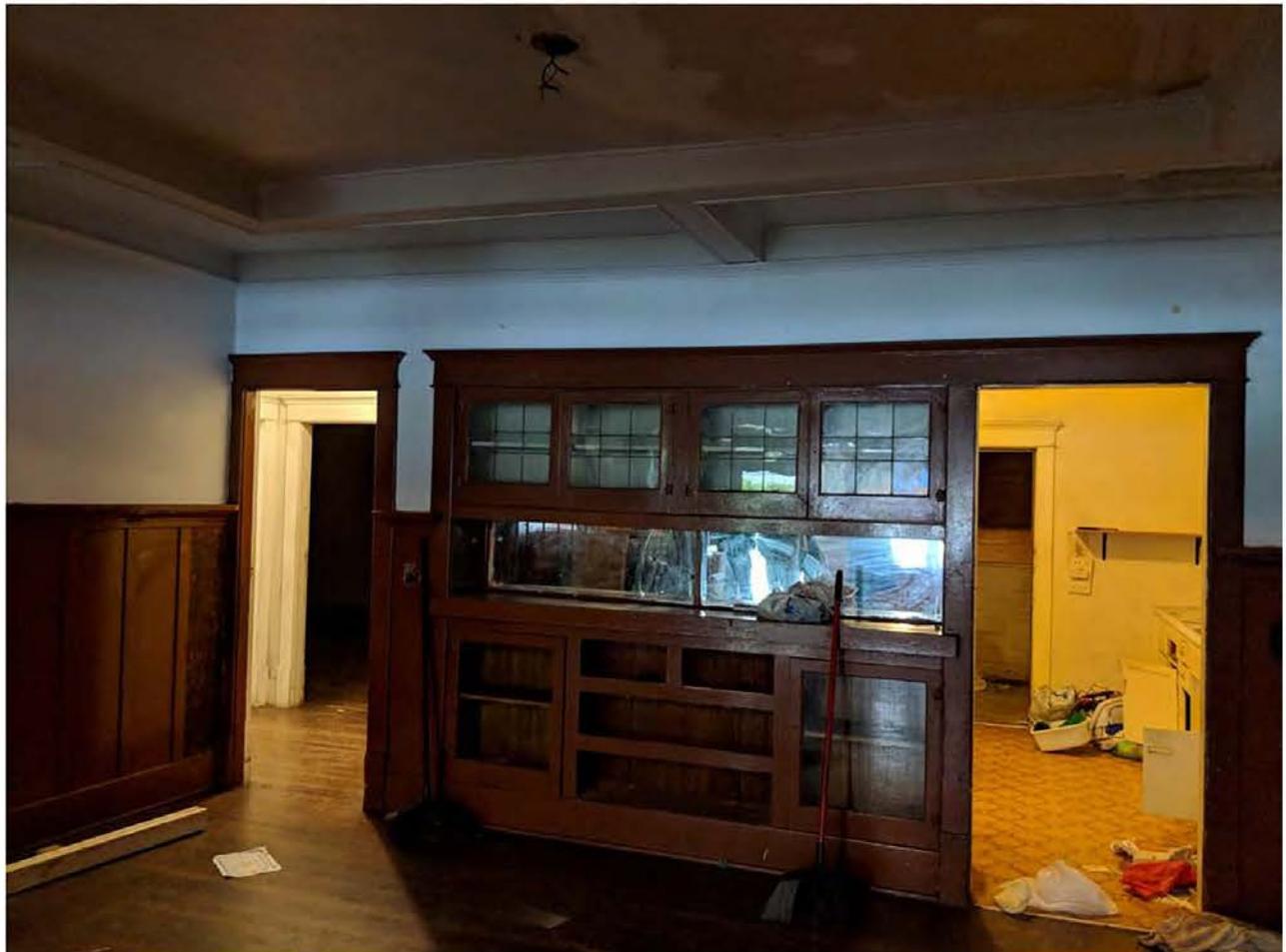


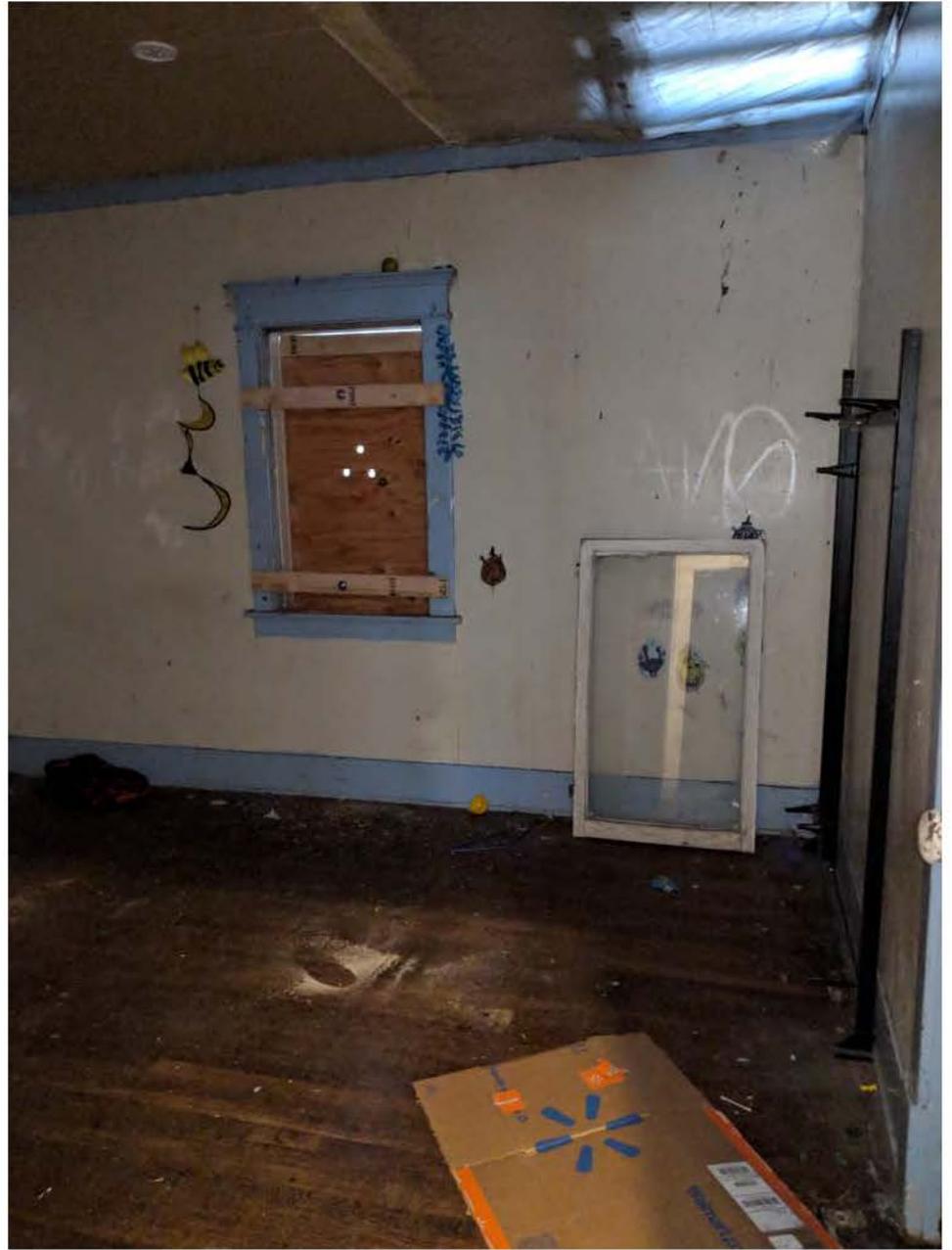




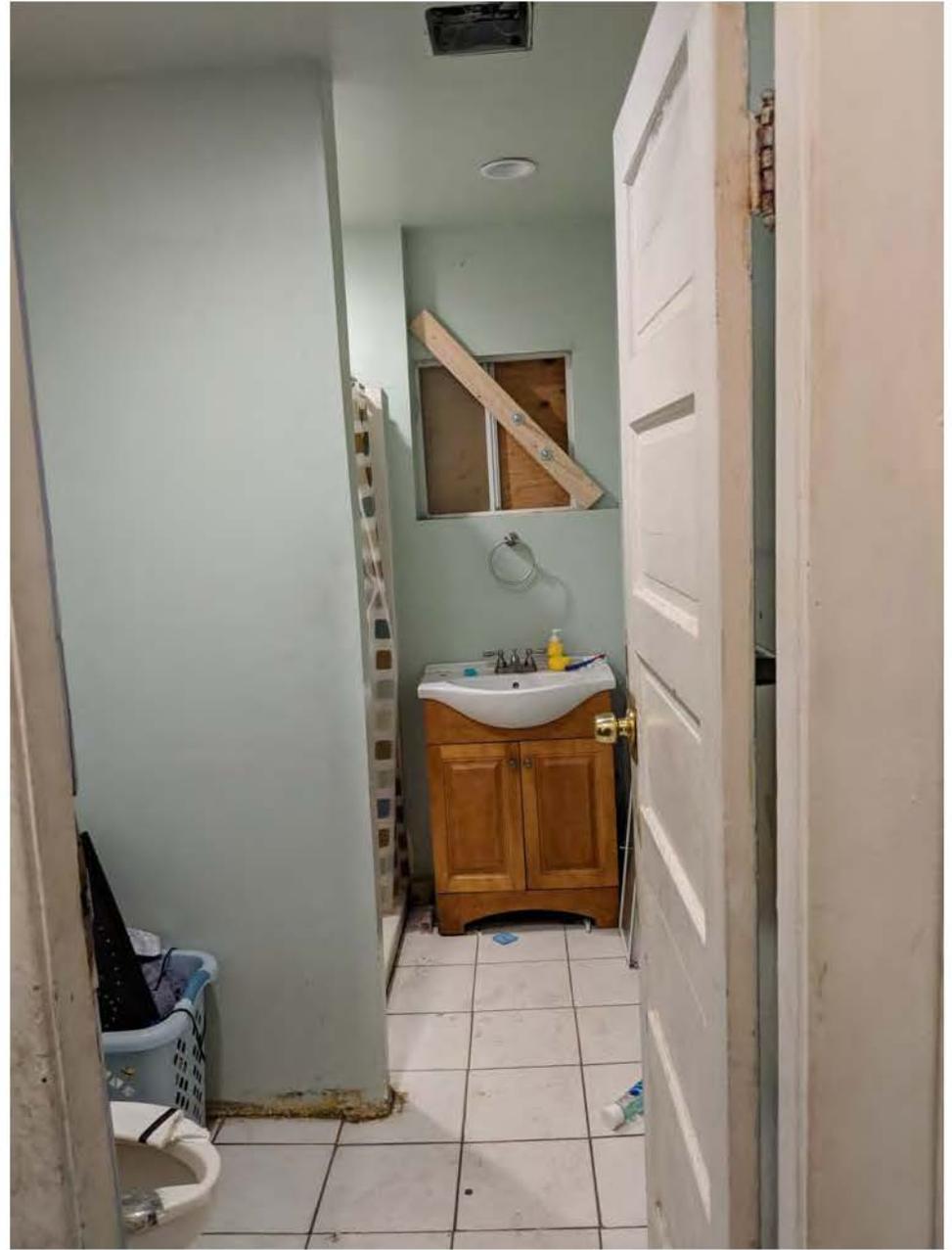












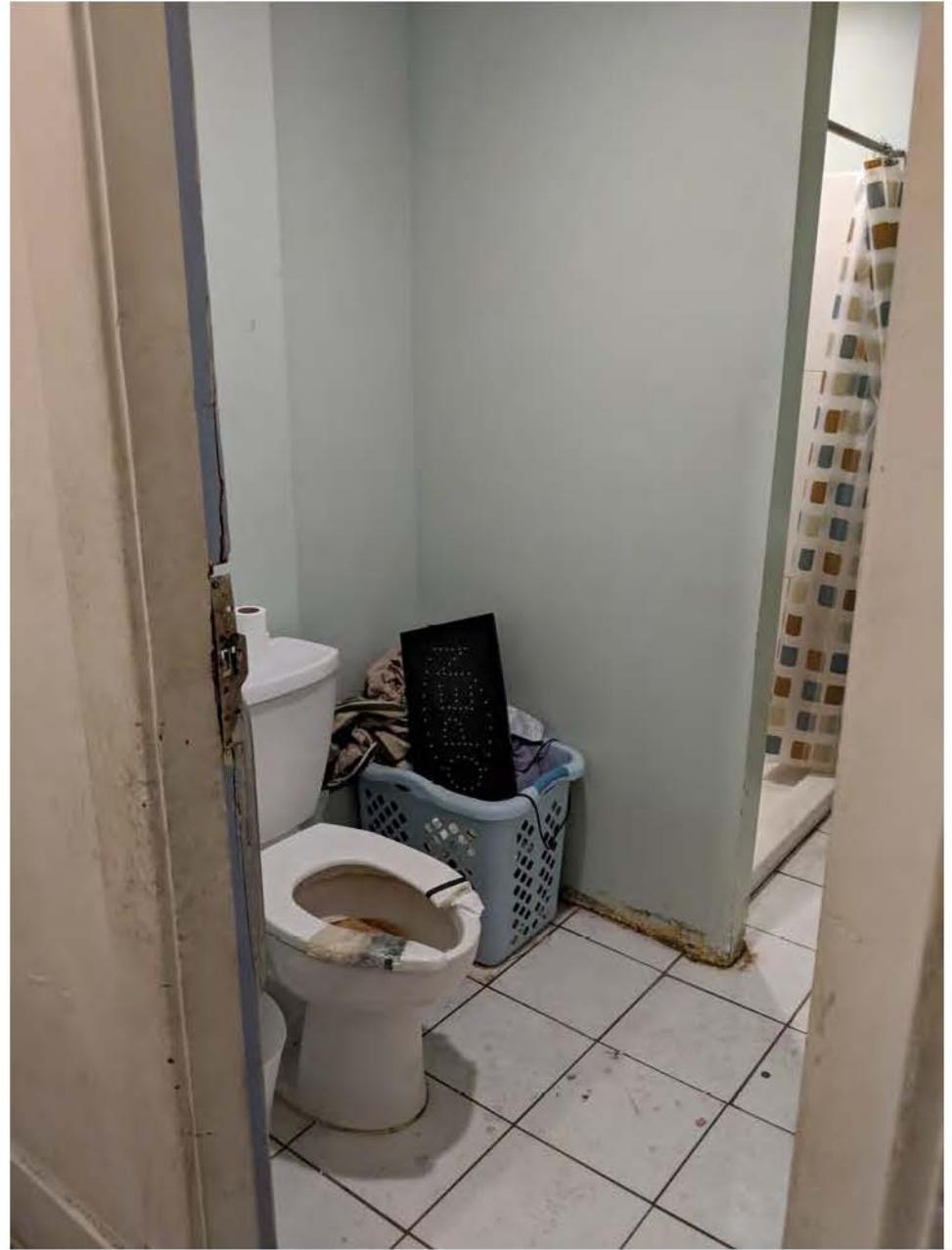














**The Charles Avery Residence
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**FINDINGS AS AMENDED BY THE CULTURAL HERITAGE COMMISSION
ON FEBRUARY 15, 2018**

Based on the facts set forth in the summary, discussion, and application, the Commission determines that the property is significant enough to warrant further investigation as a potential Historic-Cultural Monument. The subject property appears to be associated with a significant person influential within the film industry, the silent film actor and director Charles Avery, and is a good, intact example of early housing in the film industry. The Commission requests that the applicant amend the application to include information related to the architectural merits of the subject property.

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SUPPLEMENTAL INFORMATION SUBMITTED BY APPLICANT

Supplemental Information on The Charles Avery Residence's Architectural Merits

904 N. Benton Way, the Charles Avery Residence, is notable for many reasons. Built in 1912, it is an excellent example of the craftsman bungalow architecture that was popular with the working and middle classes of this era. It also has a notable first owner, silent film pioneer Charles Avery, whose work as an original Keystone cop was instrumental in Hollywood's rise as a dominant force in world entertainment. He is considered one of the "prominent men and women who through their genius and untiring energy have contributed so greatly toward the upbuilding of the Motion Picture Industryⁱ."

Avery's home in a middle class neighborhood provides a snapshot of the nascent film industry as it settled into permanency in Los Angeles and gives insight into how "those whose masterminds govern the world of filmdomⁱⁱ" lived prior to the incorporation of Beverly Hills as a city and the birth of celebrity mega-mansions such as Pickfair.

The term "bungalow" has its origins in the Indian word "bangalo," which was a way station for travelers.ⁱⁱⁱ The small structures were designed with an open floorplan to accommodate airflow in that country's hot climate. From India, the style made its way to England, where it was used predominantly by the wealthy for seaside residences.^{iv}

The style leapt to Southern California through proponents of the Arts and Crafts movement. It is here that the terms "Craftsman" and "bungalow" began to be synonymous and eventually evolved into the "California bungalow." Early specimens were multi-storied grandiose residences for the rich, such as the Greene and Greene masterpiece, the Gamble House. However, a combination of Southern California's climate, socio-economics and cultural shifts popularized the style for year round use for the working and middle classes.^v

California's "almost constant sunshine makes a house of this fashion a necessity" declared architect Henry L. Wilson aka "The Bungalow Man."^{vi} He went on to note that the bungalow "combined grace, beauty and comfort at a minimum cost." Built-in furniture eliminated wasted space, allowing for smaller homes so that "easy housekeeping and homemaking is reduced almost to an exact science." This was a welcome proclamation in an era where women were more frequently working outside of the home and having a staff of servants was no longer common.

The bungalow style spread rapidly. Magazines such as *Ladies Home Journal*, which was read by an estimated 60% of all American women, offered plans for sale for as little as \$5.^{vii} This put good design into the hands of those who could not afford to hire an architect. "Only rarely in all of history has architecture been outside the realm of 'the rich, the few, and the well-born,'" says Robert Winter, author of *The California Bungalow*.^{viii}

Beginning in 1904, subscribers to Gustav Stickley's magazine *The Craftsman* were eligible to receive a free set of plans for homes designed specifically for the magazine. Subscribers ultimately were able to choose from over 200 plans Stickley designed for "the utmost comfort and convenience."^{ix} Even though these homes were intended for the working class, the Craftsman movement emphasized quality materials and rebelled against inferior machine-made goods in favor of work done by individual craftsman.

As the Craftsman bungalow grew in popularity, however, mass-produced millwork and built-ins could be ordered from catalogs. Ultimately, precut construction materials for whole houses could be ordered and shipped by rail through Sears and other kit house vendors.

Supplemental Information on The Charles Avery Residence's Architectural Merits

According to Diane Maddex and Alexander Vertikoff, the spread of the California bungalow nationwide reversed “traditional patterns of cultural diffusion and thereby sealing the Golden State’s status as a social innovator.”^x In a wonderful bit of serendipity, Charles Avery, the original owner of 904 N. Benton Way, was instrumental in crafting another pattern of cultural diffusion, aiding in the relocation of the center of the film world from New York to Los Angeles and helping to establish Hollywood as the dominant force in global filmed entertainment.

Let’s examine the features of the Charles Avery Residence that are exemplary of the kind of Craftsman bungalow architecture available to the common man of the era.

Built in 1912, the home was constructed at the heart of the significant era for this style of architecture in Los Angeles. The original building permit for the Charles Avery Residence estimated construction costs at \$3,000, which was the average cost of building a bungalow in Los Angeles.^{xi}

Chas Krueger is listed on the original permit for 904 N Benton Way as owner, builder and architect, but tax records support Avery as the original home owner. In 1913, Katharine and Chas A. Bradford took ownership of Lot 39^{xii}, Rowland Heights Tract from Albert M. Stephens and William R. Rowland, the tract’s first developers.^{xiii} This confirms Charles Avery, stage name of Charles Avery Bradford, as the home’s first owner.

It is also unlikely Krueger actually was the architect. None of his mentions in *Southwestern Contractor and Manufacturer* list him as an architect and there is no listing for him as an architect in the Los Angeles City Directories of the time. The Charles Avery Residence is very typical of its era, likely constructed from one of the numerous ready-made plan sets easily purchased at the time instead of being a commissioned architectural design.



Located on a small hill, the one story building hugs the ground in compliance with the Craftsman principle of harmonizing with the natural surroundings. The gabled roof has a single shed dormer, wide eaves and exposed rafters.

Supplemental Information on The Charles Avery Residence's Architectural Merits



The full-width porch is incorporated under the main roof and is supported by gently-tapered wood columns on cement pedestals.



Numerous south-facing windows provide extensive natural light to the interior.

Supplemental Information on The Charles Avery Residence's Architectural Merits



Decades of deferred maintenance means the inside is virtually unchanged from when the house was first constructed, although loving restoration is needed. When exploring the home, one experiences the prototypical house as described by Gustav Stickley and Henry L. Wilson, two of the leading proponents of the Craftsman bungalow as housing for the working and middle classes.

"A door of rather simple design." Gustav Stickley^{xiv}



"Entrance is usually into a large living room." – Henry L. Wilson^{xv}

"Do away with any sense of elaboration and with the idea that a house must be a series of cells, room upon room, shut away from all others." Gustav Stickley^{xvi}

"The pleasure in the dining room is enhanced by glimpses of the living room." – Gustav Stickley^{xvii}

Supplemental Information on The Charles Avery Residence's Architectural Merits



"Ceiling beams add an air of homely quaintness which never grows tiresome." -- Henry L. Wilson^{xviii}



"Always the built-in fittings, the bookcases, the corner seats should be adjusted to the light from the windows as well as the fireplace." -- Gustav Stickley^{xix}

"Everything in this room should suggest comfort and restfulness. The open fireplace and low, broad mantel, a cozy nook or corner, or a broad window seat, are all means to the desired end." -- Henry L. Wilson^{xx}

Supplemental Information on The Charles Avery Residence's Architectural Merits



"It is also economic and picturesque to group the windows"
– Gustav Stickley^{xxi}



"I plan the woodwork so that it embraces the built-in fittings, so that every bookcase or corner seat is part of the development of the woodwork." – Gustav Stickley^{xxii}



"The dining room shall be large and well-lighted, and as it will contain few articles of furniture, it may be finished somewhat elaborately, with paneled wainscoting, plate rail, etc."
– Henry L. Wilson^{xxiii}



Supplemental Information on The Charles Avery Residence's Architectural Merits



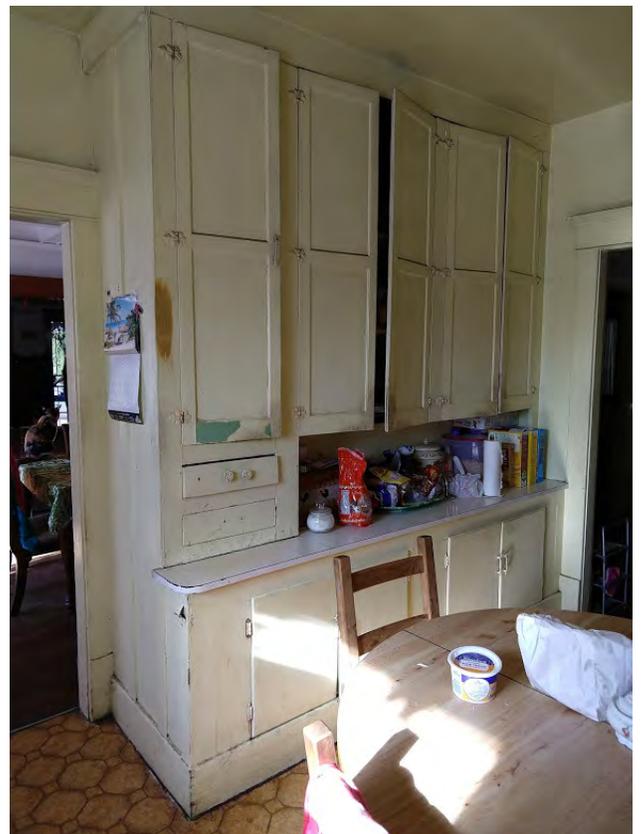
"Bookcases or shelves may be fitted into convenient places." – Henry L. Wilson^{xxiv}



"The question of built-in fittings is one that I feel is an essential part of the Craftsman idea in architecture." – Gustav Stickley^{xxv}



"The sink should be in the center of a long drainboard." – Henry L. Wilson^{xxvi}



Pantries fell out of favor as servants became scarce, so "Much attention is given to the proper distribution of various cupboards, flour bins, spice receptacles and the many little contrivances which appeal to women." – Henry L. Wilson^{xxvii}

Supplemental Information on The Charles Avery Residence's Architectural Merits



"A den should find a place in your plan. This room need not be large, but its very name is suggestive of luxurious rest."
– Henry L. Wilson^{xxviii}

The Murphy Bed was not patented until 1911, a year after Wilson wrote of "luxurious rest." Its presence in the music room of the Charles Avery Residence gives the house a "state of the art" quality and also confirms its construction as a home for a working class family for whom the luxury of a guest room was not in reach.



Supplemental Information on The Charles Avery Residence's Architectural Merits



"One of the most important details in the planning of your new house is the selection of hardware."
Sargent Hardware, advertisement^{xxix}



When construction commenced on The Charles Avery Residence in 1912, the 900 block of North Benton Way was a mix of working and middle class families. A carpenter resided at 924, salesmen at 933 and an attorney at 940. The following year they were joined by a school teacher at 914, the manager of a movie theater at 944 and actor Charles Avery at 904.

Up until 1910, Southern California was a place movie studios migrated to for the winter, when New York weather was inhospitable to shooting. Avery's purchase of a home symbolizes the film industry permanently staking a claim in Los Angeles.

That the home Avery purchased was a humble bungalow, architecture for the masses, says much about the era of film history he was a part of. These are Hollywood's pioneer days, the days that precede the Golden Age, the incorporation of Beverly Hills as a city and the concept of the celebrity mega-mansion that originated with Pickfair, the much-lauded residence of Mary Pickford and Douglas Fairbanks.

Avery's decision to purchase a home put down permanent roots in Los Angeles came at a time when his colleagues were quartered in temporary accommodations such as hotels (Fred Balshofer and Mack Sennett), apartments (Mabel Normand, Syd Chaplin, Chas Parrott and George Nichols), The Los Angeles Athletic Club (Charles Chaplin) or crashing with in-laws (Fatty Arbuckle).

Like many bungalow owners, Avery quickly became so enamored of the architecture, he became an evangelist of sorts for it. A 1913 issue of *Variety* mentions that Avery had started a side business to sell bungalows to – who else? -- actors.^{xxx}

CONCLUSION

904 N Benton Way, The Charles Avery Residence, meets multiple criteria for being named a historic cultural monument:

- 1) Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction

With its nearly intact interior, the home is an excellent example of the quintessential California bungalow popularized at the beginning of the 20th century as housing for the working and middle classes. Its numerous built-ins, open floor plan, extensive wainscoting, welcoming fireplace and numerous other features are the very definition of this style of architecture.

So often, preservation is geared towards the grand works of master architects that the importance of how the masses lived gets overlooked or is considered expendable. The Charles Avery Residence would make a valuable contribution for the study of working class housing from a century ago.

- 2) Exemplifies or reflects the broad cultural, political, economic, or social history of the nation, state, or community

The rise of the bungalow allowed architecture to be made available outside "the realm of 'the rich, the few, and the well-born.'" The bungalow's popularity was born out of the need for smaller homes that could be managed by a servant-less woman who had entered the workforce. As such, the style itself reflects broad cultural, economic and social history.

In addition, the bungalow was one of the first cultural elements exported from California to the rest of the United States, launching California as an important innovator for cultural trends. This reversal of

Supplemental Information on The Charles Avery Residence’s Architectural Merits

traditional patterns of cultural spread in the United States can also be seen through the home’s first owner, an important contributor to Los Angeles wresting dominance of the film industry from New York. Avery’s residence here is an important example of how silent film pioneers lived as they set down permanent roots in the city and there are few such examples available.

- 3) Is identified with historic personages or with important events in the main currents of national, state, or local history

Charles Avery may not be a household name today, but he was an important pioneer in the early days of film. An accomplished comedic stage actor who jumped on the bandwagon of film, he was also at ground zero in the transition of the center of the film world from New York to Los Angeles.

Avery was an original member of the Keystone Cops, which was instrumental in crystalizing the elements of slapstick comedy for generations of filmmakers to come and were the forefathers of modern sitcoms. The Keystone Cops reliance on physical comedy allowed them to be exported around the world, establishing Los Angeles as a global force in entertainment.

Avery was one of the first members of the nascent film industry to commit to a permanent life in Los Angeles and his side real estate business encouraged other actors to do the same.

Avery was prolific, both as a performer and director. He was considered one of the “prominent men and women who through their genius and untiring energy have contributed so greatly toward the upbuilding of the Motion Picture Industry.”^{xxxi}

This house is one of the last physical bridges between the Silent Film Era and Hollywood as we know it today. Avery’s residence here predates the incorporation of Beverly Hills as a city and the idea of the glamorous film star mansion. It provides a connection to Edendale, now known as Silver Lake and Echo Park, as a historic place as the cradle of the film industry in Los Angeles.

ⁱ *Who’s Who in the Film World*; Fred C. Justice, Tom R. Smith; Film World, Pub. Co., 1914

ⁱⁱ *Who’s Who in the Film World*; Fred C. Justice, Tom R. Smith; Film World, Pub. Co., 1914

ⁱⁱⁱ www.arts-crafts.com/archive/achomes/bungalowhomes.shtml

^{iv} www.kcet.org/history-society/bungling-across-america-the-bungalow-in-southern-california-and-beyond

^v www.kcet.org/history-society/bungling-across-america-the-bungalow-in-southern-california-and-beyond

^{vi} *The Bungalow Book: Floor Plans and Photos of 112 Houses, 1910*, Henry L. Wilson, Dover Publications, Inc. Mineola, NY.

^{vii} *Cottages and Bungalows*, Spring 2007, pp 20-22

^{viii} *Bungalow Nation*; Diane Maddex, Alexander Vertikoff; Abrams, 2003

^{ix} <https://stickleymuseum.org/learn-more/gustav-stickley.html>

^x *Bungalow Nation*; Diane Maddex, Alexander Vertikoff; Abrams, 2003

^{xi} Survey LA Citywide Historic Context Statement Survey LA, Arts and Crafts Movement, 1895-1930 page 9.

^{xii} Photo, Tract tax records

^{xiii} CHC-2014-3924-HCM

^{xiv} *Craftsman House: The 1913 Catalog*, Gustav Stickley, The Craftsman Publishing Company, NY 1912

^{xv} *The Bungalow Book*, Henry L Wilson, Dover Publications, 1910

^{xvi} *More Craftsman Homes*, Gustav Stickley, The Craftsman Publishing Company, NY 1913

^{xvii} *More Craftsman Homes*, Gustav Stickley, The Craftsman Publishing Company, NY 1913

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Supplemental Information on The Charles Avery Residence's Architectural Merits

- ^{xxiv} *The Bungalow Book*, Henry L Wilson, Dover Publications, 1910
- ^{xxv} *More Craftsman Homes*, Gustav Stickley, The Craftsman Publishing Company, NY 1913
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- ^{xxix} *The Craftsman*, ad# XXXV, October 1910
- ^{xxx} *Variety*, March 21, 1913
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(also includes references for material used in presentation on 2/15/18
that were not included in original application.)

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Average temperature for week, 55°.

Fine long days are these for the picture people. We are having a stretch of bright sunny weather that is most encouraging to our industry.

The town is full of M. P. actors. One meets friends at every turn.

On Spring street the other day I met Christie Miller, Biograph's dear "Old Man," evidently having a day off. And what do you suppose he was doing? Looking at a display of Easter bonnets in a shop window. And, on the other hand, what do you suppose I found myself doing? Gazing into Jim Jeffries' saloon and craning my neck in an effort to catch a glimpse of the big fellow.

Ruth Rowland (Kalem) is a stunning sight on horseback, as she takes her daily exercise these fine mornings.

Charles Avery, formerly with Wm. H. Crane, has settled here and is playing the double role of picture actor and real estate operator. He has been very successful, I understand, in selling bungalows and bungalow sites to actors.

Charlie Murray (of Murray and Mack—"Finnegan's Ball" fame) is making faces at the camera and is a hit with everybody around here.

Lawrence Griffith, director of Biograph, has been out in the hills with 250 people and 100 head of horses, making an Indian film.

The work of developing the Los Angeles harbor has just been shown in moving pictures at a private view.

Mack Bennett went on at the Garrick one night, just to boost Keystone, and was not affected by stage fright.

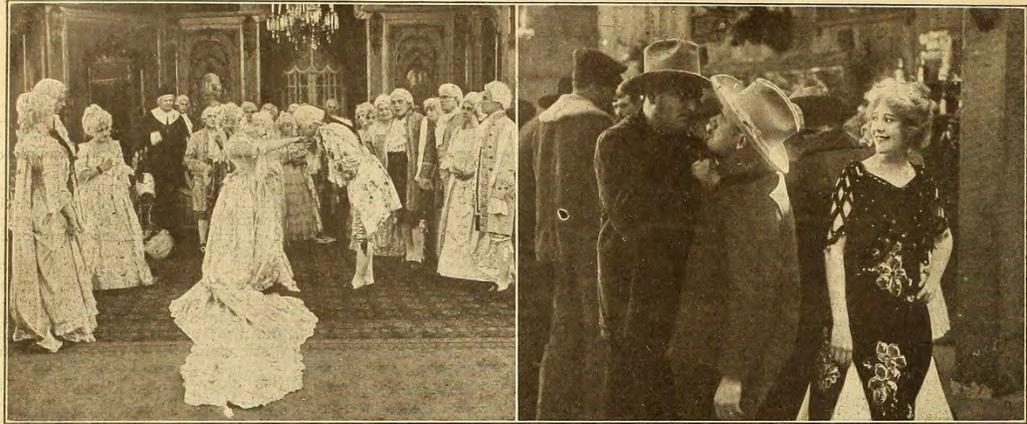
Charles Innes, picture actor and author is

Fall Styles In Comedy.

We are sorry to have to say it, but if you want to write a generally salable comedy you must write the "rough stuff." One or two companies still adhere to the sort of comedy that lingers in your brain after you have left the theater, but most of the companies are now demanding the knock down and drag out style of stuff. If your leading character is coming down the street, he no longer should walk; he should take it on the run and bowl over a policeman or an apple woman as he nears the camera. If you are in communication with any comedy producing company and the editor has tried to tell you what is wanted, **it's dollars to doughnuts that you've been told "like Keystone."**

So long as managers judge by laughter and applause and not by mental impression (and we suppose that they always will because they always have), the knockabout stuff that gets the laugh and if forgotten the next moment will have the call. If you can write real light comedy you still have about three markets, but if you can put a bounce (cousin to the

punch) in every scene, you'll have about ten markets. It's easy stuff to write if you can write in good business, but remember that there must still be some form of plot as well as the rapid action. The more unostentatious plot you can get in, the better your chance of a sale.



An elaborate scene from the William Fox production "Du Barry," starring Theda Bara, and a typical scene from the Fox picture, "The Kingdom of Love," in which Jewel Carmen is the star.

Soldiers Help Make Picture

Officers and Men of United States Army Appear with Norma Talmadge in "By Right of Purchase"

MORE than 100 men in Uncle Sam's fighting uniform who are soon to join the American expeditionary force in France, will be seen in Norma Talmadge's forthcoming Select production, "By Right of Purchase," in which she will be presented by Joseph M. Schenck. The picture calls for the reproduction of a scene in Hero-land, the great patriotic bazaar staged recently in the Grand Central Palace, and the soldiers and sailors of various ranks who took part in it were asked to appear in Miss Talmadge's picturization of the spectacle. Their response was generous and aided greatly in the successful filming of the scene.

With the lights turned on the gaily decorated booths which formed the background for the scene, the studio was bright with khaki, navy blue and gold braid, standing out against the bright evening dresses of the "extra girls" and the white uniforms of the Red Cross nurses. Ensign Robert F. Chapman of the Eastern division recruiting station was in charge of a number of officers of the naval reserve who were reinforced by several members of the naval reserve flying corps, and privates and officers of the army were also on hand in large numbers. As a background for this military throng, the property man provided a suitable setting of Bliss torpedo shells, Mitchell-Armstrong cannons and Gatling guns. More than three hundred people took part in the scene.

In "By Right of Purchase" Miss Talmadge will again be supported by Eugene O'Brien as leading man. Mr.

O'Brien has appeared with the star in a number of her more recent successes, such as "Poppy," "The Moth" and "Ghosts of Yesterday," and heads a notable cast in which are the names of Ida Darling, William Courtleigh, Jr., Charles Wellsley and Florence B. Billings. The picture is being directed by Charles Miller, and when completed will be distributed by Select.

Offers Nature Studies

The distribution of the Finley Nature Series of fish, bird and wild animal nature studies, through Universal exchanges, began Jan. 14 with "Wild Birds and Animals at Home." These pictures will be carried in one reel form whenever the length will permit, and in other instances the reel will be split with selected scenic. William L. Finley, supervisor of the Oregon State Fish and Game Commission, has been three years assembling these motion pictures of wild animal life.

Comedy Troupes Seek New Record

Triangle-Keystone Funmakers Attack Year's Work with Renewed Vigor After Holidays—Five Directors Busy

WITH three new comedies under way and two undergoing their finishing touches the Triangle-Keystone funmakers opened the new year with a rush.

Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put on in film form. To meet the big demand which will be made upon the Triangle-Keystone force within the next twelve months the various companies have been augmented by the acquisition of several well-known performers.

Director Charles Avery, who completed "A Janitor's Fall" last week, is already busy on a new offering called "A Good Elk." It is replete with novel situations and the action never falls below the whirlwind pace. In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn and Marion Torrey.

Director Harry Edwards has begun work on "A Rough Diamond," and has made rapid progress on the filming of

some lavish interior sets. Featured in the big cast will be Paddy McGuire and Chris Richards.

Rae Godfrey, one of the Triangle-Keystone beauties of former days, is again back with Triangle comedy companies and is also working at Culver City under the direction of Edwards in "A Rough Diamond."

Director William Beaudine has been engaged for several days with an all-star cast assisted by a big troupe of extras in picturing exteriors for "Slinging It."

Director Reggie Morris' latest work "Did She Do Wrong," has an unusual novel twist to it and is said to be a "scream" from start to finish. Harry Gribbon, Myrtle Lind, Frank Bonn and Milburn Moranti were among the well-known players in the cast. All were imbued with the happy holiday spirit during the filming, resulting in one of the funniest pictures ever released under the Triangle-Keystone banner.

Keystone Players Work In New Comedies

PRODUCTION activities amongst Triangle-Keystoners are keeping up a merry pace, according to latest reports of developments.

Triangle-Keystone director, Herman Raymaker, has begun the filming of a comedy, "A Playwright's Wrong," in which a cast headed by Billy Franey and Maud Wayne will be featured. Others in the cast are Ward Caulfield, Dora Rodgers, Milton Sims, Lloyd Bacon and Martin Kinney.

"A mad muddle of money and mud" is the theme around which has been woven a Triangle-Keystone comedy scream, "Slinging It," under the direction of William Beaudine. Ray Griffith and Max Asher, as promoters of a get-rich-quick scheme, head a well-known list of mirth-provokers including Peggy Pearce, Lallah Hart, Jim Donnelly, Frank Opperman, Harry Depp, Fritz Schade, Fred Mack and J. Henderson.

A comedy crook play, which Harry Edwards is directing, entitled "A Rough Diamond" is nearing completion. Paddy McQuire is a jewelry clerk, whose light-fingered habits cannot be forgotten in his

new surroundings. The cast includes Rae Godfrey, Chris Richards, Sylvia Ashton, Charley Force and Dorothy Hagar.

Director Charles Avery set another high-speed mark when he completed his latest one-reel comedy, "A Good Elk," in less than two days.

Triangle-Keystone director Reggie Morris is suffering with a slight attack of the grippe and will probably rest for a week or two. During the absence of Morris, there will be no delay in the extensive work which Director of comedy production, Albert Glassmire, has planned. Ferris Hartman has taken over the two-reel comedy which was prepared for Morris's next picture and is rehearsing a big company. Work of filming this production will be well under way this week.

You are not going to war. The men who are need all the comforts you can give them. Help them get cigarettes. That is your patriotic duty. If you aren't helping in the "smokes" campaign, get busy—now. Don't be a slacker!

Motion Picture News, 1918, p722.

A Novel Picture Show

Powers Cameragraph Projects "Seven Swans" in Quadruplicate at Kansas City.

IN THE Paramount fairy-tale "Seven Swans," featuring Marguerite Clark, which was presented at a Christmas party given by the Kansas City Star, the projection was offered in quadruplicate on a four-sided screen.

There were three performances on Saturday and Sunday, De-



View of Convention Hall, Kansas City.

ember 23 and 24 respectively; and despite the absence of the star, Miss Clark, the immense Convention Hall was packed to capacity at each performance.

The projection on the four-sided screen utilized eight Powers 4B Cameragraphs and was supervised by William W. Lewis of the Nicholas Power Company.

The above cuts present a view of the hall, together with the group of operators.

Triangle-Keystoners Make Fast Start

Open Up New Year with Five Comedies Under Way—Long List of Subjects Ready.

WITH three new comedies under way and two undergoing their finishing touches the Triangle-Keystone funmakers opened the new year with a rush. Albert Glassmire, supervisor of comedy direction, has a long list of subjects ready to be put in film form. To meet the big demand which will be made upon the Triangle-Keystone forces within the next twelve months the various companies have been augmented by the acquisition of several well-known performers.

Director Charles Avery, who has completed "A Janitor's Fall," is already busy on a new offering called "A Good Elk." It is replete with novel situations, and the action never falls below the whirlwind pace. In the cast are Joseph Belmont, Ruth Langston, Eugene Corey, Myrtle Reeves, Arthur Moon, Frank Bonn and Marion Torrey.

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Director William Beaudine has been engaged for several days with an all-star cast, assisted by a big troupe of extras in picturing exterior for "Slinging It."

Director Reggie Morris' latest work, "Did She Do Wrong?" has an unusually novel twist to it and is said to be a "scream" from start to finish. Harry Gribson, Myrtle Lind, Frank Bonn and Mildred Morant were among the well-known players in the cast. All were imbued with the happy holiday spirit during the filming, resulting in one of the funniest pictures ever released under the Triangle-Keystone banner.

Director Herman Raymaker, whose latest comedy, "A Lady Killer's Doom," was also photographed during the holiday season, was pleasantly remembered by all the members of the cast. Just before the final scenes were "shot" Billy Franey and Dale Fuller, in behalf of the players, presented Raymaker with a silver cigarette case suitably engraved. "A Lady Killer's Doom" is a burlesque on the draft that is brimful of laughable situations and shows the part women are playing along certain war lines. Billy Franey, Dale Fuller and Maud Wayne are among the featured players.

DETROIT AND COMPANY CO. SOUTH

Moving Picture World, January 26, 1918 p538.

J. Wilson. Included in the cast are Margery Wilson, Texas Guinan, Mildred Delano, Francis McDonald, Lee Hill and George Pearce.

The Paralta has starred Howard Hickman in an Alaskan story, "The Golden Thread," a theme which will attract attention and cause more or less discussion when seen. It involves a problem with which the world has struggled for centuries. William E. Wing is author of the story, writing it upon order for Mr. Hickman. Author Wing now is engaged in filling two other orders for screen features.

Former Vice President Charles W. Fairbanks, accompanied by his daughter, Mrs. John Timmons, Jr., wife of the commander of the battleship Texas, and the latter's son, paid a visit to Douglas Fairbanks at the Arctcraft star's studio in Hollywood one day recently. Fairbanks personally conducted the tour of the party around the lot to initiate them into the mysteries of the motion picture business.

Gloria Hope, who has the leading role in the Al H. Woods production of "The Guilty Man," taken from his stage success is only fifteen years old, and has been in pictures a little less than a year. She started her screen career with William Desmond in "Time Locks and Diamonds." She then had the leading role in "Free and Equal," another Woods production staged by Ince.

Camera work has begun upon the first of the pictures to be filmed under D. W. Griffith's supervision, since he resumed occupancy of the Sunset Boulevard studios. The scenario writer has found material for his plot in modern war conditions, from which he alertly has gleaned a series of dramatic situations of unusual power. The picture will provide a vehicle for Miss Dorothy Gish's first appearance since her eighteen months' engagement under Mr. Griffith in his war spectacle soon to be released. For the direction of the picture, Mr. Griffith has called one of the youngest of the directors who worked with him in former days, Chet Withey. Douglas McLean will play opposite Miss Gish. George Fawcett, the famous character actor, will have an important role.

Belle Bennett, Triangle, has been borrowed by Oliver Morosco for his coming production of Ashton Stevens' new play, "Mary's Way Out," which will soon be given its premier in Los Angeles.

Dorothy Dalton was the first of the Los Angeles' motion picture colony to do her "bit" for the salvage committee of the Red Cross. When Miss Clara Mosher announced that she would drive her own truck and collect old newspapers, magazines, empty typewriter ribbon reels, tinfoil, and other odds and ends that bring money to the Red Cross, Miss Dalton set about salvaging everything in sight around the Thomas H. Ince studios. She summoned to her aid each actor and actress, each stage hand and property man, and when Miss Mosher was invited to inaugurate her good work at the Ince studio, Miss Dalton, garbed in durable overalls, loaded the truck.

With the price of film soaring and the many studios cutting down production because of the scarcity of the necessary celluloid, Diando Film Corporation, making Baby Marie Osborne features for Pathe, has taken added precautions to keep their plentiful stock from being destroyed or lost. The company has constructed a fire and burglar-proof vault building and a watchman is employed to afford additional protection to the contents of this vault. The walls of this safe are made from alternate layers of chilled iron and steel. About the metal structure, with an eight-inch space, are built a reinforced concrete wall and roof, while the exterior is finished in white to contrast with the green glass and flower beautified grounds which will form the street side of the studio grounds when present plans are consummated.

Lloyd Ingraham, the American Film Company director, was initiated into Santa Barbara Lodge No. 613 of the Elks, January 22. The veteran director reported for work at the studio next day looking a little played out as the result of his experience, but it is reported that he had enough pep left following the ordeal to deliver a humorous speech which amused a gathering of five hundred Elks.

Henry Lehrman, who makes Sunshine Comedies for William Fox, has started a new picture that has to do largely with restaurant life. The chief feature of its eating place is that it is being constantly upset in more ways than one.

Not inappropriately, the prevailing figure in the picture is the noted "Ham," who is also spoken of occasionally as Lloyd Hamilton.

Uncle Sam's officials at Los Angeles have decided that Fatty Arbuckle is exempt from the drafts army. The big comedian is overweight, and so he will continue his fun activities for the amusement of film fans. Arbuckle is now producing a country comedy.

Edward J. Le Saint is directing Gladys Brockwell at the Fox studios in a feature whose locale is rural France.

Delays due to the congestion of railway traffic, which have held up electrical equipment for the stage setting, have necessitated the postponement for one week of the opening date of Grauman's new theater at Third and Broadway. Sid Grauman, the manager of the theater, announced that the opening would be held Friday evening, February 1. Rapid progress toward the completion of the new structure had been accomplished in the last two weeks. The ninety-foot cyclorama for the stage settings, said to be the largest ever placed in a theater in America, is in position.

Charles Avery, Keystone director, has left the Triangle Film Corporation. Mr. Avery has directed twenty-six comedies during his connection with the company.

Lieutenant Commander Eugene Overton, who organized the Naval Reserve here some months ago, is now in charge of the United States submarine base in the Canal Zone. Commander Overton writes his friends that he wants a projecting machine and some moving picture films. He has two hundred and sixty men and will soon have more. The base is located in a lonely spot and the only recreation the men have is watching moving pictures. Obtaining films there is impossible except at high prices. Overton modestly raises the question with his old friends of Los Angeles as to whether or not he and his little command could not be helped out.

Jos. Kaufman, Famous Player Director, Is Dead

JOSEPH KAUFMAN, the well-known producer for the Famous Players-Lasky Corporation, died Friday evening at the Polyclinic Hospital, New York, of pneumonia, after a few weeks' illness. Mr. Kaufman's loss will be mourned by the thousands of friends he had made, and especially in the studios of the Famous Players-Lasky Corporation, where his kindness and courtesy had endeared him to all, and his ability had won their admiration.

The passing away of Mr. Kaufman is particularly deplorable as he had just reached the age of thirty-five and had attained an enviable position as one of the leading directors of the film industry after years of conscientious effort and study.

He spent his boyhood in Washington, D. C., and attended Georgetown University. After his college days he worked in stock in a number of the larger cities and for seven years was stage manager for Maude Adams, William Collier, Mrs. Patrick Campbell, and Virginia Harned, and was Marie Doro's first stage manager. His activities on the stage included a number of important parts in big plays, after which he entered the motion picture field as a featured actor and then as a director.

He was the producer of many notable productions starring Marguerite Clark, Billie Burke, Clara Kimball Young, Pauline Frederick and Elsie Ferguson.



Joseph Kaufman.

SUMMARY

The Charles Avery Residence is a one-story single-family residence located on the northeast corner of the intersection of North Benton Way and West Marathon Street, in the Silver Lake neighborhood of Los Angeles. Constructed in 1912 in the Craftsman architectural style, the subject property was designed by owner, architect, and contractor Charles A. Krueger. During 1913 and 1914, the property was home to silent film actor and director Charles Avery (1873-1926).

Rectangular in plan, the subject property is of wood frame construction with wood clapboard cladding and has a low-pitched gable roof with wide overhanging eaves and composition shingles. It features a low, wide shed dormer with lattice instead of windows, centered over the west-facing elevation, and a chimney on the south elevation. The primary, west-facing elevation features a concrete porch supported by four tapered wood columns sitting atop square concrete piers, a single wood entry door, and two picture windows flanked by two casement windows. Fenestration consists of a bay window on the south-facing elevation and wood double-hung windows on other elevations. Interior features include a built-in buffet, bookcase, drawers, desk, bench, and book shelves, as well as a large cement fireplace, a Murphy bed, and a variety of original hardware. There is also a detached garage of unknown construction date facing Marathon Street to the south.

Charles Avery was born Charles Avery Bradford in 1873 in Chicago, Illinois. Avery began his career on stage and while it is not possible to determine his acting debut, appearances can be confirmed for as early as 1897. Avery's film career started in New York in 1907 and by 1910, he was working with Bison Pictures, a division of the New York Motion Picture Company, and resided in Los Angeles. Over the course of his career, Avery acted in approximately 127 films, including the original Keystone Cops series, and he directed 39. Avery passed away in July 1926 at the age of 53.

Alterations to the subject property include the covering of the brick chimney with concrete, the replacement of the kitchen sink, countertops and appliances, and a bathroom renovation, all at unknown dates.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon) building or structure of particular historic or cultural significance to the City of Los Angeles, such as historic structures or sites in which the broad cultural, economic, or social history of the nation, State or community is reflected or exemplified, or which are identified with historic personages or with important events in the main currents of national, State or local history or which embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

DISCUSSION

The applicant argues that The Charles Avery Residence is eligible under one criterion of the Cultural Heritage Ordinance: it "is identified with historic personages or with important events in the main currents of national, state, or local history" as the home of silent film actor and director Charles Avery.

Based on the information provided in the application, staff finds that the subject property does not appear to meet any of the Cultural Heritage Ordinance criteria.

The subject property does not reflect the broad cultural, economic, or social history of the nation, state, or community.

The subject property is not identified with any historic personages or with important events in the main currents of national, state, or local history. The Internet Movie Database (IMDB) does list the appearance of Charles Avery in 127 short films between 1908 and 1927, of which approximately 70 were completed during the one to two years that he lived at the subject property. Some of the films did feature significant actors like Charles Chaplin, Fatty Arbuckle, and Mabel Normand, and some were directed by significant directors like D. W. Griffith and Mack Sennett. Avery, however, does not appear to have had leading roles in the films, nor does it appear that he achieved the name recognition of his more famous contemporaries. According to the Internet Movie Database, many of Avery's roles were small and/or uncredited, and all but his final four films were short subjects, rather than feature-length picture films. While the same database shows that Avery also directed 39 films between 1913 and 1921, many of these were also uncredited, some are unconfirmed, and all of them are short subjects. Therefore, Avery does not appear to rise to the level of an historic personage.

The subject property also does not embody the distinguishing characteristics of an architectural-type specimen. While it does retain many features representative of the Craftsman architectural style, it represents a common typology for this time period, and there is a plethora of similar Craftsman single-family residences extant throughout the city. Thus there is no evidence to suggest that the subject property rises to the level of historic significance as individually representative of this architectural style.

Furthermore, the subject property is not a notable work of a master architect. It was also not identified by the citywide historic resources survey, SurveyLA, as eligible for designation at any level.

Staff finds that the property does not appear to rise to the level of historic significance to be individually eligible for designation as a Los Angeles City Historic-Cultural Monument.

FINDINGS

Based on the facts set forth in the summary, discussion, and application, the Commission determines that the property is not significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: The Charles Avery Residence		First Owner/Tenant			
Other Associated Names:					
Street Address: 904 N Benton Way		Zip: 90026	Council District: 13		
Range of Addresses on Property: Also includes 2615-2617 Marathon St.		Community Name: Silver Lake			
Assessor Parcel Number: 5402013001	Tract: Rowland Heights	Block: N/A	Lot: 39		
Identification cont'd:					
Proposed Monument Property Type:	<input checked="" type="radio"/> Building	<input type="radio"/> Structure	<input type="radio"/> Object	<input type="radio"/> Site/Open Space	<input type="radio"/> Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built: 1912	<input checked="" type="radio"/> Factual	<input type="radio"/> Estimated	Threatened? Private Development	
Architect/Designer: Charles Krueger		Contractor: Charles Krueger		
Original Use: Residence		Present Use: Residence		
Is the Proposed Monument on its Original Site?		<input checked="" type="radio"/> Yes	<input type="radio"/> No (explain in section 7)	<input type="radio"/> Unknown (explain in section 7)

3. STYLE & MATERIALS

Architectural Style: Craftsman		Stories: 1	Plan Shape: Rectangular
FEATURE	PRIMARY	SECONDARY	
CONSTRUCTION	Type: Wood	Type: Unknown	
CLADDING	Material: Wood clapboards	Material: Select	
ROOF	Type: Gable	Type: Select	
	Material: Composition shingle	Material: Select	
WINDOWS	Type: Casement	Type: Double-hung	
	Material: Wood	Material: Wood	
ENTRY	Style: Centered	Style: Select	
DOOR	Type: Plank	Type: Select	

RECEIVED 12/11/2017 M
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

CITY OF LOS ANGELES
Office of Historic Resources/Cultural Heritage Commission

HISTORIC-CULTURAL MONUMENT NOMINATION FORM



4. ALTERATION HISTORY

List date and write a brief description of any major alterations or additions. This section may also be completed on a separate document. Include copies of permits in the nomination packet. Make sure to list any major alterations for which there are no permits, as well.

1913	Repair concrete steps, columns, porch floor and walk
2000, 2004	Permits pulled to repair electrical but don't appear to have been acted on
2017	Permit for water heater repair
Unknown	Kitchen remodel to include new sink, appliances and countertops
Unknown	Total bathroom renovation some time within the last ten years

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

Listed in the National Register of Historic Places	
Listed in the California Register of Historical Resources	
Formally determined eligible for the National and/or California Registers	
Located in an Historic Preservation Overlay Zone (HPOZ)	Contributing feature Non-contributing feature
Determined eligible for national, state, or local landmark status by an historic resources survey(s)	Survey Name(s):
Other historical or cultural resource designations: Community Plan designates area as potential HPOZ	

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

The proposed monument exemplifies the following Cultural Heritage Ordinance Criteria (Section 22.171.7):

	Reflects the broad cultural, economic, or social history of the nation, state, or community
✓	Is identified with historic personages or with important events in the main currents of national, state, or local history
	Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction
	A notable work of a master builder, designer, or architect whose individual genius influenced his or her age



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

This section allows you to discuss at length the significance of the proposed monument and why it should be designated an Historic-Cultural Monument. Type your response on separate documents and attach them to this form.

A. Proposed Monument Description - Describe the proposed monument's physical characteristics and relationship to its surrounding environment. Expand on sections 2 and 3 with a more detailed description of the site. Expand on section 4 and discuss the construction/alteration history in detail if that is necessary to explain the proposed monument's current form. Identify and describe any character-defining elements, structures, interior spaces, or landscape features.

B. Statement of Significance - Address the proposed monument's historic, cultural, and/or architectural significance by discussing how it satisfies the HCM criteria you selected in Section 6. You must support your argument with substantial evidence and analysis. The Statement of Significance is your main argument for designation so it is important to substantiate any claims you make with supporting documentation and research.

8. CONTACT INFORMATION

Applicant

Name: Georgene Smith Goodin		Company: Silver Lake Heritage Trust	
Street Address: 3924 W. Sunset Boulevard		City: Los Angeles	State: CA
Zip: 90026	Phone Number: 323-522-5300	Email: georgenegoodin@yahoo.com	

Property Owner

Is the owner in support of the nomination? Yes No Unknown

Name: Steve Gaon		Company: Lacdargent LLC	
Street Address: 5470 Los Feliz Boulevard		City: Los Angeles	State: CA
Zip: 90027	Phone Number: 213-705-1500	Email:	

Nomination Preparer/Applicant's Representative

Name:		Company:	
Street Address:		City:	State:
Zip:	Phone Number:	Email:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

When you have completed preparing your nomination, compile all materials in the order specified below. Although the entire packet must not exceed 100 pages, you may send additional material on a CD or flash drive.

APPLICATION CHECKLIST

- | | |
|---|---|
| 1. ✓ Nomination Form | 5. ✓ Copies of Primary/Secondary Documentation |
| 2. ✓ Written Statements A and B | 6. ✓ Copies of Building Permits for Major Alterations
(include first construction permits) |
| 3. ✓ Bibliography | 7. ✓ Additional, Contemporary Photos |
| 4. ✓ Two Primary Photos of Exterior/Main Facade
(8x10, the main photo of the proposed monument. Also
email a digital copy of the main photo to:
planning.ohr@lacity.org) | 8. ✓ Historical Photos |
| | 9. ✓ Zimas Parcel Report for all Nominated Parcels
(including map) |

10. RELEASE

Please read each statement and check the corresponding boxes to indicate that you agree with the statement, then sign below in the provided space. Either the applicant or preparer may sign.	
<input checked="" type="checkbox"/>	I acknowledge that all documents submitted will become public records under the California Public Records Act, and understand that the documents will be made available upon request to members of the public for inspection and copying.
<input checked="" type="checkbox"/>	I acknowledge that all photographs and images submitted as part of this application will become the property of the City of Los Angeles, and understand that permission is granted for use of the photographs and images by the City without any expectation of compensation.
<input checked="" type="checkbox"/>	I acknowledge that I have the right to submit or have obtained the appropriate permission to submit all information contained in this application.

Name: Georgene Smith Goodwin Date: 12/19/17 Signature: Georgene Smith Goodwin

Mail your Historic-Cultural Monument Submittal to the Office of Historic Resources.

Office of Historic Resources
Department of City Planning
200 N. Spring Street, Room 620
Los Angeles, CA 90012
Phone: 213-978-1200
Website: preservation.lacity.org

7A: Proposed Monument Description for 904 N Benton Way (The Charles Avery Residence)

The Charles Avery Residence is a classic Craftsman bungalow on the northeast corner of North Benton Way and Marathon Street, lot 39 of the Rowland Heights Tract. The Silver Lake-Echo Park-Elysian Valley Community Plans identifies this block as part of a potential HPOZ.

The home is 1288 square feet and sits on the front of a lot that is approximately 10,700 square feet.

This home is on a slightly elevated hill and highly visible due to its proximity to an entrance to the 101 freeway just a few blocks south on Benton Way. The street is heavily trafficked, especially at rush hour, so the architecture of this building can be enjoyed by many on their commute.

The home is currently threatened by a proposed five unit small lot subdivision.

From the exterior, the bungalow appears virtually unaltered from its original construction in 1912.

The structure is a single story, built on a concrete foundation with redwood mudsills. Cladding consists of lapped wood siding, currently painted white. Original window frames are present and many contain the original glass. The exterior of the fireplace is intact and retains the original chimney. The original construction permit indicates the fireplace and chimney are brick, but they have been cladded with a skim coat of concrete.

A bump-out extends off the dining room, and is located on the Southern wall just past the fireplace. Three windows are present and located in an ideal way for capturing natural light.

The roof is low pitched and single-gabled. It contains a single dormer. Per the original building permit, the highest point of the roof is only seventeen feet and the roof is made of 3-ply, reinforced Silvanite. The eaves are wide and supported by exposed rafters. The dormer also has wide eaves supported by exposed rafters. The dormer is quite low and contains lattice instead of windows, possibly to provide attic ventilation.

The porch expands across the entire front of the home. The porch roof is a continuation of the main roof and is supported by humble, tapered wood columns. The columns are perched on square concrete piers instead of river stone or brick, the more common bases in this period. Unconventional bases are found on other columns on houses on this block, so this may reflect a local trend. A 1913 permit requests to repair concrete bases, confirming concrete as the original building material.

Although bungalow porch ceilings commonly parallel the porch floor, this ceiling parallels the roof line, creating a more spacious feel than is typical. The ceiling is covered in bead board.

The front of the home is dominated by two large picture windows. The picture windows do not open, but each one is bordered by two casement windows that do. These window "banks" are another common Craftsman bungalow feature. The front door is the original wood door, composed of a single large wood plank. The lock set appears to have been moved or replaced.

Decades of deferred maintenance means restoration is needed, but has also resulted in minimal changes to the structure since Charles Avery moved in. The interior of the home retains many original features.

Like most classic bungalows, this features an open floor plan. Entry is made directly into the living room.

A large cement fireplace dominates the southern wall. Red field tile form the hearth, but the under mantel contains an image of a California mission that extends almost the entire width of the fireplace. The scene is formed in a single piece and is most likely a painted cement "tile." The fireplace's construction predates the heyday of ceramic tile makers in California (1915-1930) and it is unlikely a kiln large enough to fire such a huge piece existed at the time in the state.

The fireplace is flanked by original built-in bookcases. Original wall sconces are on either side of a built-in mirror above the mantel.

The living room and dining room are separated by a built-in colonnade. A desk forms one half of the colonnade and a bookcase forms the other. The drawers in the desk are dove-tailed.

The dining room has a bump-out on the southern wall that contains an original window seat; the seat opens as a storage chest. Original hinges are present. The dining room also contains an original built-in buffet with leaded glass in the upper cabinets. Original, bridge style drawer pulls, decorated with a geometric pattern, and original cabinet knobs, in a flower-esque design, are present. They appear to be bronze.

A linen storage cupboard set above built-in drawers is in the hall leading to the bedrooms. Original bin-style pulls are present.

The house is technically a two bedroom, but like many bungalows of this time period, there is a "music room" adjacent to the living room. It contains what appears to be an original Murphy bed. In this respect, the house was *au courant* as the application for patent on the Murphy bed had just been filed in 1911.

The music room contains original wainscoting, plate rail and picture rail that matches those in the living room and dining rooms. It is separated from the living room by a triptych of two-paneled folding doors. Other interior doors in the home are classic-style five-paneled doors.

Original oak floors are present in the living room, dining room, music room and both bedrooms. In addition to the original wall sconces by the fireplace, the dining room ceiling light fixture and the ceiling fixture in one bedroom are also original.

An original heating grate is present in the segue between the living and dining rooms. Original thermostat is present. Original electrical panel is present in a sun porch located behind the kitchen.

The living room and dining room ceilings contain original box beams arranged in a rectangle.

Window and door casings appear to be original. Side casings are flat, milled only to round their edges in the simple style favored by the period. Top casings are slightly more decorative.

Casings, wainscoting, built-ins, picture rail, etc. are mostly painted. Some wainscoting has been stripped and appears to be douglas fir in good condition.

Although permits do not exist, the bathroom has been renovated within the past ten years. No original features are present.

The kitchen retains original cabinets with some original pulls. Upper cabinet doors are in a two-panel style with original hinges. One has what appears to be original cabinet pulls. Lower cabinets are a single panel style with original hinges and original pulls.

Countertops, sink and appliances have been replaced. No permit exists for this. The floor appears to be linoleum, date unknown.

Building permit records show the original building permit in 1912 as well as requests to update electrical in 2004 and 2008 and to repair a water heater in 2017. It does not appear that the electrical permits were ever acted on. One additional permit was pulled by the original owner, Charles Avery, in August of 1913. It was to repair the concrete steps, walk and porch floor.

At the time the home was built, construction costs were estimated to be \$3000. This is the equivalent of approximately \$75,000 today, according to the Bureau of Labor Statistics inflation calculator.

Members of the Gamboa family have owned or occupied this home since 1965. With the exception of changes made to the kitchen and bathroom, they are unaware of any unpermitted alterations.

The original building permit for this home was issued on July 29, 1912. The owner, architect and contractor are listed as Chas A. Krueger. Krueger's work is listed in various issues of *Southwest Builder and Contractor* starting in 1912 and continuing until at least 1922. His work was primarily residential. The Charles Avery Residence appears to be his third work in Los Angeles.

Although construction was announced in the August 3, 1912 issue of *Southwest Builder and Contractor*, the completion date could not be located in subsequent issues.

It should be noted that an additional structure was built on this lot in 1927, and permits exist for that structure. That structure has the address 2615-2617 Marathon Street. That structure does not intrude on 904 N. Benton Way and historic designation is not being sought for this additional structure.

7B: Identified with historic personages or with important events in the main currents of national, state, or local history

Charles Avery

Actor * Director * Silent Screen Pioneer * Original Keystone Cop

Charles Avery was the stage name of Charles Avery Bradford, born in Chicago to a theatrical family. His mother, Marie Stanley, was a character actor; his father, a playwright. His sister, Charlotte Deane, was a well-known leading lady killed in a freak elevator accident.ⁱ

Avery began his career on stage. While it is not possible to determine his acting debut, appearances can be confirmed for as early as 1897, when he was twenty-four years old. *The Philadelphia Item* asserted that Avery was “an avalanche of merriment and a cyclone of hilarity.” His humor was “infectious.”ⁱⁱ

His stage appearances include the role of Governor Shrimp in the touring company of *The Clansman*, the controversial Thomas Dixon Jr. play that D.W. Griffith would later adapt into the film, *Birth of a Nation*.ⁱⁱⁱ He appeared on Broadway in productions of *David Harum* and *Miss Elizabeth's Prisoner*, both at the Criterion Theater.^{iv}

Avery's film career started in New York. *Who's Who in the Film World*, published in 1914, lists his first appearance in film as 1907^v, but the oldest known surviving film is the short *Father Gets in the Game*, which was released October 10, 1908.^{vi} The film was written and directed by D.W. Griffith and starred Mack Sennett, whom Avery would go on to collaborate with at least 144 times. *Father Gets in the Game* was produced by American Mutoscope & Biograph, commonly referred to as simply “Biograph.”

Biograph was founded in 1895 by William Dickson, a Scottish inventor who had developed the first commercially successful cinematograph system while working for Thomas Edison.^{vii} Biograph was the first company to focus solely on the production of moving pictures.^{viii}

From 1908-1909 Avery made nearly three dozen films for Biograph's Manhattan studio. In twelve of these, he performed with silent screen legend, Mary Pickford.^{ix}

How Avery transitioned from New York to California is not clear. By the end of 1909, he'd switched from Biograph to Bison Pictures, a division of the New York Motion Picture Company. His first project with his new studio, *Dooley's Thanksgiving Turkey*, was released November 27, 1909 and was directed by Fred J. Balshofer.^x

Balshofer does not include Avery on the list of actors who moved to Los Angeles with him in November^{xi} 1909, but in his memoir, he does list Avery as being in Los Angeles with the company in 1910.^{xii} The 1910 Los Angeles City Directory lists Chas A. Bradford, actor, as residing at the King Edward Hotel on Fifth Street.^{xiii} And *The Los Angeles Herald* notes on July 7 of that year that he had been engaged to play comedic roles on the stage in *Dangers of Paris*.^{xiv}

Avery made at least seven films at Bison, before switching back to Biograph, in 1911. He made at least ten films at Biograph, the last known one being *The Tragedy of the Dress Suit*, which was released

August 15, 1912. The film was directed by his frequent collaborator, Mack Sennett. Mable Normand both wrote and starred in it.^{xv}

Keystone Films was announced in industry trades in August of 1912. Part of the New York Motion Picture Company, it promised two reels per week, a split comedy and a drama. Mack Sennett was on board to produce.^{xvi} And Charles Avery was on board as well, one of the seven original Keystone Cops.^{xvii}

Over 100 years after their first film appearance, the phrase “Keystone Cops¹” continues to appear in the American lexicon as shorthand for a bumbling and incompetent group, especially in political rants. The Cops were the creation of Mack Sennett, the “King of Comedy” and “father” of American slapstick. They found a place in the America’s heart “as genuine folk-art creations whose comic appeal was based on a native irreverence for authority.”^{xviii}

Sennett was the first comedic film director to develop a distinct style, replete with pie throws, chases and pratfalls, a style that crystalized through his work with the Keystone Cops.^{xix} Although many actors would rotate in and out of the Cops’ lineup, there were only seven original troupe members, one of whom was Charles Avery^{xx}.

Hoffmeyer’s Legacy, directed by and starring Mack Sennett, was released December 23, 1912. It is the first of the Keystone Cops films and Charles Avery appeared, uncredited.^{xxi}

It was during these early days of the Keystone Cops that Avery moved to 904 N Benton Way. The move-in date can be narrowed to the early months of 1913; the March 21, 1913 issue of the *Los Angeles Evening Herald* contains an obituary for Avery’s wife, Katharine. The obituary lists the home on Benton Way as the place of death.^{xxii}

Although Avery would only live in this house for three years, they were pivotal years in his professional career. He made his directorial debut while living in this residence, the 1913 film *Across the Alley* in which he also starred. And he continued to star in numerous Keystone Cops shorts. It was in these years that the Cops’ star shone brightest; later they would cede top billing and become backup for such notables as Mabel Normand, Roscoe “Fatty” Arbuckle and Charles Chaplin.

Other accomplishments during this period include:

- Directing at least six of the thirty nine films IMDB credits him as having helmed
- More than 20 collaborations with Mabel Normand
- Appearances in 4 films with Charles Chaplin^{xxiii}
 - He is also sometimes credited with directing the 1914 Charles Chaplin film “The Knockout”
- More than 70 collaborations with Mack Sennett, with whom he would ultimately collaborate with at least 144 times
- 29 collaborations with Roscoe ‘Fatty’ Arbuckle
- A founding member of the Reel Club, organized in December 1912^{xxiv}. This is the first known social club for those in film production in nascent Hollywood.

¹ Sometimes spelled “Kops”

This home was also significant for Avery personally. His wife Katharine died at this residence and current occupants claim to have seen the ghost of a woman with long brown hair.

Although Avery predates the era of the celebrity gossip columnist, he launched himself into his period's equivalent of tabloid chatter when he married Margaret Royster in September, 1914^{xxv}, ostensibly just a few days after meeting her. Royster was only eighteen, half of Avery's age, and just a few years older than his three children. Royster had already grabbed headlines, first as the victim of a "Japanese Love Cult"^{xxvi} and again, when a judge determined that a Filipino was not a "fit husband for a white American girl."^{xxvii} This judgement was made just two months before Royster and Avery met and the marriage appears to have happened while Royster was on the rebound.

Royster went on to earn infamous stature as the "Cinderella" girl, when she claimed her lack of a fairy godmother as justification for a suicide attempt.^{xxviii} The divorce proceedings between Avery and Royster were rife with charges of violence, infidelity and questionable paternity of Royster's infant.^{xxix} The proceedings made front page news in the *Los Angeles Herald*, above the fold, side by side with such headlines as "British Win Battle at Point of Bayonet," "French Beaten Off by Germans" and "Brooklyn Wins Pennant."^{xxx}

Avery sold 904 N Benton Way at some point in 1915, which was a tumultuous year for him both personally and professionally. A judge denied Avery and Margaret's first attempt at divorce^{xxxi} and Avery was involved in a series of freak incidents that illustrate the dangers faced by early filmmakers. In the summer of that year, Avery fell from a platform while shooting a Syd Chaplin movie in Santa Monica. He ended up hospitalized for two months.^{xxxii} Prior to that, Avery shot a mountain lion dead with his personal weapon when it threatened the crew on location in Mt. Baldy.^{xxxiii} On that same shoot, camera man "Army" Armstrong was shot in the face and groin when live ammunition used in a robbery sequence ricocheted off a rock.^{xxxiv} Trade papers called it a "fatality narrowly averted."^{xxxv}

Over the course of his career, Avery acted in 127 movies according to the Internet Movie Database; more than half were during the period he is associated with this residence, including his iconic parts in the *Keystone Cops*. Even though Avery transitioned to directing, he continued acting until the end of his life, with at least two films he appeared in being released after his presumed suicide in 1926.^{xxxvi}

There is reason to believe much of Avery's work has been lost and is not accounted for in databases of films from this era. The Internet Movie Database credits Avery with directing 39 films, only one of which starred Fatty Arbuckle. A 1918 article in *Moving Picture World*, however, credits Avery with directing Arbuckle in at least 31 films^{xl}. That same article credits him with producing the Hogan series starring Charles Murray, but Avery has no producer credits in the Internet Movie Database.

Production notes in the *Los Angeles Times* in 1917 show Avery directing actress Rae Godfrey in a film, but the film is not listed in the IMDB directing credits. The film *Courts and Cabarets*, which the *Los Angeles Times* claimed in 1917 had "one of the largest café sets ever erected in the Triangle-Keystone" studios is also missing from his credits. While it is known that Avery was engaged to direct comedies for L-KO, and at least one went into production, none appear in his IMDB credits and at least one film he in which he directed Syd Chaplin, half-brother of Charles Chaplin, is also missing.^{xli}

Charles Avery may not be a household name today, but he was clearly a pioneer in the early days of film. An accomplished comedic stage actor who jumped on the bandwagon of film, he was also at ground

zero in the transition of the center of the film world from New York to Los Angeles. Today, Hollywood is synonymous with filmmaking, but not so when Avery arrived in Los Angeles in 1910 -- the year Biograph produced the first ever film shot entirely in Hollywood, D.W. Griffith's *In Old California*.^{xlii}

Avery was an original member of the Keystone Cops, which was instrumental in crystalizing the elements of slapstick comedy for generations of filmmakers to come. The fact that his divorce made front page news, alongside major updates from World War I, indicates how well known he was in his time.

Avery was prolific, both as a performer and director. He worked with some of the most preeminent talent of the silent film era. Much of his significant work occurred during the period he owned 904 N Benton Way, thus qualifying it for historic status based on the criteria "identified with historic personages or with important events in the main currents of national, state, or local history."

It should be noted that tax records support Avery as the original home owner. In 1913, Katharine and Chas A. Bradford took ownership of Lot 39, Rowland Heights Tract from Albert M. Stephens, and William R. Rowland, the tract's first developers.^{xliii xliiv} This confirms Charles Avery, né Charles Avery Bradford, as the home's first owner. Although the builder, Chas Krueger, is listed on the original building permit as the owner, tax records do not reflect his ever owning this lot.

ⁱ *The New York Dramatic Mirror*, p12, September 8, 1906.

ⁱⁱ *The New York Dramatic Mirror*, p20, August 6, 1898.

ⁱⁱⁱ *The New York Dramatic Mirror*, p10, April 28, 1906.

^{iv} www.ibdb.com/broadway-cast-staff/charles-avery-30396

^v *Who's Who in the Film World*; Fred C. Justice, Tom R. Smith; Film World, Pub. Co., 1914

^{vi} www.imdb.com/title/tt0000684/?ref_=nm_flmg_act_127

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^x *The New York Dramatic Mirror*, p16, November 27, 1909.

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^{xiii} *Los Angeles 1910 City Directory*, p. 200.

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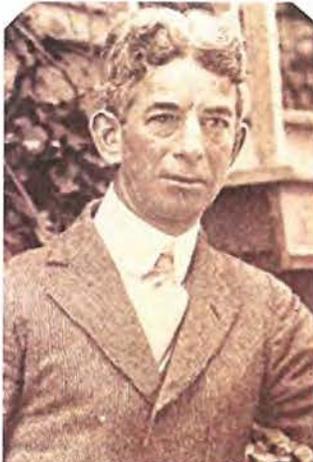
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Charles Avery (I) (1873–1926)

SEE RANK

Actor | Director | Assistant Director

Charles Avery was born on May 28, 1873 in Chicago, Illinois, USA as Charles Avery Bradford. He was an actor and director, known for [The Taming of the Shrew](#) (1908), [Her Donkey Love](#) (1917) and [A Lover's Lost Control](#) (1915). He died on July 23, 1926 in Los Angeles, California, USA. [See full bio »](#)

Born: May 28, 1873 in Chicago, Illinois, USA

Died: July 23, 1926 (age 53) in Los Angeles, California, USA



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Hoffmeyer's Legacy (Short) Keystone Kop (uncredited)	1912
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The Would-Be Shriner (Short) Inmate	1912
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Josh's Suicide (Short)	1911
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Perils of the Plains (Short)	1910
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The Violin Maker of Cremona (Short) Worker / In Crowd	1909
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Two Memories (Short) Party Guest	1909
Resurrection (Short) At Court / At Prison	1909
The Jilt (Short) At College	1909
The French Duel (Short) Alphonse de Signoles	1909
One Busy Hour (Short) In Store	1909
The Suicide Club (Short) Member of Suicide Club	1909
Tis an Ill Wind That Blows No Good (Short) At Factory	1909
Twin Brothers (Short) In Bar	1909
Confidence (Short) Dinner Guest	1909
A Drunkard's Reformation (Short) Man In the Play	1909
Jones and His New Neighbors (Short) In Crowd	1909
The Salvation Army Lass (Short) In First Bar / In Factory	1909
Tragic Love (Short) In Factory	1909
A Wreath in Time (Short) At Stage Door	1909
Love Finds a Way (Short) Plotter	1909
The Helping Hand (Short) Man at Brothel	1908

The Valet's Wife (Short) Mr. Tubbs	1908
The Taming of the Shrew (Short) Music Teacher	1908
Father Gets in the Game (Short) The Butler	1908
Director (39 credits)	Hide ▲
Daffy House (Short)	1921
The Applicant (Short)	1921
The Riot (Short)	1921
A Kaiser There Was (Short)	1919
Caught in the End (Short)	1917/I
His Unconscious Conscience (Short)	1917
Her Donkey Love (Short)	1917
A Matrimonial Accident (Short)	1917
The House of Scandal (Short)	1917
A Janitor's Vengeance (Short)	1917
The Girl and the Ring (Short)	1917
Skirt Strategy (Short)	1917
Her Birthday Knight (Short)	1917
The Bookworm Turns (Short)	1917
Her Candy Kid (Short)	1917
Done in Oil (Short)	1917
His Last Scent (Short)	1916
A Modern Enoch Arden (Short)	1916
Hogan's Wild Oats (Short) (uncredited)	1915
A Submarine Pirate (Short)	1915
A Lover's Lost Control (Short)	1915
Gussle Tied to Trouble (Short)	1915
Gussle's Backward Way (Short)	1915
Gussle Rivals Jonah (Short)	1915
The Beauty Bunglers (Short)	1915
Gussle's Wayward Path (Short)	1915
Beating Hearts and Carpets (Short)	1915
From Patches to Plenty (Short)	1915
Hogan Out West (Short)	1915
Hogan's Aristocratic Dream (Short) (uncredited)	1915
Hogan's Romance Upset (Short) (uncredited)	1915
Hogan, the Porter (Short) (uncredited)	1915
Hogan's Mussy Job (Short) (uncredited)	1915
His Second Childhood (Short) (uncredited)	1914/I
Hogan's Annual Spree (Short) (uncredited)	1914
Her Last Chance (Short) (unconfirmed)	1914
The Great Toe Mystery (Short) (unconfirmed, uncredited)	1914
Love and Salt Water (Short) (unconfirmed, uncredited)	1914
Across the Alley (Short)	1913
Second Unit Director or Assistant Director (1 credit)	Hide ▲

Personal Details

[Edit](#)

Other Works: Stage Play: David Harum. Comedy (revival). Written by R. Hitchcock and M.W. Hitchcock. Based on the novel by Edward Noyes Westcott. Criterion Theatre: 8 Sep 1902- Sep 1902 (closing date unknown/16 performances). Cast: [Charles Avery](#) (as "Peleg Hopkins"), Percy Brooke (as "Dick Larrabee"), [Frank Burbeck](#) (as "General Wolsey"), Lois Frances ... [See more](#) »

Publicity Listings: 2 Articles | [See more](#) »

Height: 5' 4" (1.63 m)

Did You Know?

[Edit](#)

Trivia: One of the seven original members of the [Keystone Kops](#). [See more](#) »

Star Sign: [Gemini](#)

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 " Fritz r 3500 Poydras
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 " Rose clk C F Brachman r 3500 Poydras
 " Wm mach r 3500 Poydras
 Brack Anna C wid G M h 4621 Franklin av
 " Danl N bksmth 105 Rose r 3703 Morgan av
 " Mabel F steno Chas L Hubbard Co r 4621 Franklin av
 Bracke Emma E bkpr E F Brownell r Venice
 Bracken Bert C h 444 S Hope
 " Hiram lab h 1763 E 37th
 " Hiram r 2015 Atlantic
 " Lilly Mrs r 737 S Central av
 " Thos E service linemn L A Gas & Elec Corp h 805 S Grand av
 Brackenbury Louis painter h 171 W 43d
 Brackenridge Geo W meter reader Sou Cal Edison Co r 606 S Hope
 " Hugh r 606 S Hope
 " Wm A v-pres and gen mgr Sou Cal Edison Co r Pasadena
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 " Arthur shingler r 217 1/2 W 11th
 " Aurick S phys 1336 W 11th
 " Geo M clk Santa Fe h 2340 Lanfranco
 " Harry C meat ctr r 1007 W 11th
 " Harvey S r 1045 Ingraham
 " John F supt Cal Marble and Tile Co r 1247 S Hope
 " Oliver P meats 902 S Grand av h 1007 W 11th
 " Robt A mfrs agt 206 Mercantile pl h 2755 Roxbury av
 " Wm F r 1045 Ingraham
 Brackhagen Geo lab r 3617 Pomona
 Brackman Bernard mech r 3500 Poydras
 Brada Frances W Mrs christ scient pract 356 S Spring rm 529 h 1717 N Alexandria av
 " J E asst and Union Oil Co of Cal r Venice
 Bradasich George walter h 630 Wall
 Bradbeer Chester B student r 351 W Av 53
 " Edwd roofer r 1703 S Main
 " Geo dept mgr Edwd D Silent & Co h 351 W Av 53
 " Geo B foremn Premium Motor Car Co h 1314 Bond
 " Jos W r 1427 Delong

Bradburn Cora r 5118 Marmion Way
 " Rupert H pres Chicago Building & Invest Co h 723 S St Andrews pl
 " Sadie dressmkr 711 Hartford av
 Bradbury Annie C wid John r 804 Clanton Building 304 S Bway
 " Chas r 917 1/2 S Main
 " Estate Co, J M Baldwin agt 304 S Bway rm 545
 " Flora L r 137 N Benton Way
 " Fredk H r 236 S Grand av
 " Harris E r 431 1/2 E 9th
 " Irving indymn h 2201 Garnett
 " John h 847 Delaware av
 " John Q h 137 N Benton Way
 " J r 603 1/2 E 7th
 " Lewis office 304 S Bway rm 545 r Duarte
 " Mary E wid Henry K r 229 N Wilton pl
 " Philip H pres L A Casket Co r Alhambra
 " Robt B painter r 438 E 29th
 " Warren W lab h 572 N Commonwealth
 Braddock Ralph C repr r 2115 E 4th
 Braden Arch C appr r 1843 Arapahoe
 " Byron C rest 208 E 5th
 " Chas stablemn r 745 E 16th
 " Edwd r 1126 S Grand av
 " Harry C cash Fitzgerald Music Co r Glendale
 " Mabel wid C F h 426 N Beaudry av
 " Mae V wid C W h 2018 S Figueroa
 " Margaret h 1138 Mignonette
 " Mary J Mrs r 1252 W 24th
 " Ruth A wid F H r 236 N Alta
 " Susie steno J C Stick r 426 N Beaudry
 " Wilford A transfer h 1849 E 69th
 " Wm H h 721 W 1st
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 " Chas H watchmn r 762 Kohler
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 " Emmett porter r 900 Vincent
 " Jennie wid B C r 901 Safford
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 Bradford A Elizabeth nurse 512 W 30th r 138 N Hill
 " A S pres Natl Home & Town Bldrs r Placentia
 " Baking Co, C R Bradford pres and mgr I H Jacobs sec and treas 401 N Av 20
 " Benj B clk Leininger & Miller r 533 N St Andrews pl
 " Burgess elec opr r 2612 Andrew
 " Chas A actor h 904 N Benton Way
 " Chas C clk Harper & Reynolds Co h 819 E 31st
 " Chas M barber 331 W 4th r Gardena
 " Chas O sec-treas Iceless Cooler & Filter Co h 6267 Leland Way
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 " Clarence E bkpr Tay-Pike Co r 138 E 32d
 " Edna L r 1924 W 6th
 " Edwd h 1342 Portia
 " Edwln h 1169 E 27th
 " Emma R Mrs bkpr r 136 W 25th
 " Estella process server 132 N Bway rm 302 r 344 Newland
 " Frank D h 1017 S Burlington av
 " Frank H real est 116 W 46th
 " Geo J sismn M S Smith Co h 449 E 31st
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 " Guy r 336 S Flower
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Way
" Elena milliner r 830 Castelar
" Frances Mrs presser h 771 E Washington
" Martin lab h 1312 Willow
" Pedro tmstr h 1232 Temple
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Bracewell A B repr r 1241 W 9th
" Cora J tchr r 1241 W 9th
" Mary E wid S B h 1241 W 9th
Bracha Marie apts 4811 Moneta av
Bracher Adolph walter r 238 1/2 S Olive
" Aug L car repr h 1029 S Serrano av
Brachetto Adolph (Brachetto & Massa) h
5104 1st av
" & Massa (Adolph Brachetto, Dominick
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Brachie Lizzie dressmkr 1437 Santee
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dras
" Elsie hair dresser r 3500 Poydras
" Fritz E clk r 3500 Poydras
" John F baker h 3500 Poydras
" Rose r 3500 Poydras
" Wm auto repr r 3500 Poydras
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" Mabel F steno r 4621 Franklin av
Bracke Emma E clk E F Brownell r Ven-
ice
Bracken Bertram C r 444 S Hope
" Chas lab r 461 1/2 S Central av
" Chas miner r 1050 S Hope
" Elizabeth wid C W r 444 S Hope
" Thos E service lnemn L A Gas & Elec
Corp h 805 S Grand av
Brackenbury Byron D driver r 405 W 41st
" Louis painter h 405 W 41st
Brackenridge Geo W collr Sou Cal Edison
Co h 1319 S Hoover
BRACKENRIDGE WM A, V-Pres Sou Cal
Edison Co r Pasadena
Brackett Agnes B W Mrs phys 1336 W
11th
" Arthur L r 134 W 12th
" Aurick S phys 1336 W 11th
" Geo r 602 W 9th
" Geo H clk h 2840 Lanfranco
" Harry B clk 5th St Store r W 6th ne cor
Beaudry av
" Harry C dispatcher h 1412 Covert pl
" Jas D slsmn h 1420 S Flower
" John F supt Cal Marble & Tile Co h 1706
Santee
" Oliver P meats 902 S Grand av h 1007
W 11th
" Robt real est h 1313 W 59th
" Walter H solr r 544 W 40th pl

BRACKETT—Continued
" Wm P polisher r 217 S Grand av
Bracklaw I r 227 N Bway
Brada Frances W wid J E Christian Science
pract 356 S Spring rm 529 r 7234 Hill-
side av
" John E treas Sou Cal Cactus Nurseries Co
r Venice
Bradbury B L h 2323 W 11th
Bradbeer Chester B real est r 351 W Av
53
" Edwd T paint mfr 2107 S Main
" Geo sec Sou Cal Mortgage Co h 351 W
Av 53
" Geo E auto repr 528 S San Pedro h 728 N
Wilton pl
" Jos W r 1219 Girard
Bradburn Edith tchr r 233 S Bunker Hill
" Rupert H h 723 S St Andrews pl
" Sadie h 711 Hartford av
Bradbury Annie C wid John r 1203 Stan-
ford av
" Arthur W (De Long & Bradbury) r 615 S
Virgil av
" Building 304 S Bway
" Claude r 618 S Grand av
" C E mach r 505 1/2 S Main
" Edwd r 507 S Figueroa
" Estate Co 304 S Bway rm 545
" Flora L copyist r 137 N Benton Way
" Fred M r 236 S Grand av
" Harris E h 1713a Park av
" H N r 618 S Grand av
" John Q h 137 N Benton Way
" J C r 340 S Flower
" Phillip H pres L A Casket Co r Al-
hambra
" Warren W lab h 219 1/2 N Olive
" Wm I Indymn h 2201 Garnet
" Wm P tmstr r 605 W 80th
Braddax A R lab h 4 San Julian pl
Braddock Ralph C reporter Times h 2679
23d av
Braddy Carrie M wid Wm h 3772 1/2 S Hav-
vard blvd
Braden Byron C rest 211 1/2 W 1st h 5412
3d av
" Chas stablemn r 745 E 16th
" Harry C cashr Fitzgerald Music Co r
Glendale
" Ida M bkpr Wm McArthur r Inglewood
" Mabel G wid C F h 424 1/2 N Beaudry av
" Mae V wid C W h 677 Valencia
" Margt A seam h 3470 Eagle
" Ruth A wid F B r 286 N Alta
" Susie steno r 424 1/2 N Beaudry av
" Wilford A driver h 1723 Maple av
Brader Elmer D mach r 757 S Main
" Fred clk r 401 1/2 S San Pedro
Bradfield Belle h 1527 W 7th
" Clark A wachmn r 523 Ruth av
" Jeannie Mrs r 901 Safford
" Mason dep sheriff h 237 Welcome
Bradford Albt H mining eng 411 S Main
rm 250 r Placentia
" Albt J tmstr r 869 E 47th
" Amanda E nurse 138 N Hill
" A S pres Revivo Dry Storage Battery
Co r Placentia
" Baking Co, C R Bradford pres and mgr,
I H Jacobs sec-treas 401-3-5 N Av 20
" Barney H clk S R Frazee r Graham sta
" Belton H slsmn r 1529 Tansy av
" Benj B slsmn Guy M Rush Co r 469 N
Serrano av
" Chas A actor r 904 N Benton Way
" Chas C carp h 819 E 31st
" Chas O sec Geographical Clock Co h
6267 Leland Way
" Chas R pres and mgr Bradford Baking
Co h 957 S Westmoreland av
" Chas W dist mgr Massachusetts Bonding
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" Chas stablemn r 745 E 16th
" Chas A packer r 719 Ceres av
" Chas H pres Tiber Pacific Oil Co r
Huntington Park
" C r 403 E 5th
" Grover J clk r 4075 Moneta av
" Harry C cashr Fitzgerald Music Co r
Glendale
" Mabel G wid C F h 424½ N Beaudry av
" Margt A seam r 3436 Eagle
" Mary J Mrs r 508 S St Louis
" Ruth A wid F B r 236 N Alta
" Susie C steno r 424½ N Beaudry av
" Wilfred A driver r 1723 Maple av
Brader Elmer D mach r 827½ S Spring
" Fred W rancher r 124 S Daly
Bradfield Belle h 683 S Union av
" Jennie wid Gus h 901 Safford
" Mason dep sheriff h 237 Welcome
Bradford Ada B slswnn r 1402 E 49th
" Albt J tmstr h 1209 E 47th pl
" Bakery, C R Bradford pres and mgr, Carl
Winters v-pres, W L P Althouse sec-
treas 401-3-5 N Av 20
" Beldon H slsmn The S R Frazee Co r
1529 Tansey av
" Case jr abstractor Title Guar & Tr Co r
S Pasadena
" Chas A actor r 1006 Echo Park av
" Chas O h 1460 Vine
" Chas R pres and mgr Bradford Bakery h
957 S Westmoreland av
" Chas W mgr Massachusetts Bonding &
Ins Co r Pasadena
" Clarence E sec Tay-Pike Co h 960 Fe-
dora
" Clarence K clk h 5842 Denver av
" Cornelius auto opr r 2105 Miranda
" C L r 334 S Flower
" Edwd h 1137 Logan
" Edwln h 1169 E 27th
" Frank H real est h 116 W 46th
" Gardner publicity man r Hollenbeck Ho-
tel
" Geo E slsmn Santa Anita Development
Co r Graham sta
" Geo J painter h 449 E 31st
" Geo W lndymn h 402 E 79th
" Geo W notary r 323½ W 5th
" G W Mrs r 206 E 9th
" Hattie matron Castelar St School r 1217
W 22d
" H B lab r 343 N Main
" Ira W shopman r 523 Maple av
" Isaac r 523 Maple av
" Jas B r 1006 Echo Park av
" Jas P driver h 1496 W 28th
" Jas W inspr h 655 S Griffin av
" Jerome J (Bradford & Hookenson) h
1237 E 43d
" John P apts 1735 W 6th
" Jos J lndymn h 1237 E 43d
" Len L slsmn Crescent Creamery Co h
1176 N Kingsley dr
" Lester L foremn S P h 451 S Daly
" Louis r 1038 W 7th
" Lydia wid Arthur h 1402 E 49th
" Luther T (Bryan & Bradford) r 41 West-
moreland pl
" Lyle L (Burke-Bradford Drug Co) h 988
Fedora
" Mary V wid C S r 957 S Westmoreland
" Milton L bkpr FIRST NATIONAL BANK
r Pasadena
" M Mrs h 2203 W 6th
" Nance V waiter r 925 W 6th
" Nellie wid Julius dom 22 Chester pl
" Roy E Rev r rear 489 E 49th
" Roy L tailor 524 S Spring rm 623
" Salle dom 1199 Magnolia av
" Saml A h 1268 Bellevue av

BRADFORD—Continued
" Stewart real est h 3 Hudson av ct
" Thaddeus D h 1320 W 5th
" T J r 410 W 2d
" Wm porter h 1147 S Hobart blvd
" Wm D auto opr r 409 Crocker
" Zua R cashr Massachusetts Bonding &
Ins Co r Pasadena
" & Hookenson (J J Bradford, C A Hook-
enson) lndy 928 S Central av
Bradish Jas L slsmn h 636 N Serrano av
" Jos slsmn r 215 W 18th
Bradley Albt C supt of Northern div P E
Ry r Pasadena
" Alfd h 1411 S Harvard blvd
" Alfd E clk r 1201 W 52d
" Allen auto opr r 660 Gladys av
" Alva J cashr City Towel Supply Co r
Venice
" Arabella C wid W H h 2323 W 9th
" Arthur auto opr r 1560 E 51st
" Arthur B mtrmn r rear 1209 W 38th pl
" Benj C mgr Savoy Cafe r 3635 San Ju-
lian
" Burton H machine shop supplies 1768 E
24th h 1723 W 1st
" Chas cook r 554 S Central av
" Chas C driver r 1146 San Julian
" Chas O v-pres Cal Real Est & Bldg Co
r 847 S Grand av
" Clinton A bkpr L A Inv Co h 1843 Gar-
field av
" Cordella A wid C H r 1843 Garfield av
" Curtis auto opr r 302 N Figueroa
" Dallas J clk r 1484 E Adams
" Dan steward h 530 Temple
" David E bonds 408 S Spring rm 309 h
414 S Harvard blvd
" Douglas real est h 4610 1st av
" Edwd R phys 357 S Hill rm 317 h 2920
Wilshire blvd
" Edwin A pres Bradley-Wise Paint Co h
4007 Budlong av
" Elenora wid J W r 824 W 58th
" Elijah P police h 1714 W 54th
" Ellen wid Patk h 720 W 51st
" Elmer E cabtnkr 1484 E Adams
" Emmet A brakemn r 518 Bernardo
" E Ethyl steno r 920 W 11th
" Flora E clk r 344 S Grand av
" Frank E foremn Newmarket Co h 1315
W 10th
" Frank O cook r 423½ S Spring
" Frank W meterman h 600 W 58th
" Fred h 1109 Ingraham
" F R r 104 S Fremont av
" Geo r 359 S Olive
" Geo stonectr h 3712 S Figueroa
" Geo E h 1915 Pacific av
" Geo F floor supt Bway Dept Store h 810
E 31st
" Geo W ironwkr r 715 W 51st
" Georgia Mrs r 928 Potter Park av
" Gertrude bkpr r 2913 S Flower
" Gertrude D Mrs r 180 S Utah
" Gertrude U Mrs tchr r 4610 1st av
" Grace A wid Lemuel r 1735 S Hobart
blvd
" Harley S archt 253 S Bway rm 336 h
2017 Echo Park av
" Harry E clk r 507 W 5th
" Harry E student r 226½ N Grand av
" Haselle wid A L dermatologist r 756 W
16th
" Ida A dressmkr r 438 S Olive
" Irene mgr Nelly's Cafeteria r 109 S Hill
" Irene H steno r 329 N Soto
" Jas barber r 525½ S Main
" Jas car repr h 1123 E 58th
" Jas C electr h 4962 Pasadena av
" Jas G plasterer h 483 W 57th
" Jas H h 1560 E 51st
" Jas L clk h 200 S Manhattan pl
" Jas R r 1335 E 40th
" Jas W mining h 175 W 42d



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Broncho-Domino-Kay-Bee News

Orrin Johnson, the popular Broadway star, returned to Inceville, this week, from the Mojave desert, where, under the direction of Charles Swickard, he has been enacting some exteriors under the broiling California sun. With Johnson were Rhea Mitchell, the beautiful Ince leading woman, and Thomas Chatterton, both of whom are handling important roles in support of the star. They are now engaged in filming the conservatory scenes for the production. These scenes have demanded the erection of a complete conservatory, so necessary is it to have the proper lighting. The building is made totally of glass and the flowers and plants have been brought from the well-known wholesale florists of Los Angeles.

Crane Wilbur, late Lubin leading man, who has been engaged by Thomas H. Ince to appear, under a long term contract, at one of the highest salaries ever paid a regular stock player arrived at Inceville this week and is getting a wardrobe ready, preparatory to being cast in one of the big feature productions soon to be begun. This is Wilbur's first trip to the coast since he toured the country ten years ago in support of Minnie Maddern Fiske. He marveled at the magnitude of the New York Motion Picture producing plant and stated he felt confident he was going to be contented in his new workshop.

Building operations at Inceville continue to go on apace. Having completed the new tinting room, the carpenters are now busy erecting two projecting rooms, a new administration building and a new cutting room. These improvements have been made necessary by the general expansion begun several months ago with the organization of The Triangle. The projecting rooms will supplant the structure heretofore employed for the purpose and will admit of more frequent exhibitions of productions. The administration building will be in the nature of an auxiliary to the present quarters. Accommodations will be provided for the additions to the office staff and for the publicity department, which has been escoused on one of the hills adjoining the stages. The cutting room will simply augment the size of the present department. Additions have also been made to this department to facilitate the work.

Willard Mack, the author-actor-producer, who is now at Inceville working under the supervision of Thomas H. Ince in forthcoming Triangle productions, announced, this week, that his play, Small Town Stuff, has been accepted by H. N. Frazee and Marie Cahill. He has also received notice, he declares, that another product of his pen, King, Queen, Jack! will open at the Republic theater in New York, under the management of Cohan and Harris, during the first week of October.

In accord with the general policy of expansion adopted by Thomas H. Ince, the scenario bureau of the New York Motion Picture producing plant is being enlarged. The latest announcement concerning the department is to the effect that Monte Katterjohn, the well known eastern free lance writer, has been signed to write photoplays for the Ince forces. Katterjohn is recognized as one of the most accomplished authors in his profession, yet he will work only to the end of carrying out the ideas of Director-General Ince. Another author of note to have been engaged recently by Ince is S. Barrett McCormack. McCormack is the author of The Disciple, the five part drama of the West in which William S. Hart soon will be starred on the Triangle program. Within the past six weeks five stenographers have been added to the scenario bureau.

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KEYSTONE STUDIOS NEWS NOTES

Charles Avery is back at the Keystone after two months' "vacation" in a Los Angeles hospital as a result of a fall which he sustained while directing a Syd Chaplin picture at Santa Monica beach. The genial Charles is entirely recovered and is impatient to get back in the harness.

Harry Booker, now a member of the Keystone acting forces under the direction of Mack Sennett, was once a prominent member of Madame Janauschek's company and managed that star for several seasons. He has a valuable collection of old time programs and souvenirs and his tales of the theatrical business of bygone days would fill an interesting volume.

Roscoe Arbuckle has a pair of character shoes which he has had soled, heeled and repaired until there is no portion of the original shoes left. "Fatty" has had the shoes since his first work in pictures and refuses to part with them.

Chester Conklin has taken to tennis as a dissipation and the time before and after Keystone studio hours that "Droppington" spends at this game places it in the dissipation class without a doubt. He is battling around three hundred, frequently ties with Col. Bogle, sometimes makes a strike and has had two royal flushes. And that is all WE know about tennis!

In making The Battle Of Ambrose And Walrus, Chester Conklin met with what might have easily been a fatal accident. In one of the numerous explosions that were used in this thrilling feature a charge of powder that contained more of the explosive than had been intended exploded in close proximity to the comedian and the shock threw him ten feet into a puddle of water. This is the second time in the past few months that Conklin has been the victim of a misjudged powder explosion. Chester says that if it happens again he will apply for a membership in the G.A.R.

Mack Swain makes weekly trips to his new ranch in Riverside, Cal., where he is setting out fruit trees, buying hobs, harvesting alfalfa, etc. That is, he sits on his wide veranda and tells the help how to go about these things. Mack is too busy mixing juleps for his guests to do any actual labor.

Eddie Foy has purchased a site for a home in Hollywood and will build a house in the near future. Mr. Foy owns a home and extensive property in New Rochelle, N. Y., but will hold his California residence with the possibility of moving to the Pacific coast later or as an investment. In either case he will be a winner.

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Balboa Brevities

Neal of the Navy, the smashing patriotic photoplay serial which Balboa is filming for Pathe, has been booked by all of the Marcus Loew theaters in New York City for first-run exhibition. As this is the most important circuit in the metropolis, from the standpoint of patronage, it means that a big victory has been scored. In this picture, Lillian Lorraine will make her initial screen appearance. Playing opposite her is William Courtleigh, Jr.

A recent visitor at the Balboa studio in Long Beach was Miss Mary Leffler, who is the moving picture editor of one of the foremost newspapers in Texas. Miss Leffler says that the people of the Longhorn State are such enthusiastic picture fans that they require their daily quota of screen news as much as baseball or any other departmental subject. She was particularly interested in seeing Balboa, for she said that one of the two best photoplays she had ever seen was Reaping The Whirlwind, in which Jackie Saunders was the featured player.

When William Courtleigh, Jr., won a wife, Lillian West lost a pal. She and Ethel Fleming have been chums for six years and all of their experiences in stageland have been together. But now they have been parted. Miss West does not think it fair Dan Cupid should have caused her to be deserted, without recompense. Naught remains for Miss West but to plunge deeper into her screen career and, at the Balboa studio, she is doing all she can to win forgetfulness.

One of Balboa's steadiest workers is Gordon Sackville. He has been a member of the playing force, almost since the first production. He can do anything from a "low-brow" to a polished gentleman. Sackville has been seen in many of Balboa's best productions.

SUICIDE OR ACCIDENT? POLICE ASK

Post-Mortem Ordered to Determine Cause of Actor's Death in Hollywood

Post-mortem examination yesterday was ordered by the Coroner to determine whether Charles Avery Bradford, 83 years of age, a cinema actor, came to his death accidentally or with suicidal intent.

The body of the actor was discovered in the bathroom of his apartment at 1120 North Madison avenue yesterday. He had apparently been dead for about four days, according to Detective Lieutenants King and Mahoney of the Hollywood division. The detectives asserted that there were two indications of suicide, a brief note found on the dresser in the dead man's bedroom, and a glass containing white crystals found in the kitchen. The detectives admitted however, that the crystals may be epsom salts, a box of which was found in the bedroom.

The note read: "My daughter, Mrs. Katherine Alley, 1276 East Seventy-sixth street."

Bradford worked in various pictures, the detectives said, under the name of Charles Avery. They were, late yesterday endeavoring to get in touch with the daughter and to learn if Bradford leaves any other relatives. The body was taken to the County Morgue.

Clipped By:



georgenegoodin
Sat, Dec 9, 2017

Objective 1-3

Preserve and enhance the varied and distinct character and integrity of existing single and multiple family neighborhoods.

Policies

- 1-3.1** Seek a higher degree of architectural compatibility and landscaping for new infill development to protect the character and scale of existing residential neighborhoods.

Program: Chapter V of this Plan, Urban Design, includes design guidelines for residential development to help implement this policy.

Program: Prepare a historic resource survey or other necessary studies to establish a Historic Preservation Overlay Zone or other Supplemental Use District, as appropriate, to protect the neighborhood character and period architecture of the area generally bounded by Douglas Street, Elysian Park, the 5 Freeway, the Glendale Freeway, Glendale Boulevard, Berkeley Avenue, Benton Way and Temple Street.

Program: The Plan recommends that Echo Park Lake and all park facilities be afforded special attention in the context of the above-proposed Supplemental Use District to identify and institute measures that ensure development around the park preserves park facilities and viewsheds of the lake and from the lake to downtown and conserves this defining neighborhood amenity.

Program: The Plan advocates the preservation of the existing public staircases as community amenities, recreational resources and public rights-of-way that lend to the unique character and history of the Plan area.

Program: The Plan advocates the preservation of stable single and multiple family residential areas. Design guidelines and standards will encourage compatibility in building siting, massing and design.

- 1-3.2** Preserve existing views in hillside areas.

Program: Strictly interpret and implement the adopted Citywide Hillside Ordinance to limit heights of buildings, residential both new construction and additions.

Program: Require decision-makers to condition new development adjacent to or in the viewshed of Elysian Park, the Los Angeles River, Echo Park Lake and the Silver Lake Reservoir to protect views from public lands and roadways, when discretionary actions are required.

PROFESSIONAL CARDS.
Addison Pitt
 Juvenile light comedy. Liberty. Port Chester, N. Y.

Al. Kranz
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Albert Hardy
 In Bicycle Monologs. Address MIRROR

Alfred Burnham
 Disengaged. Address MIRROR

A. Gordon Robinow
 Address 1111 September, Edinburgh, Scotland.

A. L. Underwood
 Address Tam's Agency.

Arthur Boyce
 Tenor roles. Tivoli Opera House, N. Y. Address MIRROR

Amy Lee
 At Liberty next season. 1300 Canoe St., Phila.

Agnes Knights
 15 Koppel St., Russell Square, London, Eng.

Augusta de Forrest
 Disengaged. Care MIRROR office or agents

Ada Levick
 At Liberty. Leads. Address MIRROR or Agents.

Annie Myers
 At Liberty. 244 Penna Ave., Baltimore, Md.

Anna Layng
 Re-engaged. Miss Francis of Yale Co., 188-89.

Alice Gaillard
 Contralto. At Liberty. Opera. Little Ferry, N. J.

Alice Johnson
 Address care MIRROR.

Ben B. Vernon
 Address MIRROR.

Chas. Kent
 Disengaged. Address MIRROR.

Chas. J. Sheffield
 At Liberty. Shakespeare or heavy Co. MIRROR.

Charlotte Tittel
 Address MIRROR.

David R. Young
 Dialect and Character Actor. Address Atlantic, Conn.

Dorothy Humbert
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Ethel Barrington
 Julia in The Dawn of Freedom. 188-89.

Ethel Brandon
 Leads and heavies. At Liberty. Address MIRROR.

Ethel Marlowe
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Ella Bailey Robertson
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Elizabeth Brainard
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E Frank Bush
 Season 1897-98, James Young. At Liberty. MIRROR.

Elmer Buffham
 Leads. At Liberty. Address MIRROR.

Edward Fraser
 Baritone. At Liberty. Address care MIRROR.

Francesca di Mairia
 General heavies. 87 West 9th Street.

Frank Naylor
 Care Box 37, St. Louis, Mo

Frederic Murphy
 Julia Marlowe, 1892-93. MIRROR.

Fannie Denham Rouse
 Engaged season 1898-99. Address care MIRROR.

George Henry Trader
 26 West 54th Street, N. Y.

PROFESSIONAL CARDS.
Geo. H. Adams Four
 Liberty, Winter Season. Address MIRROR.

Gardner Lawrence
 At Liberty. Light Comedy and Juveniles. MIRROR.

Gertrude Boswell
 Sign of the Cross. In tour.

Grace Griswold
 Leading heavies and light comedy. Wm. Owen Co.

Harry G. Carleton
 Rem. add. Carleton Cottage, Northport Camp Ground, Me.

Harry Mack
 At Liberty for Comedy Old Men. MIRROR.

Harry Davies
 Leading tenor. At Liberty, next season. MIRROR.

Harry Chessman
 Orestes Clarke, 187-88. At Liberty. Pleasantville, N. J.

Helena Dow
 Care Actors' Association, 88 St. Martin's Lane, London.

Helen Guest
 Juvenile or Ingenuous. At Liberty. Address MIRROR.

Harriet Sterling
 Address MIRROR.

Harold Grahame
 At Liberty. Heavy. Studio 6 Bryant-Stratton Bldg., Buffalo.

Jean Clara Walters
 At Liberty. T. Allston Brown, or 225 W. 11th St.

Joseph Ransome
 Leads, heavies, characters. Liberty. 24 Chestnut St., Albany.

La Petite Lillie
 Disengaged. Queen of Child Artists. Boys or girls. MIRROR.

Laura Biggar
 Permanent address, Star Theatre, N. Y.

Laura Bellini
 Prima donna soprano. Opera or concert. MIRROR.

Lillian Stillman
 Characters. Dialects. Disengaged. 4119 Drexel Av., Chicago.

Leonora Bradley
 Elitch Garden, Denver, for the Summer.

Laura Hulbert
 Emotional. Leads. Address 800 Princeton Ave., Chicago.

Lillian Andrews
 Characters. In vivas offers. New Theatre, Cape Cottage, Me.

Leda Leighton
 Heavies, comic. Excellent contralto. Disengaged. MIRROR.

Louise Muldener
 Stuart Robson Co.

Lizzie Morgan
 Re-engaged, second year, Casino Square Theatre, Boston.

Louis Lancot
 Juveniles. Edwice Bostell. 187-88. MIRROR.

Mark Ellsworth
 Character, heavies. Stage Mgr. James O'Neil, 96-99

Mabel Fraire
 Tenor. Leads. Wm. Owen Co. In tour.

Maud Cooling
 Ingenuous leads. First-class engagements only. Mirror

Mary L. Berrell
 Old Women. Agents, or 2100 Boulevard.

Mary Breyer
 Character and heavies. Scotch, English, Irish Dialects.

Mae Raymond
 At Liberty. Opera or Comedy. Address MIRROR.

Margaret Dibdin
 Address Port Chester, N. Y.

Margaret Hayward
 New Park Theatre Stock, Brooklyn, N. Y., '98-99.

Miss Hattie E. Schell
 At Liberty. Ingenuous and Comedienne. Address MIRROR.

Miss Loduski Young
 Leading. In vivas offers. 135 Madison Ave., N. Y.

Mrs. Robert B. Mantell
 At Liberty. Leads, comedy. 34

PROFESSIONAL CARDS.
Mrs. F. Gonzalez
 Re-engaged with Kate Watright, season 1898-99.

Mr. & Mrs. Byron Spaun
 Farmer and Lean Gal. On Burke Circuit.

Mr. Marshall P. Wilder
 Permanent address care New York Post Office.

Robert Cone
 Musical Director. At Liberty. Address care Wm. Owen Co.

R. C. Chamberlin
 Chas. Coghlan Co. Per. address 121 W. 40th St.

Seth Cabell Halsey
 In vivas offers. Address MIRROR.

Sydney Cowell
 Re-engaged. Mrs. Flinn, 188-89.

Theo. Bendix
 Musical Director. At Liberty. 225 W. 24th St., N. Y.

Thomas Meegan
 Comedian. for Stock. 165 Fitzwater St., Phila., Pa.

Taylor Granville
 With Chas. Coghlan. Address MIRROR.

Vernon Somers
 Leading Juvenile. Address MIRROR.

Violet Campbell
 Heavies, Character, Dialects. 261 Shawward Ave., Detroit.

Walter Edwards
 Leading. Elitch's Gardens, Denver. 4th season.

Walter E. Hoffmann,
 Musical Director. 49 Grand St., Letter Box, N. Y.

W. N. Wadsworth
 Elitch's Garden, for the Summer.

William Burress
 May Irwin Co., 1897-98. Marquis of Michigan, 1898-99.

Wm. J. Rostetter
 Composer and Arranger. Musical Director. 77 W. 91st St.

William J. Romain
 Lead-A Southern Romance. At Liberty. MIRROR.

CHARLES AVERY
 LIGHT OR LOW COMEDIAN.
 Last season, Park Model, Currier and Ives, and also specially engaged for Charles's Aunt with the Grand Avenue Theatre, N. Y. City.
 Charles Avery, who has been especially engaged this week to interpret the character of the agent, Mr. Avery has an abundance of resources and a crysline of ability. His humor was infectious and he inspired a feeling in the few performers that made Broadway Theater clapping fans go with a dash and rattle that caught the outside ears of the audience in attendance. Mr. Avery was remarkably well advised. His voice, mannerisms and movements are all of such nature as could be well calculated to attract the very essence of humor and with the highest need of praise for his work. There was a delightful opportunity in his performance that was exceedingly refreshing, and showed him a natural comedian in every sense. -Philadelphia Press, Nov. 30, '97.
 DISBURSED FOR 1898-99. Address MIRROR

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 24 Union Square East, bet. 17th and 18th Sts.

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W. B. DOWNING
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GUSSIE Eccentric
 Character Comedy.
 At Liberty for
 Next Season. **HART**
 Season 1897-98 May Irwin Co.
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THE SAN FRANCISCO CATASTROPHE. Theatres Wiped Out and Actors in Danger—All Companies Reported Safe.

New York Dramatic Mirror's familiar with the news of the earthquake and its attendant calamities... Theatres of San Francisco have generally been collateralized and insurance companies of any magnitude must remain at a standstill for some months to come.

Wallace McCutcheon, John Barrymore, H. T. King, Thomas Garrick, John Dean, Thomas Martin, J. G. Hill, George Stewart, Mrs. Stewart and her child, Frederic Blinneman, who is in charge of the Collier company, making the trip in the boat of Mrs. and Harold L. Collier, New York of his safety.

News of the disaster caused indescribable consternation among New York performers and managers with relatives and friends in the stricken city... The strength of the Weak, has been among the greatest sufferers, for the destruction of San Francisco means the loss of one of the most important as well as imminent danger for her family.

BENEFITS FOR 'FRISCO.

Benefits for the San Francisco earthquake have been arranged by nearly every theatre manager in the country, and for the next two weeks all the energies will be devoted to the raising of the sum raised for those made homeless by earthquake and fire.

The Grand Opera House was operated by a corporation and managed by M. L. Ackerman, being the great local house of opera and high-class music... The principal theatre destroyed by the earthquake was the Grand Opera House, the Central, the Alhambra, the Columbia, the Metropolitan, the Tivoli Opera House and the Orpheum.

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The Alhambra was the chief center of the Beaux and Mayer management... The Metropolitan Opera company all escaped without injury, to the unsurpassable relief of their friends and relatives in the East.

The Tivoli Opera House, managed by W. H. Leahy, supported a stock musical company of about thirty performers... The Orpheum was the largest and most handsomely equipped of the theatres in the West, could seat 2,500 people.

The principal members of the stock company at the Orpheum were Charles Waldron, Edith Evelyn, George Osborne, Ades Beigrade, and Juliet Crowley... The Orpheum was the largest and most handsomely equipped of the theatres in the West, could seat 2,500 people.

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raised about \$100. George C. Tyler, of Liebler and Company, has telegraphed from Italy directing that every possible resource possessed by the company should be devoted to the relief of the victims of the disaster.

Other cities equally big plans are being made and carried out. In Chicago a performance will be given in a tent on the lake front on April 25. Sarah Bernhardt, Julia Marlowe, E. J. Bothera, E. S. Willard, Robert Loria, members of the companies playing Mrs. Wiggs of the Caskett, The Three Graces, Before and After, Matilda, The College Widow, and members of local companies will have part in the programme.

A special performance of The Walls of Jericho was given at the Tremont Theatre, Boston, Sunday, April 22, and all the theatres there will be re-opened in the fall. At Washington a benefit was given Sunday night at the National Theatre; the receipts of Chase's Theatre this afternoon will be donated; a special performance of Julie Bonheur Wednesday afternoon, and arrangements are being made for a benefit at the Metropolitan Academy of Music and the Lyceum.

A special performance of The Walls of Jericho was given at the Tremont Theatre, Boston, Sunday, April 22, and all the theatres there will be re-opened in the fall. At Washington a benefit was given Sunday night at the National Theatre; the receipts of Chase's Theatre this afternoon will be donated; a special performance of Julie Bonheur Wednesday afternoon, and arrangements are being made for a benefit at the Metropolitan Academy of Music and the Lyceum.

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James H. Poon, J. H. Decker, Edward J. Connelly, Albert F. Lloyd, Charles Abbe, George H. Murray, Victor Caplan, etc. The Grand Opera House, the Central, the Alhambra, the Columbia, the Metropolitan, the Tivoli Opera House and the Orpheum.

RATERS OF FACT.

This recent season has been the most successful one in the history of the theatre. It opened his at the Metropolitan on April 12, and since that time he has played all the larger cities in the Pacific Coast.

REFLECTIONS.

Charles Wilson, stage-manager of the Alhambra Music Hall, London, has been engaged by the Metropolitan as stage-manager of his New York enterprises.

Virginia Thornton, who recently underwent an operation at the Philadelphia, Pa., is recuperating nicely at her home in New York.

The initial production of the Helen Stone drama, 'The Girl of the Year,' will be given at the Grand Opera House on Monday, April 30.

John L. Williams, who recently underwent an operation at the Philadelphia, Pa., is recuperating nicely at his home in New York.

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The following lists are printed to complete a record of the well-known theatrical companies present in San Francisco at the time of the earthquake. The Metropolitan Opera company, headquarters of the opera, which numbers about one hundred, included the following: Soprano, Jessie Abbott, Bells Allen, Emma Kames, Marie Bonheur, Adeline Bensch, and Marion Webb; mezzo-soprano and contralto, Elvira Farnsworth; contralto, Josephine Jacoby; Helen Mapleson, Florence Mulford, Johanna Lindholm and Edith Walker; tenors, Johannes Jacoby, Antonio Franco, Otto Anders, Dippo, Giovanni Paroli and Albert Ross; baritone, Bernard Hogg, Giuseppe Campanari, Edoardo Gatti, Antonio Franco, Otto Anders, Dippo, Giovanni Paroli and Albert Ross; bass, Marcel Journet, Pol Placcon and Arsenio Rossi; technical director, Eugene Carlier; stage director, Eugenio Barre; orchestra conductor, Charles H. Johnson; chorus master, Pietro Nappi; ballet master, Luigi Adami; wardrobe director, Charles Froelich; manager of transportation, Frank de Fontaine; librettist, Charles Froelich; secretary, George Nash, Charles Jackson, Mabel Taylor, George Hadjyll, Helen Collier, Charles Four-

If your dinner distresses half a teaspoon of Herold's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy. Wanted A Female Impersonator to play 'Lulu' in 'Lulu' Co. Long season guaranteed. Salary \$4 to \$5 P. M. Care H. C. Siner Lulu Co., 1401 Broadway ASSOC. ROAD MGRS. RECEIVERS' SALE: Orpheum Theatre, New Orleans, La. May 1st. Herold's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy. May 1st, 1906, at 12 M. Herold's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy. No. 12 Herold's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

TELEGRAPHIC NEWS

CHICAGO.

The Love Route—The Stolen Story—While Frisco Burns—Columbia's Notes.

(Special to The Mirror.)

CHICAGO, Sept. 1.

The production of The Love Route, by Edward Price, at the Lyric, was highly commended by all concerned, the author, company, management and the independent. The play proved to be very cleverly written, but the actors had very equal to it and not a point was missed. The first performance, Monday night, had the same and finish of a first-class production which has been out for months. The large number of happy thoughts reflected in the crowd was exhilarating. Thelma Tyler for the Southern girl ranch boss, Olive May for the coquette, William Courtney as the young inventor in love with the "boss," and J. T. Marlowe as Ki-Yote Jim. Strong scenes were numerous and every act had good supply of refreshing wit and humor. The audience was being expected to good things and curtain calls were numerous. The house was so full that the capital first act raised hopes which the second act fully realized. The third act came with the scene of the rapid railroad building by torchlight at night on the boundless plains of Texas. The short last act, and very good, had a pretty climax to the ending. In the first act, showing the office of a railroad president, who is struggling to complete a branch line in second act, the hostility between Miss Alene Houston, owner of a ranch lying directly in the route, and the railroad officials is developed. The railroad president swears he will build across the ranch, and the pretty spirited owner comes to New York, says "damn" right after him and declares the track will never cross her. She not only defies him, but she has a friend, the man she loves, for he has been chosen to run the branch line, and she has a reward in his reward is to be chief engineer, and he makes up his mind to overcome the stubbornness of the "boss."

The new road has reached the ranch on both sides and the crisis is approaching. Boss is preparing her "ponchers for battle, and they are eager for the fight. Her position is a very strong one in this act, is deeply in love with her, is particularly anxious. A bright young friend of "Boss" from a distant city, and the president of the road calls with his secretary, and they are promptly taken prisoners and locked in the branch house. There will have passed within the branch house and the engineer in charge of construction and his survivor are brought in as prisoners. There are scenes between the boss and the engineer and between him and the superintendent. There is some shooting in the third act, and the end of a locomotive appears close to the barbed wire fence which marks the line of battle. The last act, devoted to the construction of the new road, is a very interesting and dramatic one. Miss Tyler made her many telling points as boss captured the audience and made a remarkably cast she was. Olive May as Miss Hazel, centering some of the best scenes, and her act in failure, brightened the whole play with some of the best comedy Chicago has seen for many days. Several flashes of wit and humor were delivered by her got roars of applause. William Courtney played the engineer with skill and with just the right concentration and import at all times. William Northrup was generally excellent as foreman of the ranch, and J. T. Marlowe was a bit as Jim that helped a great deal to make the new play a pleasurable and successful city comedy. The Lyric, under the able management of J. G. O'Connell, C. E. Clark, James F. Frawley, and J. T. Marlowe, are presenting a very fair effort. Arthur J. Coglier's Major Polk was a fair effort. The Lyric, under the able management of J. T. Marlowe, are presenting a very fair effort. The Lyric, under the able management of J. T. Marlowe, are presenting a very fair effort.



Photo by Mrs. H. H. H. H.

Above is a likeness of Marjorie Stone, a promising young Western actress, who has appeared in prominent roles in the company of Harry Corson Clarke, Fred G. Berger, John Cort and others in addition to doing considerable stock work. Miss Stone is preparing to enter vaudeville, for which her temperament and personality would seem to be peculiarly fit. Her partnership with Frank Coombs, the minstrel tenor, in Charles Horwitz's latest comedy, The Last of the Troupers, has been a success.

strong, Charles Nevil, also the reporters by Carlisle Shelly, Joseph Briggs, Yale D. Benner, Joseph Duval and Theo. Morris. The cast included Genevieve Herzog as Mrs. Metcalfe, Fred Morgan as a butler, Edward Martin as chauffeur, John Peck as stock company which included the Lyric, Scott and Louise Sylvester as leads, W. H. Murdoch and wife, and Alf Johnson. Frank Monahan, who sang up the curtain for the first time, will ring it up on the anniversary, and Benvenuto, who took the first tickets, will be on the door.

Gerard Griffin, who used to be Mr. Big Hat's Chicago actor and has since distinguished himself in the theatrical world, has arrived in town to begin rehearsal with the New Theatre company, which has been fortunate enough to secure his services. The rehearsal will begin Sept. 10. Griffin is returning from London, but he has not yet said to the company. The excellence of South State Street over Park.

The Fall Mail is lying off three weeks in this city. The Lyric and the Lyric are going to have a dip into the strenuous life with four performances at 10 o'clock on Monday, Tuesday, Wednesday and Thursday. The company will leave Chicago next Saturday night after two performances at the Lyric, and arrive in Boston on Monday. The Lyric will have two performances Monday, Labor Day, at the Park Theatre.

Manager Charles Marvin will open his stock season at the Lyric on Monday with a novel play of American life. The newspaper reporter and other plays, and more or less seriously in English plays, rises to the new role in the Lyric. The Lyric, under the able management of J. T. Marlowe, are presenting a very fair effort. The Lyric, under the able management of J. T. Marlowe, are presenting a very fair effort.

Charles Balsar, recently acting manager of the Lyric, has been succeeded by William Montrose. Charles Balsar, recently acting manager of the Lyric, has been succeeded by William Montrose. Charles Balsar, recently acting manager of the Lyric, has been succeeded by William Montrose. Charles Balsar, recently acting manager of the Lyric, has been succeeded by William Montrose.

BOSTON.

Julie Bonbon at the Majestic—Craig's Stock at the Bijou—Lion and the Mouse.

(Special to The Mirror.)

BOSTON, Sept. 1.

Boston's theatrical season will start in at a lively pace to-night and Monday with all the houses that do city for business. To-night the Majestic will open under most auspicious circumstances with E. D. Smith again back to look out for the interests of the Bijou. The production of the year will be for all odds the strongest that the house has ever known, and will open with Louis Mann and the Lyman in Julie Bonbon, their first joint engagement in Boston since they were together at the old Museum. Mr. Mann has not played for over a year.

After being closed for five days the Castle Square will reopen with its dramatic stock company, which has been resting while the house has been devoted to music. Matinee will be the production of Thelma Tyler, the new dramatic lady, in the title-role. There will be a wholesale reconstruction of the company for the new season. John Craig will move his Summer stock company to the Bijou from the Globe, where it has been since all summer an excellent affair. It is thought that it will now become a permanent affair. The production of Lore will be his first play in the new house.

The Hatilla will reopen after a long vacation with the Virginia, a popular Boston play, from Farmington, playing the title-role. Wright Loring will reopen a Colonial season for the second time with The Shepherd King, and this time he will stay longer than he did a year ago. The special Lincoln matinee of The White Duck will come later. The Lion and the Mouse will be back again at the Lyric, but it will be the Chicago stock company which will reopen the new season and not the organization which originally gave the Lyric its reputation. The new season will be Arthur Byron and Gertrude Coghlan in the leading roles.

After having had a stock company all Summer the Globe will return to combinations, and the regular season will be in the hands of the Lyric. The Lyric will be in the hands of the Lyric. The Lyric will be in the hands of the Lyric. The Lyric will be in the hands of the Lyric.

Charles Mackay was re-engaged as leading man for the Lyric. Charles Mackay was re-engaged as leading man for the Lyric. Charles Mackay was re-engaged as leading man for the Lyric. Charles Mackay was re-engaged as leading man for the Lyric.

Gertrude Berkeley, Hilary B. Clifford, Rice and Frost, and J. Rogers Al. Lamar, Maurice Hagenman, Blanche Dero, Maude Lambert, Alice and the Lyric. Gertrude Berkeley, Hilary B. Clifford, Rice and Frost, and J. Rogers Al. Lamar, Maurice Hagenman, Blanche Dero, Maude Lambert, Alice and the Lyric.

For the opening of the regular season at the New National Manager W. Harryman Kapley announces Edward A. Braden's production of Man by Man's modern play, Man and His Angel, commencing with a Labor Day matinee. Hilary B. Clifford and Frances Ring have the leading part. Fred Fry, Wallace Edinger, Norman Foster and Alice Maudslayi developed the Lyric. Frederick Hawthorne and Emily Hunt are members of a strong support. Dates in Toy.

Man and His Angel Little Jack Horner—The Girl from Broadway—Al Luna Park. (Special to The Mirror.)

DEATH OF CHARLOTTE DEANE.

Charlotte Deane, dramatic actress, died in New York.

(Special to The Mirror.)

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Washington, Cincinnati, and other city news.

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QUALITY FILMS



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POWERFUL, DRAMATIC FEATURE PRODUCTION

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A
WEEK

TRADE
MARK



REGULAR
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FRIDAY

TRADE
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The Parson's Prayer

This film treats of a dramatic incident in the life of a light house keeper's daughter, in which the parson plays a prominent part, and shows his nobleness.

Dramatic

Approximate length 550 feet

Dooley's Thanksgiving Turkey

A lucid, ludicrous picture shown at the proper time of the year, and one that will create good, hearty laughter.

Comedy

Approximate length 400 feet

Code Renown

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Pressing Business

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Slap Bang, Farce Comedy

Something doing every foot of film except
the titles, and they speak for themselves

Our hero creates laughter without an automobile blowing up or houses falling down upon him.

The story does not deal with the time-honored excuse some husbands offer their wives, as the title would suggest.

Pressing business is our hero's motive for haste, and the tailor's means of livelihood.

This is one of those films that the audience will look at more than once, and of which exhibitors will not complain of repeating.

Yes, our pictures are good,
but we are not stopping at that

Constant improvement all along the line is our watchword, and we promise that every additional release will contain better stories, better acting, better photography if it is possible.

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- * Wm H clk r 1237 W 25th
- Bradfield Belle fur rms 321 E 2d
- Bradford Agnes steno Merchants Nat Bank r S Pasadena
- * Baking Co F D Bradford pres C S Bradford sec 401 N Av 20
- * Bertha E solr Laukota-Garriott Co r 912 W 6th
- * Chas A actor r King Edward Hotel
- * Chas C clk Harper & Reynolds Co h 819 E 31st
- * Chas E gro 2528 W Pico
- * Chas M (Bradford & Newman) h 608 W 57th
- * Chas S sec Bradford Bkg Co h 4555 Pasadena av
- * Chas W ins 108 W 6th rm 300 h 1607 S Grand av
- * Clarence A boiler mkr hlpr h 2814 N Main
- * Clarence E bkpr J F Lucy Co r 203 W 18th
- * Clarence W clk Wm H Hoegge Co r 607 W 4th
- * C Raymond mgr Bradford Bkg Co r 4560 Pasadena av
- * Edwd contr r 426 Harvard Blvd
- * Edwd B driver h 1243 W 22d
- * Edwln M h 1169 W 27th
- * Elizab nurse r 253 S Grand av
- * Ethel E steno r 556 S Flower
- * Eugene C eng h 4409 Russell av E H'wood
- * Frank D pres Bradford Bkg Co h 1017 S Burlington av
- * Frank H h 118 W 46th
- * Geo marker r 1106 E 11th
- * Geo J clk W E Davey h 354 E 35th
- * Geo W notary 520 S B'way
- * Harrie G prop Ramona Fuel & Feed Stables h 3701 East Side Blvd
- * Harry tmstr h 671 N Boyle av
- * Hattie (wid J P) r 338 W 30th
- * Herndon C mach r 1009 W 16th
- * Isaac J storekpr L A Ry r 523 Maple
- * Jas G slam Chanlor & Lyon Motor Supply Co h 218 Fayette
- * Jas L news agt 536 S Spring r Pasadena
- * Jas P rest 616 W 6th h 618 1/2 same
- * Jefferson D rancher h 1439 E 18th
- * Jerome J (Bradford & Hookenson) h 1184 E 11th
- * John h 831 E 31st
- * John A r 512 Crocker
- * John B contr 315 S B'way rm 617 r 6112 Mesa av
- * Jos D eng S P r 110 W Ann
- * Len L solr h 1375 W 39th
- * Lester L foremn S P h 507 S Daly
- * Mrs Lillian P tchr h 3019 Baldwin

BRADFORD—Continued

- * Luther T (Bryan & Bradford) r 41 Westmoreland pl
- * Mrs L T r 1735 W 6th
- * Mathias C carp h 1009 W 16th
- * Milton L clk Newmark Grain Co r S Pasadena
- * M R r 1038 W 7th
- * Nathan student r 1017 S Burlington av
- * Olin R clk H G Bradford r 3701 East Side Blvd
- * Perry lab h 623 Mesquit
- * Ray E pool 807 E 1st r 805 1/2 E 1st
- * Raymond H clk P O r 116 W 46th
- * Richd r 512 Crocker
- * Roy E ironwkr h 4414 Mettler
- * Roy L cutter r 861 W 56th
- * Saml A janitor h 522 Alpine
- * Saml C Jr comparer Title Guar & Tr Co r S Pasadena
- * Saml D sec Pac Wireless Tel Co h 1615 2d av
- * Saml G cond P E r 1015 W Pico
- * Stewart P mining 356 S B'way rm 603 h 734 E 25th
- * Wm lab r 400 1/2 N Main
- * Wm L gardener 401 N Vermont av
- * Wm V student r 4409 Russell av E H'wood
- * W Shubrick h 1535 Carl av
- * & Hookenson (J G Bradford C A Hookenson) Indy 928 S Central av
- * & Newman (C M Bradford J E Newman) barbers 311 W 6th
- Bradln Chas mining r 168 N Main
- Bradln Henry J carp h 1432 E 47th
- Bradish Avery J police h 322 W 15th
- * Jas L mfrs agt 1038 S Main h 1320 W 40th pl
- * Jos H slsmn C C Desmond r 326 1/2 S Spring
- Bradley Alfd h 1411 Harvard Blvd
- * Alva J cash City Towel Supply Co h 2688 N Sichel
- * Arls T h 261 E 43d
- * Arthur car insp r 1560 E 51st
- * Arthur B cond L A Ry h 1146 1/2 E 10th
- * Arthur E r 125 S Bunker Hill av
- * Benj C pressfdr 681 Kip
- * Benj M optician h 350 N Mathews
- * Burton H slsmwn Jacoby Bros r 212 S Bunker Hill av
- * B h 460 Harvard Blvd
- * Mrs Caroline S r 1614 Gramercy pl
- * Carrie L steno W K Kimball r Long Beach
- * Chas r 700 W 1st
- * Chas clk h 1520 Pacific av
- * Chas A v-pres and director of agencies Golden State Life Ins Co r Ocean Pk
- * Chas O sec and cash Lawrence B Burck Co r 715 S Hope
- * Chas T r 1234 S Flower
- * Cordella (wid S H) r 954 Sunbury
- * Clinton A colln clk L A Gas & Elec Co h 954 Sunbury av
- * Curtis emp Cal Furn Co r 233 N Flower
- * Dallas clk E A Featherstone Co r 1434 L Adams
- * David r 534 Ceres av
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8944—Move Dwelling on Lot, 1451 E 51st St; Moine W. Swan, own, at lot; day work; \$50

8943—Summer House, 16x16 ft, 521 S Western Ave; Jessie L. Taylor, own, at lot; day work; \$75

8942—Dwelling, 3 rms, 16x24 ft, 869 S Kingsley Dr; W. P. O'Meara, own, at lot; R. E. Boyce, bldr, 923 Kingsley Dr; \$900

8941—Barn, 12x45 ft, Malthead roof, 1356-60 W Slauson Ave; Patricia Mines, own, 626 Kingsley Dr; Union Realty Co, bldrs, 631 S Spring St; \$250

8940—Store Building, 6 rms, 45x60 ft, Malthead roof, 1356-60 W Slauson Ave; Patricia Mines, own, 626 Kingsley Dr; Union Realty Co, bldrs, 631 S Spring St; \$3000

8939—New Windows, 224 N Burlington Ave; Sol Froman, own, at lot; J. S. Vary, bldr; \$40

8938—Add Room, 318 Newland St; C. E. Logie, o & b, at lot; \$125

8937—Brick Factory Building, 2 sto, 40x12 ft, comp roof, 1340 Long Beach Ave; Roberti Bros, owns, 1344 Long Beach Ave; J. J. Cornwell, des, J. A. Crook, bldr, 627 Chamber of Commerce Bldg; \$5240

8927—Store, 20x24 ft, comp roof, 523 Macy St; Eugene Bussere, own, at lot; A. A. Guzman, bldr, 560 Gamardo St; \$350

8926—Residence, 9 rms, 38x44 ft, 3847 Adair St; H. E. Appelby, own, 4799 South Park Ave; Albert G. Hesse, bldr, 1516 Vine St, Glendale; \$2350

8925—Reshingle Roof, 718 W 1st St; Arthur Crane, own, 1143 Arapahoe St; day work; \$35

8924—Shed, 14x36 ft, 1456 S Union Ave; S. P. Dirver, own, at lot, day work; \$75

8923—Residence, 6 rms, 32x54 ft, Sylvanite roof, 904 Benton Way, Chas. A. Krueger, o & b, 1021 W 7th St; \$3000

8922—Cottage, 5 rms, 24x42 ft, 728 Miles St; Susie M. Taylor, own, 1311 E 18th St; A. E. Harshman, bldr, 205 Story Bldg; \$1800

8921—Residence, 8 rms, 54x44 ft, comp roof, 1939 Franklin Circle; Mrs. L. V. Macomber, own, 7125 Hillcrest Dr; Needham & Cline, archts; A. E. Harshman, bldr, 205 Story Bldg; \$4150

8920—Dwelling, 4 rms, 26x28 ft, 1436 Bates Ave; James T. Currey, own, 524 S Breed St, day work; \$600

8919—Garage, 16x18 ft, 948 Gramercy Pl; A. H. Cuened, o & b, at lot; \$100

142 N Gless St, day work; \$200

8910—Add Sleeping Porch, 442 E 38th St; Bonnie G. Wortley, own, 216 E 31st; day work; \$30

8909—Barn, 20x20 ft, west side Gower St, north of terminus; Mrs. Virginia E. Lucas, own, 2563 Beachwood Dr; Thos. Potter, bldr, — Bonne Brae St; \$400

8908—Add Porches, 462 Juanita Ave; E. D. Lee, own, 456 Juanita Ave; Wm. Robertson, bldr, — State St; \$150

8907—Garage, 15x15 ft, Silveroid roof, 2524 8th Ave; Lucius A. Phillips, own, 1224 Figueroa St; Weston Bldg Co, bldrs, 606 Lankershim Building; \$200

8906—Residence, 8 rms, 32x67 ft, 1917 Arlington St; F. H. Latterner, own, Rampart Apts, 6th and Rampart; Weston Bldg Co, bldrs, 606 Lankershim Bldg; \$3000

8905—Alter Garage, 826 Beacon St; Chas. J. Heaters, own, at lot; day work; \$40

8904—Screen Porch, 5728 Waring Ave; Robt. Paskey, own, at lot; J. B. Stutzman, bldr, 1357 Fielding St; \$150

8903—Dwelling, 4 rms, 18x34 ft, 3554 Griffin Ave; John F. Ford, own, 210 Security Bldg; Pacific Portable Const Co, bldrs, 1331 S Main

"101" BISON HEADLINERS

WARNING TO EXHIBITORS

Caution "101" Bison films are produced only by the New York Motion Picture Co. Exhibitors should be careful to check the titles of the subjects advertised by us in order to prevent being imposed upon by exchanges who are substituting other films as "Bisons."

One
Reel

"THE BUGLE CALL"

Released
Tues., Aug. 13.

A stirring military subject, in which the Colonel's little son learns the bugle calls. A touch of comedy is introduced when he blows "Boots and Saddles" in the middle of the night and the entire camp is aroused. The stage coach is attacked by Indians, and the boy saves the party by the shrill blasts of his bugle which lead the soldiers to the scene of battle. The battle scenes are exceptionally well presented.

One
Reel

"THE OTHER GIRL"

Released
Fri., Aug. 16.

A romantic western subject of high dramatic worth. A summer boarder comes to the ranch and her presence causes a broken engagement between Jim Powers and Mary Durn. Mary goes to the city and becomes a Salvation Army girl, and prevents the infuriated Powers from shooting the city girl, in a fit of jealousy. He is brought to his senses in a splendidly acted scene and secures Mary's forgiveness.

COMING!

BRONCHO FILMS

COMING!

1, 2 and 3 reel subjects of the same character as "101" Bisons, covering pioneer, military and frontier life. Watch for release dates. Two reels each week.

COMING!

KEYSTONE FILMS

COMING!

Two reels each week, consisting of a split comedy and a dramatic subject. The comedies will feature Max Sennett, the producer, and Mabel Normand, as well as Fred Max. The dramatic subject is composed of popular stars who have been gathered together in an all-star company.

COMING!

Custer's Last Fight (3 Reels)

COMING!

This sensational and expensive production will be released very shortly. The most spectacular and thrilling war subject ever produced.

IMPORTANT NOTICE: The Mutual Film Corporation, 60 Wall Street, New York City, has taken the agency in the United States and Canada for "101" Bison, Broncho and Keystone films, commencing with the week of August 19. For films released during that week and thereafter orders should be placed with the Mutual Film Corporation.

New York Motion Picture Co.
150 East 14th St. New York City

Doings at Los Angeles

Real Club Formed at Los Angeles with More than Forty Charter Members—Other Interesting News.

FORTY-THREE men, the majority of whose names are widely known throughout the motion picture world, signed the charter which was drafted at a meeting just held in this city when the Real Club of Los Angeles was organized. The "Los Angeles club" is formed along lines almost identical with those of the Screen Club of New York. Membership is to be confined to persons connected with the producing branch of the business and to writers connected with publications devoted to the industry.

The meeting, which was held in Brink's Café, was the outgrowth of a movement to form a California branch of the Screen Club, but sentiment seemed to favor a separate organization and led to the other name being adopted.

Fred Mars called the meeting to order and was later chosen as temporary chairman with every prospect that his position as president will be made permanent. George H. Melford, director of the Kalem-Globe company, consented to act as temporary secretary and Charles Gulien was authorized to take charge of the organization's funds until permanent officers are chosen.

A committee appointed to take the necessary steps for a permanent organization, which includes obtaining articles of incorporation, consists of Mars, Melford, Frank E. ("Speculator") Woods, T. H. Nash, P. C. Barriagan, Frank Montgomery and Joseph Edgewise.

Before the meeting adjourned, C. A. ("Doc") Willat, treasurer of the New York Screen Club, was given an opportunity to make a speech.

Only those who were enrolled at the first meeting will have the honor of being charter members. Additional names will have to go before a membership committee in the usual way.

The full list of the charter members is as follows: Charles Avery, Russell Bassett, William Bartram, Al E. Christie, Joseph DeGrasse, William C. Dowlan, Charles Elzer, Frank Ford, Arthur Forde, Tom Forman, Charles Goble, P. C. Harriagan, Harry Harvey, Dell Henderson, Thomas Ince, Edgar Keller, Charles Kraut, Joseph Kissel, David Killand, Harvey Leberman, Edward Lyon, Donald W. Macdonald, Fred Marx, Arthur Mackley, Ray S. Mankie, George H. Melford, Frank Montgomery, Lee Moran, Lee Morris, E. L. Morrow, W. Ray Myers, T. H. Nash, Harry Ott, Harry W. Otto, F. M. Powell, Mack Sennett, J. H. Sherry, Richard Stanton, R. T. Thornley, David Wall, Raymond H. West, William E. Wong, Frank E. Woods.

Universal Celebrates

December 2 was Universal Day in Los Angeles, when the whole town turned out to do honor to the concern which has given this city the largest motion picture plant in the world and has probably contributed more than any other single factor toward making this the largest producing center in the United States.

The occasion was the formal public opening of the Universal Company's Oak Crest studio in the San Fernando valley just outside the city limits of Los Angeles. The company kept open house all day and had sent special invitations to the governor of the state and his staff, the mayor, council and other city officials, the Chamber of Commerce and other civic organizations and to all the people connected with the various branches of the motion picture industry in this vicinity.

It was estimated that more than 3,000 persons visited the plant during the day. Business was abandoned by the Universal people and all hands participated in the entertainment of the guests of the day. It was a royal entertainment as everyone testified afterward.

According to an announcement which has been made by Wesley G. Gilmore, business manager of this section of the Universal Company, all of the Eastern companies of the Universal system will be moved to Los Angeles as rapidly as possible—within the next few months. Before next summer there will be from seventeen to twenty companies working either at Oak Crest or at the Gower Street studios which the Universal Company owns in Hollywood. Extensive engagements are now in progress at Hollywood, and the Oak Crest studio is already so large that it astonishes visitors.

An "All-Amateur" Picture.

Just to show what a director can do when he wants to, Rollin Sturgeon, director of the Santa Monica Vitagraph company, this week produced a 1,000-foot reel without using a single real motion picture actor. The production is a comedy called "Polly at the Ranch." There are four char-

acters in the cast and one of whom had never appeared in a picture before in an important part. One was the property man employed at the studio. He played the male lead. Another was the stable boy, a third was a newspaperman who is on the payroll as "owner," and the fourth was "Polly," a small girl who lives near the studio and had implored Sturgeon to let her be "a real actress some time." The studio cut of the film showed that Sturgeon managed to evolve a cracking good comedy, fully equal to anything that is being put over by any of his competitors.

Reviews.

The omission of the name of the author of a forthcoming release of the Vitagraph, in the monthly bulletin issued by the company for December, has caused some speculation and some resentment in this city. The release is "The Hat" which was made at the Vitagraph's Santa Monica studio several weeks ago. At that time it was treated as a matter of course in this department because it was a strong dramatic story in which only a single character appeared—"The Girl" played by Miss Mary Charleston. Los Angeles felt that this unique production reflected some credit on the movements for three reasons, because Miss Charleston belongs here, because it was produced here by Rollin S. Sturgeon, and because the creator of the original idea is a local newspaper man, William E. Wong. The omission of the Los Angeles man's name from the advance description of the film, which was released December 10 was particularly noticeable because the names are given to the other releases.

Los Angeles is to acquire another motion picture studio to add to its already large collection, between now and the first of the year. Stenner V. Taylor, representing the Municipal Features Co. of New York, is here for the purpose of obtaining a location for a company and erecting the necessary buildings. The company, it is said, has definitely decided to locate here and it only remains to pick a suitable location. Mr. Taylor is accompanied by his wife, who is an actress and is known professionally as Marion Leonard.

So Thomas Lipton visited Los Angeles last week and before he left was prevailed upon by Mack Sennett of the Keystone company, to pay a visit to the Keystone plant at Santa Monica canyon. After he had reached the studio Sennett broke it to him gently that he was to be photographed before he got away. Despite his title, but Tom is a good sport and a democratic chap and he stood for the hold-up without a murmur, in fact, he walked through three scenes and acted a part under Sennett's direction and then impressed a scene himself, later giving Sennett the idea for the remaining scenes of the original story. Sennett regards it as an exceptionally good stroke for the Keystone brand and Lipton probably realizes that it will be a boost for the tea.

It will probably be ancient news by the time this reaches New York, but we have just learned, through the local studio, that Lillian Russell has signed up a contract with the Newmacor company whereby she is coming to this city to work in a series of pictures. She will have to come here because one of the conditions she insisted on in the contract was that she should work under the direction of David Miles, who is in charge of the company's Los Angeles studio.

E. H. Allen, assistant director with Thomas Ince at the Kaybee company's Santa Monica canyon studio, nearly lost his eyesight permanently when he leaned over a powder keg supposed to be empty, with a lit cigar in his box. There was about five pounds of gun powder in the bottom and a spark dropped into it, blowing the blast into Allen's face. Fortunately he closed his eyes in the nick of time, and the burns were less serious than pointed.

William Paley, the former Neenan camera man, who is an invalid as a result of a fall and a subsequent infection, is still a patient in the Columbia hospital in this city. Fred Mars and members of the Motion Picture Guild have been looking after him, but he is in hard circumstances and is facing a gloomy future. He is advanced in years and will probably never recover his full powers. Rather substantial checks have come to Mars from The Moving Picture World and Nicholas Power, and a few smaller checks have been received from a few of his many friends scattered all over the country, but the total fund is not sufficient to provide for his immediate needs and Mars is planning to make an appeal to the motion picture people of the United States for financial assistance.

F. M. POWELL.

AMERICAN GIRL DENIED RIGHT TO WED FILIPINO

LOS ANGELES, July 18.—Is a Filipino an American?

Judge Grant Judson, in the juvenile court yesterday, decided that whether a Filipino is or is not an American, he is not a fit husband for an American white girl.

Eighteen-year-old Margaret Royster, a ward of the court, asked Judge Judson's permission to wed a Filipino named Ries, who has been in America seven years. She said her parents had consented to the wedding.

The judge refused to permit the marriage, and Miss Royster left court disconsolate.

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Mon, Dec 4, 2017

Margaret E Royster

mentioned in the record of Charles Avery Bradford and Margaret E Royster

Name	Charles Avery Bradford
Event Type	Marriage
Event Date	19 Sep 1914
Event Place	Los Angeles, California, United States
Gender	Male
Age	41
Birth Year (Estimated)	1873
Father's Name	J B Bradford
Mother's Name	Daisy Butterfield
Spouse's Name	Margaret E Royster
Spouse's Age	18
Spouse's Gender	Female
Spouse's Birth Year (Estimated)	1896
Spouse's Father's Name	F R Royster
Spouse's Mother's Name	Margaret Houston

Citing this Record

"California, County Marriages, 1850-1952," database with images, *FamilySearch* (<https://familysearch.org/ark:/61903/1:1:XL4V-G2N> : 4 August 2017), Charles Avery Bradford and Margaret E Royster, 19 Sep 1914; citing Los Angeles, California, United States, county courthouses, California; FHL microfilm 1,033,254.

Images Available

To view these images you must do one of the following:

- Access the site at a [family history center](#).
- Access the site at a [FamilySearch affiliate library](#).

California, County Marriages, 1850-1952

Page	149
GS Film number	1033254
Digital Folder Number	004540602
Image Number	00108

March 17, 1915

MAE MARSH



Mutual Notes

The international quartet of "Komic" fun provokers, namely, Fay Tincher, Elmer Booth, Chester Withey and Bobby Fuehrer, again come to light, humorously inclined, in reel twenty of Paul West's "Bill, the Office Boy" series. "Ethel's Deadly Alarm" is the title and in it are many amusing situations.

Robert Edeson, the popular American actor, who is appearing in a four reel Mutual feature, now in production at the Reliance and Majestic studio, was about to enter a dancing academy recently, when he was interrupted by a friend.

"Why the dancing lessons, Rob? The stage doesn't require it." "Well," replied Edeson, who realized his friend's ignorance in relative to his recent motion picture debut, "dancing is one of the qualifications a full-fledged screen actor possesses—and I am in motion pictures now."

The exteriors of the many buildings on the Reliance-Majestic Hollywood grounds are in the careful hands of skillful painters. A new fence is being built to envelope the plant, and when the carpenters and painters complete their tasks, the Reliance and Majestic studios will be some plant.

Signe Auen, who plays prominent parts in Reliance and Majestic productions, finds much enjoyment in roller skating. A pair of steel skates with ball bearing wheels help to decorate her pretty dressing room.

Perhaps one of the strongest three-reel dramatic stories ever issued from the Reliance and Majestic Mutual studio is Russell E. Smith's latest photodrama, "The Nun." Author Smith had Dorothy Gish in mind when conceiving "The Nun" in which she portrays the name part.

"The Nun" will serve as the third of the Dorothy Gish series of different parts.

The title suggests the atmosphere and Dorothy Gish's supporting cast is an assurance of a capital Majestic photoplay. Namely the cast includes Mary Alden as the mother of Dorothy, which is a part similar to that of Miss Alden's in Griffith's "The Battle of the Sexes," F. A. Turner, who will long be remembered for his performance in "The Escape," plays an old grandfather, W. N. Lawrence, who is a splendid portrayer of dramatic roles, as her sweetheart, and Miss Lee, as Mother Superior.

Miriam Cooper, as a model, appears to advantage in a one reel Majestic, "The Artist's Wife," now in production at the Majestic Mutual studio.

Elmer Clifton appears in her support, as an artist who loves his model, but a fascinating society girl attracts his attentions and he soon forgets his devoted little model.

Vester Pegg, the original lover of artist's sweetheart, is infuriated at being put aside for another and goes to the artist's studio, raging with wild jealousy, and shoots at him. But the little model, in hiding, gets between the artist and the tire and is shot in the hip.

The accident leaves her lame for life and the artist, in sympathy, marries her instead of the society girl, and remains a devoted attendant to his wife, who is forced to spend most of her time in a wheel chair.

Director R. A. Walsh promises "The Artist's Wife" to be an ideal one-reel drama.



ROSCOE ARBUCKLE

Keystone Notes

Syd Chaplin and Charlie Avery have been spending the week at Catalina Island. Mr. Chaplin recently suffered what would have been a nervous breakdown had he possessed a less rugged constitution. He refused to stop work, however, and the Catalina trip was planned as a rest for this popular comedian. At the eleventh hour he decided to take his company with him, and the result is that Messrs. Chaplin and Avery have made two one-reel pictures during their "vacation."

One of the latest acquisitions at the Keystone studios is Roscoe Arbuckle's dog, Luke. In a picture which the amplitudinous comedian has just completed, Luke played an important part and his salary has been raised to six bones and four steaks a day.

Mack Sennett himself is playing an important part in the big six-reel Sennett Feature that is now being made. Minding himself rusty in the joints at the first rehearsal

April 22, 1915

the developing factory to confirm the photographic exposures.

A great deal of ammunition was utilized in these battle scenes, in fact 137,000 rounds were fired during the time. Ten thousand feet of battle scenes were photographed, and the choice, thrilling, true-to-life scenes will be inserted in the picture.

Speaking of the photographic effects, much credit is due to O'Brien's cinematographer, H. B. Harris, for the photographed scenes are as clear as a crystal. Special praise for the picturization should be bestowed upon Russell E. Smith—his scenario conceivment is capital.

The girl, Captain Macklin's sweetheart, who follows him to Central America, is no one other than the talented Griffith star, Lillian Gish, whose recent portrayal as "Elsie Stoneman" in D. W. Griffith's "The Birth of a Nation" is one that will forever, and with the same spirit and enthusiasm that she applied to "The Birth of a Nation" Miss Gish enacted the part of "Beatrice."

In the title role, which is that of "Captain Macklin," appeared Jack Conway, who, in addition to being the desired type for the part, is a splendid actor and a daring horseman, and his fearless riding is an asset to this Majestic-Mutual feature.

Jack Dillon in the part of "Graham" renders a very pleasing performance.

CLARA HORTON, ELEVEN YEARS OLD, HAS TEN TRUNKS OF WARDROBE

There are not many little girls of eleven years of age who, born on Amity Street, Brooklyn, who can boast the possession of ten trunks full of clothes, a trip round the world, and a bungalow in California, all earned by themselves. There are not many little girls in all the world who can make that boast. And yet, that is what little Clara Horton, a Brooklyn child who is now "the littlest star" for the Ideal Motion Picture Company in Hollywood, Calif., has to her credit—and besides that (she is not too grown up to acknowledge it), the most wonderful collection of dolls which even delighted the heart of a little child since the world began.

Clara Horton, it may be remembered by Brooklynites, made her first appearance as a toe dancer in a school pantomime during the holiday season several years ago. Her dancing so delighted a theatrical manager who was present that he gave her further training, and she soon appeared in the pantomime "Jack and the Beanstalk." Then came the most delightful experience of all—a trip round the world, playing in every leading city and, what really interested the child more, learning how little girls in every country play dolls, and how they dance. On her return from abroad, Clara played in the children's production of "Cinderella," and then she became a little actress for the moving pictures.

Clara Horton has been with the Ideal company, which, until just recently, has been located at Tucson, Arizona, for two years. She and her mother are now at Hollywood, where Clara will head a newly-formed company of juvenile artists. She is called the "Ideal Kiddie" of the "United Program," and her picture is seen daily in every city of the United States.

NEW FOUR REEL KEYSTONE

Mack Sennett, managing director of the Keystone Film Company, has just shipped to New York a three reel comedy entitled "No One To Guide Him," a screamingly funny picture made under the direction of Dick Jones and with a representative Keystone cast.

BABY DELAYS SCENES AT INCEVILLE

Mother refuses to wake it, lest it may cry!

Raymond B. West, the "boy director" of the Ince companies, was the principal figure recently in a thrilling automobile ride over the rough roads in the canyons of Santa Monica, Cal., when he sped his machine at fifty miles an hour in an effort to locate a baby which was wanted to appear in "The Cup of Life," a forthcoming feature release of Thomas H. Ince.

West was co-directing with Mr. Ince in the production of the feature. He is a man who acts quickly and wants everyone else to do the same. Arrangements had been

made with the baby's mother to present the youngster at Inceville early in the morning. It was scheduled to be used in a number of scenes. Miss Hessie Barriscale, the noted Pacific Coast favorite who will be starred in the feature, waited patiently about the stage. But the baby did not appear.

Finally, losing his patience, West cranked up his "buzz-wagon," leaped in and started for the city, hoping to locate the missing "dramatis persona." On the way he saw nothing—nothing but a straggling camper—and when he reached the long wharf decided to continue on to the city and seek out the house that harbored the infant. Arriving there he found that the baby had been asleep and its mother had feared to wake it, lest it cry.

TWO KEYSTONE COMPANIES END TRIPS

Syd Chaplin, Keystone comedian and director, and the supporting company of players returned from Mount Baldy this week with a wholesome coating of tan and a two reel film that is the result of their journey to the famous Southern California peak for mountain backgrounds. Charles Avery, associate director with Mr. Chaplin, shot a mountain lion, and other wild game was brought down by members of the party. Only one accident of a serious nature marred the trip. "Army" Armstrong, camera man with the Chaplin company, was shot twice by bullets which glanced from the face of a rock near which he was standing. The first wound was received close to one eye and the second in the groin. Medical attention was immediately given to the injured man and a fatality narrowly averted.

RHEA MITCHELL BECOMES EXPERT RIDER

Rhea Mitchell didn't know much about riding a horse, when she first associated herself with the forces of Thomas H. Ince at the Inceville studios of the N. Y. Motion Picture Corporation several years ago. But she knows now. In fact she didn't have a keen desire to learn until William S. Hart became a part of Inceville's population. Mr. Hart took with him when he went west his nation-wide reputation as an impersonator of western characters and he upheld it by displaying his horsemanship to the members of the Kay-Bee, Broncho and Domino companies.

One day Miss Mitchell saw Mr. Hart subduing a fractious pinto. She was attracted by the expert manner in which he handled the animal. A short time later, she was cast for the part of Belle Shields, the dance hall girl in "On the Night Stage," the latest Ince multiple reel feature. Mr. Hart also was cast. Miss Mitchell calculated that possibly she would have to know how to ride a western horse. So she enlisted the services of Mr. Hart, and the actor proceeded to teach her the rudiments of the equestrian art. For a week Mr. Hart instructed Miss Mitchell. He showed her how to cinch a saddle, how to mount and how to ride and how to dismount. Now Miss Mitchell claims she can manage a "loco" steed as well as any photoplay star.

SPLENDID PRODUCTION SOON TO BE RELEASED AS MUTUAL MASTER PICTURES

At the Reliance and Majestic studio many feature photoplays are in production which will be released in turn as Mutual Master Pictures.

Among the already prepared features are "The Outlaw's Revenge," produced by W. Christy Cabanne, and supervised by D. W. Griffith, and in same, some wonderful scenes of Mexican Revolution are presented. It deals with the life of General Villa, and in it appear R. A. Walsh, Teddy Sampson, Walter Long, Eagle Eye, and other Mutual favorites.

"The Outcast" is the name of the second feature completed. The theme was taken from the fiction story of the same name that appeared in the Saturday Evening Post.

The cast that appeared in "The Outcast" is a very splendid one and includes Mae Marsh, Robert Harron, Ralph Lewis, Spottiswoode Aitken, and Jack Conway.

Director John B. (Jack) O'Brien is deserving of heaps of credit for the results he achieved with "The Outcast." "Enoch Arden," from the poem of Lord Alfred Tennyson, made the most beautiful four reel picture released in some time. Lillian Gish, Alfred Paget, and Wallace Reid were the principal players, and W. Christy Cabanne acted as the producer.

Al Christie comedy director, Keystone veteran Robert Kerr was also probably thinking of this film when he recalled one of his earliest Keystone jobs as an extra, when he played three stunt roles in a single day: in the morning, being bumped off the pier at Venice in an automobile; then, an hour later riding a motor-cycle off the same pier, and still later in the day, riding off the end of the pier in the same car from which he'd been bumped off earlier. This indeed fits the action described in that film, and Kerr can be recognized as one of the cops who appear during the chase.

Kerr was also an assistant director at that time, making around \$18 a week, and frequently enlisted the \$3-a-day extras to assist in clean-up and other dirty work involved in the production of Keystone comedies. One day, Kerr enlisted Harold Lloyd—one of the extras—with the job of helping push a cart to the top of an Eldendale street for a gag shot. Over a decade later, Kerr recalled sitting in his seat at a boxing match when a voice behind him leaned in and whispered, "Push the cart, buddy, or you don't get the \$3." The voice belonged to Harold Lloyd, echoing the words that Kerr had supposedly said to him on that day in 1915.¹⁷ During his brief stay at Keystone, Lloyd had yet to fully develop his comedic skills, and failed to make much of an impression. It would be a short while later, during his second stint with Roscoe, that Lloyd would distinguish himself as one of the three preeminent comedians of the silent era.

Our prominent actor at Keystone during the late Mutual period was Harry Arling, already a motion picture veteran who was the rare performer equally at home with serious dramatic roles and slapstick comedy. Having already starred in a comedy series for General Film, Arling would later establish himself as a star performer in features and a menacing villain in Westerns. At Keystone, the tall, stocky Arling often played straight roles sans makeup, but stood out nonetheless. In *Court House Crooks* (1915), he really hams it up as a crusading judge, almost stealing a courtroom scene from star Ford Sterling who plays the district attorney.

On the female side, Cecile Arnold, Dora Rodgers and Mae Busch were all deft at playing both game ingenues and seductive vamps. Lanky Billie Bennett appeared frequently in various character parts, while Minta Durfee had established herself as a quality performer in roles both with husband Roscoe and with other comedians. However, 1915 was most notable for the addition of two comedienne who would become Sennett's most notable female comedy performers since Mabel Normand: Louise Fazenda and Polly Moran. Both would be major contributors during Sennett's upcoming Triangle era.

Fazenda was the first actress under Sennett's employ who was equally at home whether playing ingenues, comedienne leads or character roles. A 25-year-old veteran of Universal Jokers Comedies, Fazenda could don a curly blonde wig and make an attractive heroine, as in *A Versatile Villain* (1915). Or, with a little makeup and bushy eyebrows, she could play an old harridan, as she did as Ambrose's shrewish wife in *Wilful Ambrose* (1915). With her hair pulled back and a wad of gum in her mouth, she made a convincing working girl in *A Hash House Fraud* (1915).

Meanwhile, Moran—who joined Keystone in March—excelled in buxom tomboy roles, and could persevere in the most rough and tumble action imaginable. In *Their Social Spasm*

(1915), she spends the entire reel in constant motion, as she and Charlie Murray play two annoying guests who tear through a wedding and reception like a cyclone through Kansas. Polly doesn't shy from the roughhouse action even as Murray slaps her around like a rag doll, and the film's highlight is a hilarious dance routine by the duo.

A February 6, 1915, ad in *Reel Life* announced "Ford Sterling is Back," glossing over the implications of Sterling's returning to Keystone after the demise of his Sterling Comedies. Sennett welcomed his former star back with his own unit, though Ford would leave and return again later. Returning to a Keystone where Mabel and Fatty, as well as Murray, Conklin, Swain and Syd Chaplin had established themselves as popular Keystone stars, Sterling had to be slightly humbled. He fell right into his niche, however, usually playing police chiefs (*Our Dare-Devil Chief*) and dastardly villains (*Dirty Work in a Laundry*). Though Mack Sennett directed his first film, Sterling himself would assume the directorial mantle for subsequent films.

The front page of the March 20, 1915, *Reel Life* announced structural improvements at the Eldendale lot to support larger productions. Hampton Del Ruth had been promoted to managing editor of the scenario department, and he would begin to restructure the Keystone writing staff to meet his own stylistic needs. In March, he hired Harry Wulze and William Campbell to join his staff of scenario writers, soon complemented by Frederick Palmer, Walter Reed, Joseph Murray and Herbert (Al) Santell. In May, needing room for more stages, Keystone purchased the entire lot across Alessandro Street from the main lot, and began construction on a concrete garage and a 800x900-foot stage. On the main lot, an artificial lake was constructed, which allowed for more elaborate special effects work, though crews in 1915 still went to the beaches and lakes such as those in Echo Park and (increasingly) Hollenbeck Park. For alpine settings, crews usually went to Mt. Baldy in the Angeles Mountains.

Two of Syd Chaplin's "Gussie" films (originally intended as one two-reeler), were made there in April of 1915. This trip was marred by an accident in which cameraman R.D. "Army" Armstrong was hit by two live bullets that glanced off the face of a rock during a filmed robbery sequence in *Gussie Lied to Trouble*. One of the bullets wounded Armstrong in the face close to one eye, while the other struck him in the groin. Immediate medical attention was given to Armstrong, reportedly averting a fatality. He would soon resume work. Director Charles Avery also reportedly shot a *mountain lion* during the production, and Syd Chaplin was laid up briefly because of a fall while working on the film.

By May, the seven units operating at Keystone were as follows: Charles Avery was directing Syd Chaplin; Roscoe Arbuckle and Ford Sterling were directing themselves; Walter Wright (still holding down double duty as head cameraman) was directing Chester Conklin, with Frank Griffin, Dell Henderson and F. Richard Jones rounding out the other units, with an eighth unit being commanded by actor Charles Parrott added in June. May brought the arrival of three additional stage headliners to Keystone. Though Sennett himself began directing Broadway stars Raymond Hitchcock and Hale Hamilton in June, neither would appear on screen for Keystone until the coming Triangle era a few months later. Burlesque star Don

Lions were not initially welcomed on a Keystone set. *Cuslie Tied to Trouble* (1915) was being filmed in Mt. Baldy when a mountain lion showed up and threatened the crew. The director, **Charles Avery**, acted swiftly to dispose of the mountain lion with his personal firearm. But this boycott was soon to end.

In 1909, Col. William Selig, president of the Selig Polyscope film company, took notice of the widespread news coverage of President Theodore Roosevelt's African safari and set about to capitalize on the publicity by creating a film dramatization of the event. The film, titled *Hunting Big Game in Africa*, was a big success for Selig and inspired the filmmaker to produce further jungle adventures with lions, elephants and other wild animals figuring prominently in the action, enhancing the drama. In Selig's *Alone in the Jungle* (1913), Bessie Eylon is riding her horse through the jungles of Africa when she sees that a lioness has been shot. She gets off her horse to help the lioness when another lion comes along and attacks her horse. The scene brought audiences to the edge of their seats. Selig's most popular animal was an elephant named Toddlers, who was shown to have great empathy for her human co-stars. This is especially evident in *A Wise Old Elephant* (1913), in which Toddlers helps a young mother by totting her baby around in a cradle. In the poignant climax, the elephant steps in to settle a family rift. She approaches the woman's grumpy old dad and, after grasping his hand with her trunk, leads the man to his estranged daughter to compel a reconciliation. Selig's animals had no problem making an audience gasp or cry. By 1913, Selig had gathered a large collection of animals and created a zoo to house them. When the studio closed in 1917, he maintained the zoo and rented out the animals to Fox and other

Brothers Charles and Muriel Gay, French circus performers, founded Gay's Lion Farm as a breeding facility and tourist attraction in Los Angeles in 1914. The farm's exhibition of African lions attracted film producers, who put Gay's lions in jungle dramas. The Centaur Film Company featured Gay's lions in a number of films, including *The Woman, the Lion and the Man* (1915), *Avenge'd by Lions* (1916) and *The Lion's Nemesis* (1916). Gay's Lion Farm was regarded as the Disneyland of its day. Residents became comfortable with Gay's lions, which appeared at barbeque socials and high school football games. One of Gay's lions became a mascot for El Monte High School, whose football team was named the Lions.

By closing the factory large contracts for sewer pipe are tied up.

**HERE AND THERE.
IN COURT MATTERS.**

UNCORROBORATED. If Mrs. Mary Ella Bradford can produce further testimony, Judge Wood will hear it, but at the conclusion of her side of her divorce suit yesterday the court denied the decree because her story lacked corroboration on the allegations of cruelty.

Two months after Mrs. Bradford married Charles A. Bradford, a moving picture director, she testified that

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she left him and returned to her mother. She said he had dislocated her finger while he was angry. He also accused her of misconduct.

Judge Wood wanted to know why Mr. Bradford made the charge.

She said it was because he found the photograph of a young man in her trunk.

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Los Angeles Herald, Number 227, 23 July 1915 — DENY DECREE FROM MOVIE DIRECTOR [ARTICLE]

DENY DECREE FROM MOVIE DIRECTOR

Although she told of troubles that arose between herself and her husband over "the picture in the trunk," Mrs. Mary Ella Bradford, 18-year-old wife of Charles A. Bradford, a moving picture director, was denied a decree by Judge Wood today. Bradford is 40.

They were married last September and separated two months later when Mrs. Bradford returned to her mother.

"I went home to my mother when he hurt me and dislocated my finger," she told Judge Wood.

"Why did he do that," Judge Wood asked.

"He was angry," she replied.

"Angry over what?" persisted Judge Wood.

"He accused me of doing wrong," the young woman replied.

"Why," queried Judge Wood.

"He found a photograph of a young man in my trunk," she said.

Judge Wood found the evidence insufficient and denied the decree but said he would listen to more evidence if it is offered later.

Thrilling Story of "The Broken Coin" Shown in Synopsis

KITTY Gray, an American newspaper woman and star reporter on a popular newspaper, finds in an old curiosity shop half of a broken coin, with a peculiar Latin inscription on it. Her curiosity is aroused by the word "Gretzhoffen" and she goes home and looks up an old article of hers written some time before regarding the Kingdom of Gretzhoffen and its threatened bankruptcy.

Thinking she has material for a good story, she sees the editor of her paper and wagers with him one year's salary. If she does not come back with a good story regarding the hidden treasures of the Kingdom of Gretzhoffen he can donate her salary to charity. Her remarks are treated lightly by the staff, but she has made up her mind, and, as the editor accepts her wager, she starts for Gretzhoffen. Arriving there, Kitty finds the throne is occupied by a puppet king, whose name is Michael III, whose chief adviser is Count Frederick, one of those wicked villains, and who in reality is the pretender and uses Michael for his own interests. Gretzhoffen, owing to the fact that the scripts, gold and jewels belonging to Michael's father, have been missing since the death of the old King, is very poor.

The only clue of the missing scripts, jewels and gold is half of a broken coin inscribed in Latin, given to the present King by an old servant of Michael II on the servant's death bed. In order to have more money to spend on his loose living, the Puppet has tried to locate the other half of the broken coin. Just previous to Kitty's arrival in Gretzhoffen, the Puppet has shown the other half of the broken coin to Frederick as a curiosity and had put it carelessly back in its place of keeping. The cunning and shrewd Pretender realizes there is something behind this peculiar rough inscription and believes that it might be a key to the hiding place of the missing jewels, gold and scripts. Procuring the coin through the aid of an accomplice, Frederick determines to find the other half, dethrone Michael and ascend the throne.

The girl reporter meets Michael at a ball, where she has gone with the American ambassador, and sympathizes with a King who is at the mercy of such a man as she believes Frederick to be. She overhears Michael telling the Pretender that the half of the coin he had, has been stolen, and she decides to go in search of the other half to see if it will match the half now in her possession. Her search leads to many adventures, mysterious, underground and otherwise, including some very exciting chases and many thrills of the hair-raising variety. But, her adventures are not futile, however, for she learns the coin is in the possession of Frederick's valet, and, by a clever ruse she succeeds in getting the coin from his room, only to discover, upon her return to her own apartments that her own half has been stolen.

Realizing that either Frederick, his valet, or one of their accomplices has stolen the coin she starts on a search for these men. She shadows Grahame, the valet, and overhears him tell the Pretender that he has both parts and will bring them that evening to his master. On her way home she helps a little sneak thief make a "getaway" from the police and he promises, out of gratitude, to help her at any time should she ever find she needed a friend. On arriving at her apartments she finds a note on a piece of cloth warning her she had better write an imaginary story and return to America lest she get into trouble.

Realizing that there are more than Michael and Frederick interested in the coin and the treasures of Gretzhoffen, Kitty prepares for thrilling adventures. Frederick and Grahame meet at the appointed time and Kitty overhears the valet tell Frederick that someone had stolen the half he had. His master gives twenty-four hours in which to find the stolen half or be sent to prison for an old offense. Grahame promises and leaves the place. As Frederick leaves Kitty sees a dark form leave quickly after him. She learns later that Grahaffen, a small principality adjoining Gretzhoffen, expects war with Michael's country and is in search of plans of the fortifications, location of the jewels, and so forth, and has a man of its diplomatic circle in Gretzhoffen now.

The experiences of Kitty are many as she chases the coin, either one half or the other all the time, only to find

it either in the hands of Frederick, Grahame, Count Sachio of Grahaffen, or Pollo, another accomplice of the Pretender's. Finally, she finds the half she had originally and learns that Frederick has the other half and is the Pretender to the throne, not because of any selfish desire or jealousy, but because of his great love for the Kingdom of Gretzhoffen and his disgust for the manner in which the Puppet rules and his loose living. Michael finally becomes suspicious of Frederick and the latter, to quiet the Puppet, has a counterfeit coin made, with the inscription reading so as to misdirect to the hiding place of the treasures. This coin which gets mixed up with the real coin many times causes many more complications.

To add the required touch of romance to the story, Kitty and Frederick fall in love without each other's knowledge. They finally realize the necessity of quick action in locating the scripts and jewels, because of Michael's continuous state of intoxication; his loose friends and because he has pawned everything of value in the palace. So Frederick and Kitty match their coins, translate them and get to the hiding place of the treasure just in time to outwit Count Sachio and his accomplice.

In reading the scripts, they discover that Frederick, and not the Puppet, is the ruler of the Kingdom of Gretzhoffen. It appears that Frederick's father, the old King Michael II, had a bitter enemy in a foster brother who hated him because of his generosity and power in the Kingdom. When the uprising between Grahaffen and Gretzhoffen occurred many years before, Michael II, suspecting treachery, hid all the jewels, scripts and gold in the torture chamber, and made the coin himself, which gave the only clue to the hiding place. On the anvil with a sharp axe, they split the coin in half, giving one half to a faithful servant and the other to the foster brother. As he went forth from the torture chamber he was killed by one of the soldiers of the opposing side.

While he was secreted in the torture chamber making his coin, his foster brother, to avenge himself on Michael, changed the children, putting in place of the young heir, his own son. Later on he was killed in the uprising, while, his son was brought up by the King of Gretzhoffen. The real King was raised by his relatives, never knowing of the injustice done him so soon after his birth. This is told in a dissolve. Kitty and Frederick, or King Michael, with all this evidence and the treasures, return to the palace and find the Puppet intoxicated on the throne. The greatest pleasure of Frederick's life is when he throws, with his own hands, the Puppet from the throne and palace, and places on the old throne of Gretzhoffen his future wife and Queen Katherine Gray.

The editor of the California paper is greatly surprised one day when he receives a long cablegram which reads as follows:

"I cheerfully lose my wager of a year's salary, but I have gained a husband. Katherine, Queen of Gretzhoffen, nee Kitty Gray, reporter."

♫ ♫ ♫

BARRISCALE RELEGATES MODESTY

Bessie Barriscale, the beautiful western star, found it necessary to depart completely from her usual line of impersonations when she was selected by Producer Thomas H. Ince to play the part of Jane Wallace, the chorus girl, in "The Reward," the latest New York Motion Picture Corporation offering to the program of Mutual Master Pictures. Naturally modest and refined, Miss Barriscale at first found that it went against the grain to portray a member of the third row, flitting about the stage. But to a true artisan, art covers everything—even to the wearing of tights—and Miss Barriscale, after the initial plunge, enjoyed the experience and entered into the role with a vim and enthusiasm that make the pictures of footlight life realistic in the extreme.

♫ ♫ ♫

Charlie Avery, who has been directing Syd Chaplin, was severely injured when he fell from a platform at Santa Monica recently and will be unable to leave his bed for ten or twelve weeks at least, according to his physician.

Aug 26 1915

Broncho-Domino-Kay-Bee News

Orrin Johnson, the popular Broadway star, returned to Inceville, this week, from the Mojave desert, where, under the direction of Charles Swickard, he has been enacting some exteriors under the broiling California sun. With Johnson were Rhea Mitchell, the beautiful Ince leading woman, and Thomas Chatterton, both of whom are handling important roles in support of the star. They are now engaged in filming the conservatory scenes for the production. These scenes have demanded the erection of a complete conservatory, so necessary is it to have the proper lighting. The building is made totally of glass and the flowers and plants have been brought from the well-known wholesale florists of Los Angeles.

Crane Wilbur, late Lubin leading man, who has been engaged by Thomas H. Ince to appear, under a long term contract, at one of the highest salaries ever paid a regular stock player arrived at Inceville this week and is getting a wardrobe ready, preparatory to being cast in one of the big feature productions soon to be begun. This is Wilbur's first trip to the coast since he toured the country ten years ago in support of Minnie Maddern Fiske. He marveled at the magnitude of the New York Motion Picture producing plant and stated he felt confident he was going to be contented in his new workshop.

Building operations at Inceville continue to go on apace. Having completed the new tinting room, the carpenters are now busy erecting two projecting rooms, a new administration building and a new cutting room. These improvements have been made necessary by the general expansion begun several months ago with the organization of The Triangle. The projecting rooms will supplant the structure heretofore employed for the purpose and will admit of more frequent exhibitions of productions. The administration building will be in the nature of an auxiliary to the present quarters. Accommodations will be provided for the additions to the office staff and for the publicity department, which has been ensconced on one of the hills adjoining the stages. The cutting room will simply augment the size of the present department. Additions have also been made to this department to facilitate the work.

Willard Mack, the author-actor-producer, who is now at Inceville working under the supervision of Thomas H. Ince in forthcoming Triangle productions, announced, this week, that his play, Small Town Stuff, has been accepted by H. N. Frazee and Marie Cahill. He has also received notice, he declares, that another product of his pen, King, Queen, Jack! will open at the Republic theater in New York, under the management of Cohan and Harris, during the first week of October.

In accord with the general policy of expansion adopted by Thomas H. Ince, the scenario bureau of the New York Motion Picture producing plant is being enlarged. The latest announcement concerning the department is to the effect that Monte Katterjohn, the well known eastern free lance writer, has been signed to write photoplays for the Ince forces. Katterjohn is recognized as one of the most accomplished authors in his profession, yet he will work only to the end of carrying out the ideas of Director-General Ince. Another author of note to have been engaged recently by Ince is S. Barrett McCormack. McCormack is the author of The Disciple, the five part drama of the West in which William S. Hart soon will be starred on the Triangle program. Within the past six weeks five stenographers have been added to the scenario bureau.

♣ ♠ ♣

KEYSTONE STUDIOS NEWS NOTES

Charles Avery is back at the Keystone after two months' "vacation" in a Los Angeles hospital as a result of a fall which he sustained while directing a Syd Chaplin picture at Santa Monica beach. The genial Charles is entirely recovered and is impatient to get back in the harness.

Harry Booker, now a member of the Keystone acting forces under the direction of Mack Sennett, was once a prominent member of Madame Janauschek's company and managed that star for several seasons. He has a valuable collection of old time programs and souvenirs and his tales of the theatrical business of bygone days would fill an interesting volume.

Roscoe Arbuckle has a pair of character shoes which he has had soled, heeled and repaired until there is no portion of the original shoes left. "Fatty" has had the shoes since his first work in pictures and refuses to part with them.

Chester Conklin has taken to tennis as a dissipation and the time before and after Keystone studio hours that "Droppington" spends at this game places it in the dissipation class without a doubt. He is batting around three hundred, frequently ties with Col. Bogie, sometimes makes a strike and has had two royal flushes. And that is all WE know about tennis!

In making The Battle Of Ambrose And Walrus, Chester Conklin met with what might have easily been a fatal accident. In one of the numerous explosions that were used in this thrilling feature a charge of powder that contained more of the explosive than had been intended exploded in close proximity to the comedian and the shock threw him ten feet into a puddle of water. This is the second time in the past few months that Conklin has been the victim of a misjudged powder explosion. Chester says that if it happens again he will apply for a membership in the G.A.R.

Mack Swain makes weekly trips to his new ranch in Riverside, Cal., where he is setting out fruit trees, buying hobs, harvesting alfalfa, etc. That is, he sits on his wide veranda and tells the help how to go about these things. Mack is too busy mixing juleps for his guests to do any actual labor.

Eddie Foy has purchased a site for a home in Hollywood and will build a house in the near future. Mr. Foy owns a home and extensive property in New Rochelle, N. Y., but will hold his California residence with the possibility of moving to the Pacific coast later or as an investment. In either case he will be a winner.

♣ ♠ ♣

Balboa Brevities

Neal of the Navy, the smashing patriotic photoplay serial which Balboa is filming for Pathe, has been booked by all of the Marcus Loew theaters in New York City for first-run exhibition. As this is the most important circuit in the metropolis, from the standpoint of patronage, it means that a big victory has been scored. In this picture, Lillian Lorraine will make her initial screen appearance. Playing opposite her is William Courtleigh, Jr.

A recent visitor at the Balboa studio in Long Beach was Miss Mary Leffler, who is the moving picture editor of one of the foremost newspapers in Texas. Miss Leffler says that the people of the Longhorn State are such enthusiastic picture fans that they require their daily quota of screen news as much as baseball or any other departmental subject. She was particularly interested in seeing Balboa, for she said that one of the two best photoplays she had ever seen was Reaping The Whirlwind, in which Jackie Saunders was the featured player.

When William Courtleigh, Jr., won a wife, Lillian West lost a pal. She and Ethel Fleming have been chums for six years and all of their experiences in stageland have been together. But now they have been parted. Miss West does not think it fair Dan Cupid should have caused her to be deserted, without recompense. Naught remains for Miss West but to plunge deeper into her screen career and, at the Balboa studio, she is doing all she can to win forgetfulness.

One of Balboa's steadiest workers is Gordon Sackville. He has been a member of the playing force, almost since the first production. He can do anything from a "low-brow" to a polished gentleman. Sackville has been seen in many of Balboa's best productions.

Sister Foils Suicide of Cinderella Girl

LOS ANGELES, Aug. 19.—Just on the stroke of midnight, the hour when the mythical Cinderella was borne from happiness to despair, Margaret Royder, 21, costumed as Cinderella at a ball in the Hotel Roycroft, attempted the act of despair with a vial of poison.

Her sister, however, unlike the harsh-tongued creature of the fairy tale, defeated her purpose. The girl's condition is therefore not serious.

Cinderella is pretty and was the belle of the ball. But as the evening wore on she drew more and more away from the dancers, as Cinderella of fairy lore did when the hour of midnight approached. She begged that her partner excuse her and then hurried away to her own apartment.

The music and dancing were unabated in the ballroom below, while the girl prepared her vial. Then, in place of the godmother, came her sister, who had missed her. She struck the bottle from Cinderella's

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georgenegoodin

Fri, Dec 8, 2017

MRS. CHAR. AVERY, WHOSE HUSBAND SUES FOR DIVORCE



HUSBAND SEEKS DIVORCE FROM 'CINDERELLA'

Another episode? Mrs. Avery, who is the wife of a party (Kew-Forest) woman, the "Cinderella" girl, was a star in the high society of New York. She is now in the hands of a man who has been in the police program, she had to "leave" her husband.

Mrs. Avery, who is known as "Cinderella" because of her beauty, was a star in the high society of New York. She is now in the hands of a man who has been in the police program, she had to "leave" her husband.

ONE CENT CITY & COUNTY

BROOKLYN WINS PENNANT

EVENING HERALD

BASEBALL EDITION

DUST POLICE IN JOY RIDE CASE

French Beaten Off by Germans

DISMISS 3 OFFICERS IN CLEAN-UP; CAFE LICENSE REVOKED

BRITISH WIN BATTLE AT POINT OF BAYONET

ASK WARRANT IN HARLOW GUN PLAY

BERTON SENT TO BENCH IN 3RD





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Los Angeles Herald, Number 289, 3 October 1916 — HUSBAND SEEKS DIVORCE FROM 'CINDERELLA'
[ARTICLE]

HUSBAND SEEKS DIVORCE FROM 'CINDERELLA'

Another tragedy has come into the life of pretty Margaret Royster, the "Cinderella girl," who a few months ago swallowed poison at a dance because, as she was reported to have told the police surgeons, she had no "fairy godmother."

Miss Royster, it became known today, is Mrs. Charles Avery Bradford, whose husband is known to the film world as Charles Avery, and he filed suit for divorce through his attorney, Milton M. Cohen. The complaint filed by the husband reveals the unhappy mating of youth with maturity, the alleged love of the pretty wife for another man, and the blighted romance of two lives.

And with the filing of the divorce action the husband stated frankly that he desired to free his wife that she may wed the "other man" if she chooses.

Bradford is 43. His wife is 21. She was 18 at the time of the marriage, three years ago.

The romance between the pretty young girl, only a few years older than Bradford's oldest daughter, who is 14, and the man whose comedies have made thousands of people laugh, ended in marriage shortly after their meeting. But, according to the di-

The romance between the pretty young girl, only a few years older than Bradford's oldest daughter, who is 14, and the man whose comedies have made thousands of people laugh, ended in marriage shortly after their meeting. But, according to the divorce papers filed by Attorney Cohen today, the girl wife's love soon faded, the call of her former sweetheart came to her ears and she left her home to answer it.

"If she loves the other man I hope he will marry her," said the husband today.

The man named in the complaint is Ralph Sanchez. Mrs. Bradford left home in March of this year and has returned only once since that time, the complaint sets forth.

While directing pictures for a film company and devising humorous incidents with which to delight the public, Bradford declared that his domestic life was a deep tragedy. His wife, he said, left him for the first time the day after they were married and has left him five times since.

"Each time I took her back because I loved her and wanted her in my home," said the comedy director today. "I hoped that some day she would come to realize my love and we would be happy.

"Then one day I read that a girl named Margaret Royster, my wife's maiden name, had tried to commit suicide and had been saved from death only by the physician's quick work. I investigated and was led to believe that she had met a former sweetheart. I base my complaint on this.

"What could I do? I stepped aside. I have not seen her since."

WINS AND LOSES.

Because of a conflict in the testimony, Judge Wood yesterday denied Mrs. Margaret Ella Bradford temporary alimony. He did allow her, however, \$100 attorney's fees to contest the divorce suit brought by Charles Avery Bradford, motion picture director. Mrs. Bradford was in court, holding her infant. The parentage of the child was disputed, Mr. Bradford claiming it was not his, while Mrs. Bradford asserted that it was.

Mrs. Bradford, young and slight, gave up a career as a film star to keep house. The married life was not happy. It appears, and the couple became estranged, Mr. Bradford finally filing suit.

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Mon, Dec 4, 2017

Rae's Honest Little Soul.
Rae Godfrey, one of the loveliest of Triangle-Keystone's beauty chorus, fainted while she was appearing in some scenes for Director Charles

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Sat, Dec 9, 2017

info

Avery during the terrific hot spell of the past week.

She was dressed in a bell boy's uniform and had just finished a scene where she had received a 50-cent tip from a guest upon assigning him to his room. The 50-cent piece was not of the "prop" variety, but was genuine coin of the realm, which belonged to the other participant in the scene. Upon being brought to the first thing the little star said was:

"Say, did George get his 50 cents back?"

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Sat, Dec 9, 2017

FILM DIRECTOR IS GIVEN A DIVORCE.

BRIDE OF A DAY DESERTED HIM, CHARGES MAN IN ACTION.

"I never know what it really meant to be happy until I saw how happy my sister was. I just can't bear to see them that way when I had all the chance in the world to be the very same. Remember I was foolish. Don't give up your hopes in me."

This letter, written by Margaret Ella Bradford to Charles Avery Bradford, a moving-picture director, was offered in evidence in Mr. Bradford's suit for divorce in Judge Wood's court yesterday. The day after he was married, Mr. Bradford testified, his bride told him she was going back to her former home to pack up her personal things. Late in the day she telephoned him that she was "broke" and asked that he send a taxicab to bring her home. He said he complied. The other man later made his appearance, one Ralph Sanchez. It was testified by Mr. Bradford. Subsequently he said that Mrs. Bradford admitted to him she loved Mr. Sanchez, and asked her husband what he was going to do about it.

He became so incensed that he said he slapped his wife. She had him arrested on a battery charge, but he was released in police court. He testified he saw Mr. Sanchez kiss Mrs. Bradford. Judge Wood granted Mr. Bradford a decree.

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Mon, Dec 4, 2017

FIGHTS.



Distance Lent Enchantment.

With one of the largest cafe sets ever erected in the Triangle-Key-lino studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion

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Sat, Dec 9, 2017

pictures last week, for "Courts and Cabarets."

Every chair, table and dish in the set was a "break-away," but when the scene was taken it was found that some one had made the wrong entrance and the entire scene had to be done over again.

Players on the side lines who did not participate in the scene were unanimous in saying that it was the greatest scene of its kind they had ever witnessed.

The cast in Avery's story includes Max Asher, Marianna de la' Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.



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Scene from "The Girl from Bohemia" (Pathe).

Local Color Rampant in Pathe's "Girl from Bohemia"

SINCE newspapers of general circulation and the nationally sold magazines have been very generous in the past two or three years in affording gratuitous publicity to the alleged Bohemians who inhabit Washington Square, McDougal Alley, West Fourth street, Sheridan Square, and many other parts of old Greenwich village in New York the interest in Irene Castle's Pathe play, "The Girl from Bohemia," will be by no means local. New Yorkers who know their New York are inclined to scoff at the stories of the peculiar "painters, poets, and posturers who live in old Fourteenth street."

Be all that as it may there is a certain glamour still hovering over these men and women who propose to live the life idyllic in the neighborhood described as America's "Latin" quarter. The scene of "The Girl from Bohemia" is laid in the neighborhood of Greenwich village, and pictures the adventures of a heroine who proves she is a regular woman in spite of fads and foibles.

"The Girl from Bohemia" will follow

Mrs. Castle's "The First Law." Further interest centers about both these pictures, for they are the last to be taken in which the widow of the dancer-aviator appears.

Coombs to Support Catherine Calvert.

Guy Coombs, formerly leading man for Madame Petrova and other stellar luminaries of the screen, will appear opposite Catherine Calvert in "The Girl with a Past," by Paul Armstrong, now being produced by the Frank A. Keeney Pictures Corporation. Miss Calvert is Mr. Armstrong's widow and starred in some of his most successful dramas, including "A Romance of the Underworld." She is now being featured in a screen adaptation of his play. All of the interiors of "The Girl with a Past" are being taken in the Biograph Studios in the Bronx. Some picturesque exteriors have been filmed in the last fortnight in the northern part of New Jersey. The story is a romantic one, replete with thrills and dramatic incident.

Paramount Issues Five Productions in August

FIVE feature productions, in nearly all of which comedy is the dominant element, are embodied in the Paramount release schedule for the month of August. Three of them are Thomas H. Ince productions starring Charles Ray, Dorothy Dalton and Enid Bennett, while Pauline Frederick and Billie Burke will be seen as the respective stars of the two others.

"A Nine o'Clock Town," issued August 5, in which Thomas H. Ince presents Charles Ray, was both written and directed by Victor L. Schertzinger. Jane Novak again appears as Mr. Ray's leading woman, and the supporting cast includes Otto Hoffman, Gertrude Claire, Catherine Young and Dorcas Mathews. Victorien Sardou's famous play, "Fedora," first played by Mme. Bernhardt in Paris and later in this country by Fanny Davenport and in grand opera by Mme. Cavalleri, will be found to be admirably suited to the dramatic talents of Pauline Frederick. This August 12 release was directed by Edward Jose. Alfred Hickman, Jere Austin, W. L. Abingdon and Wilmoth Merkyll comprise the cast.

Billie Burke's starring vehicle is "In Pursuit of Polly," Izola Forrester and Mann Page wrote the story from which Eve Unsell prepared the scenario. Thomas Melghan appears as Miss Burke's leading man and in the cast are Alfred Hickman, Frank Losee, A. J. Herbert, William David and Ben Deely. Chester Withey directed.

Under the supervision of Thomas H. Ince, R. William Neill directed Dorothy Dalton in "Green Eyes," which will be released August 26. In the cast are Jack Holt, Emory Johnson, Doris Lee, Robert McKim and Clyde Benson.

In "Coals of Fire," also set for release August 26, in which Thomas H. Ince presents Enid Bennett, Fred Niblo makes his screen bow in the leading male role. Victor L. Schertzinger directed. Melbourne MacDowell, Billy Elmer, Virginia Southern, John P. Lockney and Donald MacDonald are in the cast.

"Smiling Sammy" a Near-Star.

Smiling Sammy, the colored lad who has been so prominent in recent Baby Marie Osborne pictures made by Dando, attains almost stellar importance in "Winning Grandma," the Baby Marie picture to be released by Pathe August 18. To see this little tike beating up the beautiful grand square piano in the home of a wealthy granddame is a circus in itself.

Julius Stern Engages Avery to Direct L-Ko's

Julius Stern, president of the L-Ko Comedy Company, announces that Charles Avery has been engaged to direct some of the forthcoming pictures to be filmed by that organization. Avery is one of the industry's veteran comedy directors and comes to L-Ko with a long string of screen successes to his credit. Given his original opportunity by D. W. Griffith Mr. Stern's new producer later became affiliated with the Keystone organization.

No less than thirty-one of the vehicles in which Roscoe Arbuckle has appeared were directed by Avery. He also produced the Hogan series, in which Charlie Murray was starred. Probably the most notable comedy for which this director was responsible was "The Submarine Pirate," in which was featured Sid Chaplin, brother of the famous Charlie. Sid Chaplin appeared in six other Avery-directed pictures.

Immediately prior to his L-Ko connection Avery was affiliated with Mack Sennet. The name of his first picture, which is now in course of production, has not as yet been announced by the head of the L-Ko company.



Scene from "A Wife's Conscience" (Paralta).

SUICIDE OR ACCIDENT? POLICE ASK

Post-Mortem Ordered to Determine Cause of Actor's Death in Hollywood

Post-mortem examination yesterday was ordered by the Coroner to determine whether Charles Avery Bradford, 63 years of age, a cinema actor, came to his death accidentally or with suicidal intent.

The body of the actor was discovered in the bathroom of his apartment at 1120 North Madison avenue yesterday. He had apparently been dead for about four days, according to Detective Lieutenants King and Mahoney of the Hollywood division. The detectives asserted that there were two indications of suicide, a brief note found on the dresser in the dead man's bedroom, and a glass containing white crystals found in the kitchen. The detectives admitted however, that the crystals may be epsom salts, a box of which was found in the bedroom.

The note read: "My daughter, Mrs. Katherine Alley, 1276 East Seventy-sixth street."

Bradford worked in various pictures, the detectives said, under the name of Charles Avery. They were, late yesterday endeavoring to get in touch with the daughter and to learn if Bradford leaves any other relatives. The body was taken to the County Morgue.

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Sat, Dec 9, 2017

G. H. Smith partnered with Albert M. Stephens and Moye W. Stephens to subdivide Block 28 and create the Rowland Heights tract in 1906. Albert was a Judge in Los Angeles County Court and was a founding member of both the Los Angeles Bar Association and Los Angeles Law Library. The Stephens Family partnered with William R. Rowland, the son of a wealthy pioneer from Rancho La Puente, to form the Stephens Investment Company. They built six speculative homes in rapid succession on this tract in 1910 and 1911. The house at 1109 Coronado Street, then called Hubbard Street, was the first of these houses; it overlooks Sunset Boulevard on the southwest corner of the street. Given its location near two electric streetcar lines on Silver Lake and Sunset Boulevards, Rowland Heights was an ideal location for those who desired a more suburban atmosphere while remaining within a reasonable commuting distance to business and employment centers in Downtown Los Angeles

There have been several permits issued since the original permit to build in 1910. In 1913 the porch was added and some interior doors were changed. In 1914, the owners six gas outlets. Two permits were issued in 1981 for a retaining wall and a kitchen and bath remodel. In 1982 a bedroom was added and in 1997 a new roof was installed. The interior of the home contains little historic integrity.

These arroyo stone walls have been identified by Survey LA as part of the Coronado Terrace Planning District:

"The Coronado Terrace Planning District is significant as a rare and largely-intact concentration of arroyo stone retaining walls and tract features. The repeated use of arroyo stone produces a uniform streetscape and distinctive sense of place that distinguishes the district from residential developments nearby. The period of significance has been identified as 1906 to 1926, which encompasses the period in which the tract was subdivided and developed. Although it cannot be precisely determined when the arroyo stone retaining walls and associated tract features were installed, said resources appear to be associated with the early development of the tract.

The use of arroyo stone in Coronado Terrace also corresponds to the proliferation of Craftsman architecture in Southern California in the early twentieth century, which placed great emphasis on the incorporation of natural materials that were derived from local sources."¹

Located on the upper hillside overlooking Sunset Blvd. and as the gateway property to Coronado Terrace, the house at 1109 Coronado Terrace embodies an example of early real estate development practices in the northwest area of central Los Angeles, now part of Silver Lake. The repeated use of arroyo stone throughout the property and surrounding streets provides the district with a sense of distinctive unity and cohesion, which were created by the builders as a natural feature to transform this section of Rowland Heights into a desirable place to live.

DISCUSSION

The 1109 N. Coronado Terrace House property successfully meets one of the specified Historic-Cultural Monument criteria: 1) reflects "the broad cultural, economic or social history of the nation, State or community." As a property associated with the history of the Ostrich Farm Motor Road and the creation of Sunset Boulevard, and with its arroyo stone features that defined the original development of the Rowland Heights Tract, this parcel .

¹ SurveyLA, Silver Lake-Echo Park-Elysian Valley Community Plan Area, Historic Districts Report. 2013

Exterior Photos of 904 N Benton Way



Bump Out off Dining Room



Fireplace Exterior



Porch Ceiling



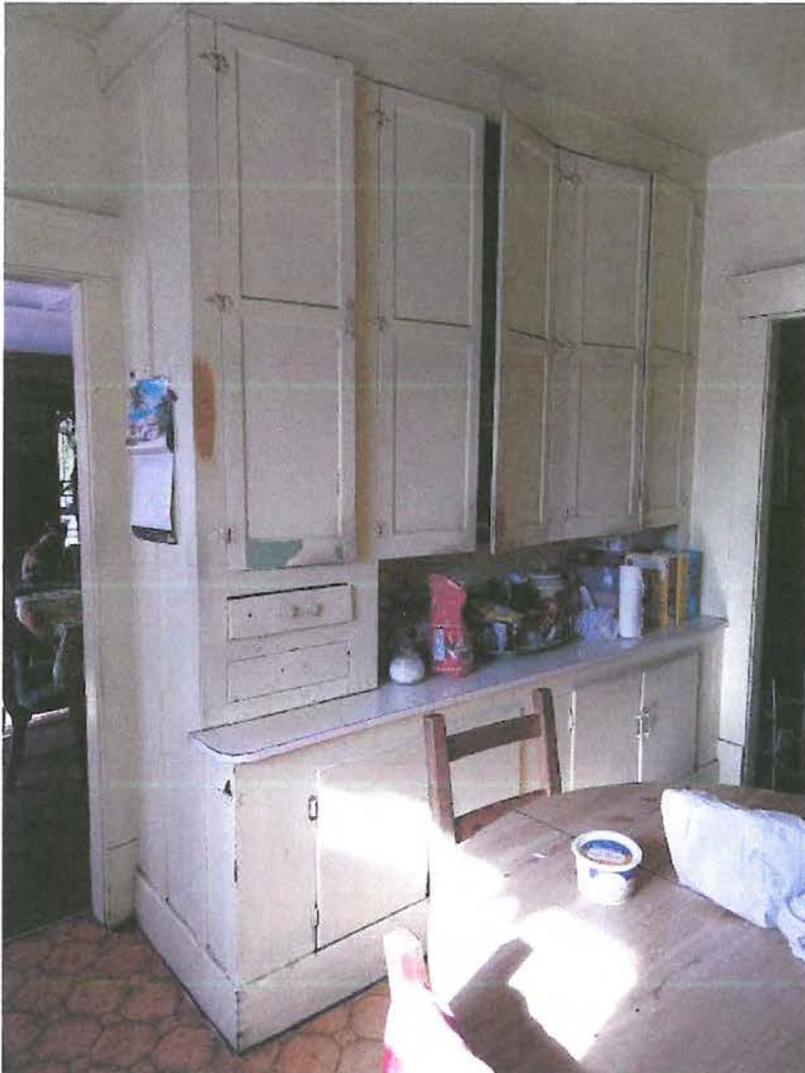
Tapered columns, concrete bases, roof eaves and arched façade of porch



Front Door



Dining Room Buffet with Leaded Glass



Kitchen Cabinets



Linen Closet



Colonnade



Colonnade Desk and Bookcase



Window Seat



Dining Room Light



Bedroom Light



Sconce to right of fireplace



Sconce to left of fireplace



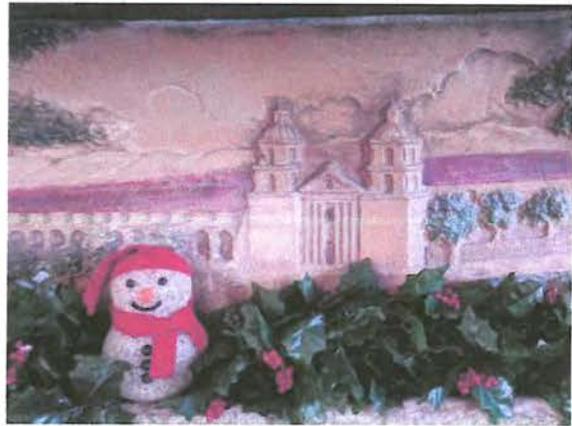
Dining Room Box Beams



Living Room Box Beams



Painted Cement Fireplace, Flanked by Built-in Bookcases



Under Mantel Details

Murphy Bed



Upright



Leg Detail



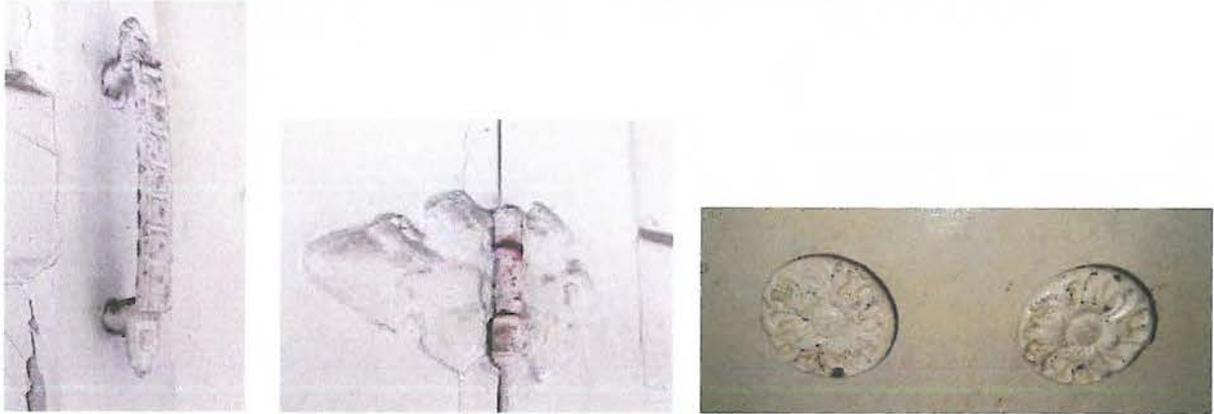
In Motion



Frame Detail



Dining Room Buffet: Cabinet Knob Pull, hinge and bridge pull (for drawer)



Kitchen Cabinets: Bridge Pull (on cabinets), hinge and knob pulls (for drawer)



Window Hinge



Window Seat Hinge



Linen Cabinet Closure



Linent Drawer Bin Pull



CHARLES AVERY. Born in Chicago, 1873. First appearance on the stage in comedy part in "The Fugitive," then later for twelve years under the management of Charles Frohman, appearing with Wm. H. Crane, Wm. Faversham and other stars. Originated the part of Governor Wm. Pitts Shrimp in "The Clansman." Appeared in moving pictures in 1907 with the Biograph Co. and Bison Co. Now director for Keystone Co. Address: Keystone Co., Edendale, Los Angeles, Cal.

Avery's entry in *Who's Who in Film*, 1914



With Mabel Norman in *Won in a Cupboard*, 1914

All applications must be filled out by applicant

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PLANS AND SPECIFICATIONS and other data must also be filed.

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Application for the Erection of Frame Building

CLASS "D"

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be, prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

(SIGN HERE) Chas A. Kuegler (Applicant)

TAKE TO ROOM NO. 6 FIRST FLOOR ASSESSOR PLEASE VERIFY

Lot No. 39 Block Rowland Height Track Map Reference Book 7 Page 178 Corner of Benton way Marathon St District No. 8 M. B. page 15 F. B. page 131

O. K. City Assessor Deputy

TAKE TO ROOM NO. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

No. 904 Benton Way Street

O. K. City Engineer Deputy

- 1. PURPOSE OF BUILDING Frame Number of rooms 6
2. OWNER'S NAME Chas A. Kuegler
3. Owner's address 1021 W 7th
4. Architect's name Chas A. Kuegler
5. CONTRACTOR'S NAME
6. Contractor's address 1021 W 7th
7. ENTIRE COST OF PROPOSED BUILDING, \$ 3000
8. Size of lot 88' x 154' Size of Building 32' x 54'
9. Will building be erected on front or rear of lot? Front
10. NUMBER OF STORIES IN HEIGHT one Height to highest point of roof 17'
11. Height of first floor joist above curb level, or surface about 36"
12. Character of ground: rock, clay, sand, filled, etc. Clay
13. Of what material will FOUNDATION and cellar walls be built? Concrete
14. GIVE depth of FOUNDATION below the surface of ground 6" or more
15. GIVE dimensions of FOUNDATION and cellar wall FOOTINGS 12" deep 12" Footing
16. GIVE width of FOUNDATION and cellar wall at top 6" or over
17. NUMBER and KIND of chimneys Tile place brick Number of flues x
18. Number of inlets on each flue x Interior size of flues 8" x 28"
19. Give sizes of following materials: REDWOOD MUDSILLS 2 x 6 Girders 4 x 4 EXTERIOR STUDS 2 x 4 BEARING STUDS 2 x 4 Interior studs 2 x 3 Ceiling joist 2 x 4 Roof rafters 2 x 4 FIRST FLOOR JOISTS 2 x 6 SECOND FLOOR JOIST x x Third floor joist x x Fourth floor joist x x

Date issued JUL 29 1912 1912.

PERMIT NO. 8923

Application Received JCH

OVER

20. Specify material of roofing *3 Ply Reinforced Asbestos*
21. Specify material of partitions *lath - Plaster*
22. Specify material of floors *Pine - Oak*
23. Specify how many thicknesses of floor *2*
24. How will halls and soffits of stairs be plastered? *X*
25. Will cellar or basement ceiling be plastered? *X*
26. Specify size of vent shafts to water closet compartments
27. What means of access to roof? *X*
28. How many fire escapes will be provided? *X* where placed? *X*

REMARKS:

Application Received _____ Time _____ Returned _____

All applications must be filled out by applicant
(USE INK OR INDELIBLE PENCIL)

PLANS AND SPECIFICATIONS
and other data must also be filed

WARD 2

3

BOARD OF PUBLIC WORKS
DEPARTMENT OF BUILDINGS

Application to Alter, Repair or Demolish

To the Board of Public Works of the City of Los Angeles:

Application is hereby made to the Board of Public Works of the City of Los Angeles, through the office of the Chief Inspector of Buildings, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to, by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:

First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.

Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be, prohibited by ordinance of the City of Los Angeles.

Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

(SIGN HERE)

Charles A. Bradford
(Applicant)

CITY ASSESSOR: PLEASE VERIFY.

K & B
TAKE TO
ROOM NO. 6
FIRST
FLOOR

REMOVED FROM		REMOVED TO	
Lot.....	Block.....	Lot.....	Block.....
Tract		Tract	
.....		
.....		
.....		
.....		
Book.....	Page.....	F. B. Page.....	Book.....
			Page.....
			F. B. Page.....

O. K. City Assessor
By _____ Deputy

TAKE TO
ROOM NO 34
THIRD
FLOOR

CITY ENGINEER: PLEASE VERIFY STREET NUMBER

No. 904 North Benton way
To No. _____

O.K. City Engineer
By _____ Deputy

- Owner's name C. A. Bradford
- Owner's address 904 N. Benton way
- Architect's name _____
- Contractor's name _____
- Contractor's address _____
- Entire cost of the proposed improvements, \$ 100.00
- Purpose of the building Dwelling
- Class of building D No. of rooms at present 6
- No. of stories in height _____ Size of present building 32 x 54
- Size of new addition _____ No. Stories in height _____
- Material of foundation _____ Size footing _____ Size of wall _____ Depth below ground _____
- Size of Redwood Mudsills _____ Size of exterior studs _____
- Size of interior bearing studs _____ Size of interior non-bearing studs _____
- Size of first floor joist _____ Second floor joist _____
- STATE ON FOLLOWING LINES JUST WHAT YOU WANT TO DO.

To repair some cement steps
with some porch floor with
walk

PERMIT NO. 10231

Date issued, AUG - 4 1913

Application Received 2 Thomas

OVER

Los Angeles Department of Building and Safety

Certificate Information: 904 N BENTON WAY 90026

Application / Permit 00041-10000-02041
 Plan Check / Job No. --
 Group Electrical
 Type Electrical
 Sub-Type 1 or 2 Family Dwelling
 Primary Use ()
 Work Description UPGRADE SERVICE
 Permit Issued Issued on 2/2/2000
 Issuing Office Metro
 Current Status Permit Expired on 3/19/2008

Permit Application Status History

Issued	2/2/2000	MIRIAM CROWDER
Permit Expired	3/19/2008	APPLICANT

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor Owner-Builder

Inspector Information

ROBERT MCDOWELL, (213) 202-3437

Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

Inspection Request History

Rough	2/7/2000	Partial Inspection	STEPHEN BAXTER
Final	9/20/2000	Not Ready for Inspection	STEPHEN BAXTER

Los Angeles Department of Building and Safety

Certificate Information: 904 N BENTON WAY 90026

Application / Permit	04041-10000-09245
Plan Check / Job No.	--
Group	Electrical
Type	Electrical
Sub-Type	1 or 2 Family Dwelling
Primary Use	0
Work Description	REPLACE AND UPGRADE SERVICE. (INSPECTOR TO VERIFY THAT SFD IS OWNER OCCUPIED)
Permit Issued	No
Current Status	Application Submittal on 4/16/2004

Permit Application Status History

No Data Available.

Permit Application Clearance Information

No Data Available.

Contact Information

Contractor

Owner-Builder

Inspector Information

No Data Available.

Pending Inspections

No Data Available.

Inspection Request History

No Data Available.

904 N Benton Way



Permit #:

17042 - 90000 - 14221

Plan Check #:

Printed: 06/21/17 09:15 PM

Event Code:

Plumbing 1 or 2 Family Dwelling Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR PLUMBING PLAN CHECK AND INSPECTION	Issued On: 06/21/2017 Last Status: Issued Status Date: 06/21/2017
---	--	---

1. PROPERTY OWNER			
VASQUEZ, LUPE G TR ET AL LUPE G	5506 MISSION WAY	COMMERCE CA 90040	
2. APPLICANT INFORMATION (Relationship : Owner-Bldr)			
STEVEN GAON	5470 LOS FELIZ	LOS ANGELES, CA 90027	(213) 705-1500
3. TENANT INFORMATION			

4. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE #	PHONE #
(O) OWNER-BUILDER			0	(213) 705-1500

5. APPLICATION COMMENTS E-Permit paid by credit card, fax number-> NA.	6. DESCRIPTION OF WORK repair water heater
--	--

7. CHECKLIST ITEMS:

8. COUNCIL DISTRICT: 13

9. APPLICATION PROCESSING INFORMATION

Plan Check By:
OK for Cashier:
Signature: _____ Date: _____

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
Outside LA County, call (213) 473-3231 or request inspections via www.ladbs.org. To speak to a Call Center agent, call 311 or (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only **W/O #: 74214221**

NOTICE:
The work included in this permit shall not be construed as establishing the legal number of dwelling units or guest rooms. That number is established by a Building Permit or a Certificate of Occupancy. In the event that any box (i.e. 1-10) is filled to its capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

10. FEE INFORMATION	
	Inspection Fee Period
	Permit Fee: 59.95
INSPECTION TOTAL Plumbing	59.95
Permit Total	59.95
Permit Fee Subtotal Plumbing	55.00
Permit D.S.C. Surcharge	1.65
Permit Sys. Development Surcharge	3.30
Permit Issuing Fee	0.00

Payment Date: 06/21/17
Receipt No: ON211662
Amount: \$59.95

904 N Benton Way
17042 - 90000 - 14221

11. FEE ITEM INFORMATION

WATER HEATERS AND GAS SYSTEMS

Water Heater and Vent (1) 28.00

PERMIT EXPIRATION/REFUNDS : This permit expires two years after the date of the permit issuance. This permit will also expire if no construction work is performed for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by LADBS (Sec. 22.12 & 22.13 LAMC). The permittee may be entitled to reimbursement of permit fees if the Department fails to conduct an inspection within 60 days of receiving a request for final inspection (HS 17951).

12. OWNER-BUILDER DECLARATION

I hereby affirm under penalty of perjury that I am exempt from the Contractors' State License Law for the following reason (Section 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he or she is licensed pursuant to the provisions of the Contractors License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he or she is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).):

I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale).

OR

I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)

13. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, the following declaration:

I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

14. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

I certify that notification of asbestos removal is either not applicable or has been submitted to the AQMD or EPA as per section 19827.5 of the Health and Safety Code. Information is available at Lead safe construction practices are required when doing repairs that disturb paint in pre-1978 buildings due to the presence of lead www.aqmd.gov (909) 396-2336 and the notification form at per section 6716 and 6717 of the Labor Code. Information is available at Health Services for LA County at (800) 524-5323 or the State of California at (800) 597-5323 or www.dhs.ca.gov/childlead

15. FINAL DECLARATION

I certify that I have read this application INCLUDING THE ABOVE DECLARATIONS and state that the above information INCLUDING THE ABOVE DECLARATIONS is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection and that it does not approve or authorize the work specified herein, and it does not authorize or permit any violation or failure to comply with any applicable law. Furthermore, neither the City of Los Angeles nor any board, department officer, or employee thereof, make any warranty, nor shall be responsible for the performance or results of any work described herein, nor the condition of the property nor the soil upon which such work is performed. I further affirm under penalty of perjury, that the proposed work will not destroy or unreasonably interfere with any access or utility easement belonging to others and located on my property, but in the event such work does destroy or unreasonably interfere with such easement, a substitute easement(s) satisfactory to the holder(s) of the easement will be provided (Sec. 91.0106.4.3.4 LAMC)

By signing below, I certify that:

- (1) I accept all the declarations above namely the Owner-Builder Declaration, Workers' Compensation Declaration, Asbestos Removal Declaration / Lead Hazard Warning, and Final Declaration, and
- (2) This permit is being obtained with the consent of the legal owner of the property.

Print Name: STEVEN GAON

Sign: Internet e-Permit System Declaration

Date: 06/21/2017



Owner



Authorized Agent

EXPRESS PERMIT INSPECTION RECORD



Your feedback is important. Please visit our website to complete a Customer Survey at www.ladbs.org/LADBSWeb/customer-survey.jsf. If you would like to provide additional feedback, need clarification, or have any questions regarding plan check or inspection matters, please call our Customer Hotline at (213) 482-0056.

For use by cashier only

Payment Date: 06/21/17
 Receipt No: ON211662
 Amount: \$59.95
 Method:

PERMIT #: 17042 - 90000 - 14221
ADDRESS: 904 N Benton Way
OWNER: VASQUEZ, LUPE G TR ET AL LUPE G VASQUEZ TRUST
 5506 MISSION WAY
 COMMERCE CA 90040

Plumbing
 1 or 2 Family Dwelling
 Express Permit
 No Plan Check

JOB DESCRIPTION: repair water heater

INSPECTION RECORDS AND PLANS MUST BE AVAILABLE DURING INSPECTION

GRADING INSPECTIONS		
TYPE	DATE	INSPECTOR
Initial Grading		
Toe or Bottom		
Soils Report Approved		
DO NOT PLACE FILL UNTIL ABOVE IS SIGNED		
Backfill		
Fill		
Excavation		
Drainage Devices		
Rough Grading		
Approved Compaction Report		
FOOTING INSPECTIONS		
Footing Excavation		
Forms		
Reinforcing Steel		
OK to Place Concrete		
GROUNDWORK INSPECTIONS		
Electrical		
Plumbing		
Plumbing Methane		
Gas Piping		
Heating & Refrigeration		
Fire Sprinklers		
Disabled Access		
Methane		
OK to Place Floor		
DO NOT PLACE FLOOR UNTIL ABOVE IS SIGNED		
ROUGH INSPECTIONS		
Green Code		
Electrical		
Plumbing		
Fire Sprinkler		
Heating & Refrigeration		
Roof Sheathing		
Disabled Access		
Framing		
Insulation		
Suspended Ceiling		
OK to Cover		

DO NOT COVER UNTIL PREVIOUS IS SIGNED		
TYPE	DATE	INSPECTOR
Exterior Lathing		
Interior Lathing		
Drywall		
DO NOT COVER UNTIL ABOVE IS SIGNED		
WORK OUTSIDE OF THE BUILDING		
Electrical Underground		
Gas		
Heating & Refrigeration		
Sewer		
Disabled Access		
POOL INSPECTIONS		
Excavation		
Reinforcing Steel		
Bonding		
Piping		
Pre-Gunite		
Deck		
Enclosure/Fence		
Pool/Spa Cover		
DO NOT FILL POOL UNTIL ABOVE IS SIGNED		
FINAL INSPECTIONS		
Grading		
Electrical		
Plumbing		
Gas Test		
Gas		
Heating & Refrigeration		
Pressure Vessels		
Elevator		
Fire Sprinkler		
Disabled Access		
Green Building		
LAFD (Title 19 only)		
LAFD Fire Life Safety		
Pool Final		
AQMD Sign-off Provided		
Public Works		
Building		
PROJECT FINAL		

**FOR INSPECTION REQUESTS, PLEASE CALL
 3-1-1 OR OUTSIDE CITY OF LOS ANGELES
 888-LA4-BUILD (888)524-2845 or www.ladbs.org**

Certificate of Occupancy Required YES NO

5402

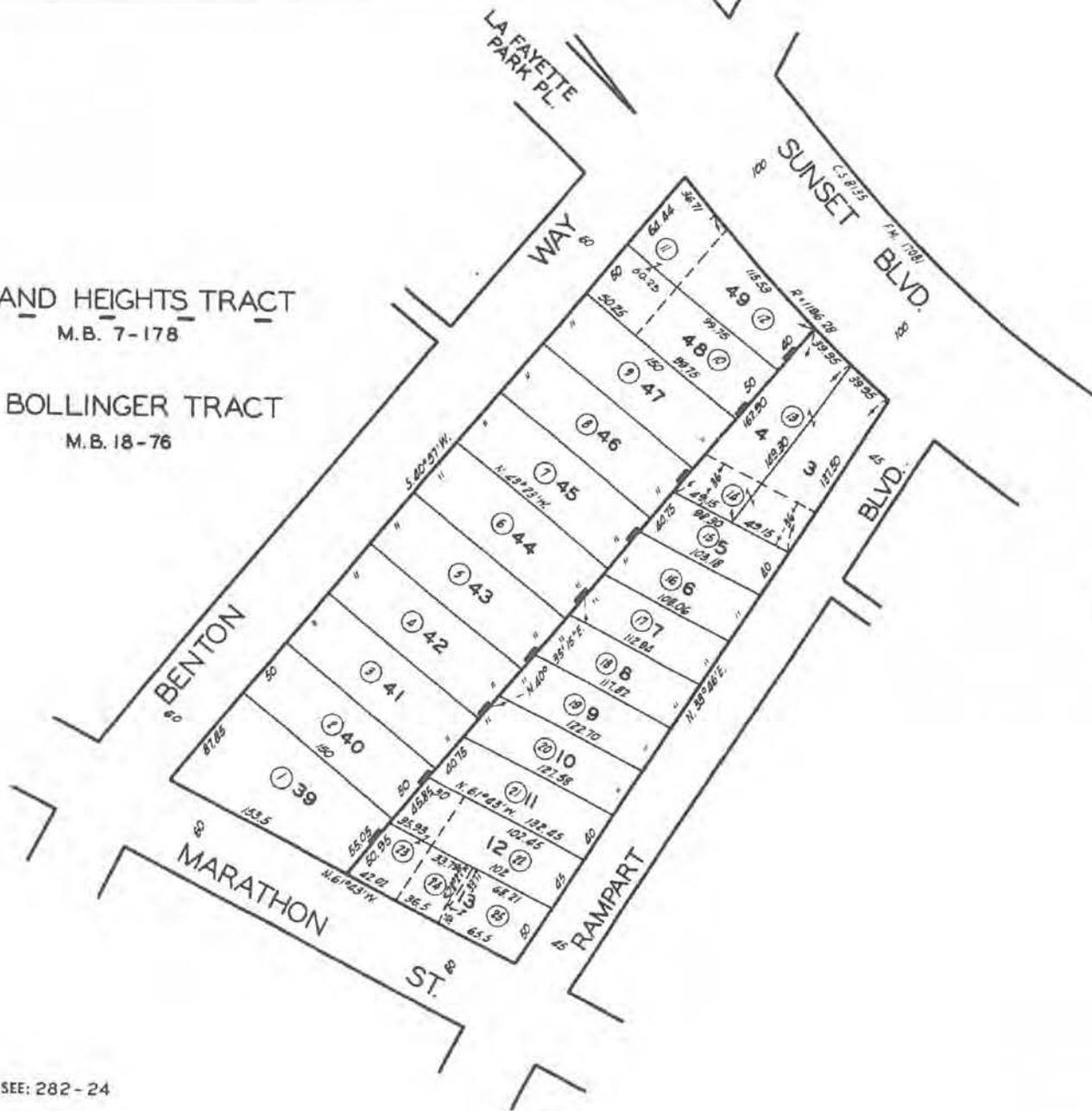
13

SCALE 1" = 80'

REVISED
680226

ROWLAND HEIGHTS TRACT
M.B. 7-178

A.C. BOLLINGER TRACT
M.B. 18-76



#44
5402-013-006

CODE
13

FOR PREV. ASSMT, SEE: 282-24

ASSESSOR'S MAP
COUNTY OF LOS ANGELES, CALIF.

#39
AIN
5402-013-001



City of Los Angeles Department of City Planning

1/18/2018 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

904 N BENTON WAY
2617 W MARATHON ST
2615 W MARATHON ST

ZIP CODES

90026

RECENT ACTIVITY

VTT-77138-SL
ENV-2017-4678-EAF
VTT-77138-SL
ENV-2017-4680-EAF

CASE NUMBERS

CPC-8125
CPC-1986-255
ORD-165167-SA5260
ORD-129279
ORD-111561

Address/Legal Information

PIN Number	141A205 335
Lot/Parcel Area (Calculated)	10,706.4 (sq ft)
Thomas Brothers Grid	PAGE 594 - GRID C7
Assessor Parcel No. (APN)	5402013001
Tract	ROWLAND HEIGHTS TRACT
Map Reference	M B 7-178/179
Block	None
Lot	39
Arb (Lot Cut Reference)	None
Map Sheet	141A205

Jurisdictional Information

Community Plan Area	Silver Lake - Echo Park - Elysian Valley
Area Planning Commission	East Los Angeles
Neighborhood Council	Silver Lake
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1958.04
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	RD2-1VL
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Low Medium II Residential
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	Yes
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	None

This report is subject to the terms and conditions as set forth on the website. For more details, please refer to the terms and conditions at zimas.lacity.org
(*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5402013001
Ownership (Assessor)	
Owner1	LACDARGENT LLC
Address	5470 LOS FELIZ BLVD LOS ANGELES CA 90027
Ownership (Bureau of Engineering, Land Records)	
Owner	GAMBOA, MARTIN J. ET AL C/O JOSE GAMBOA JR.
Address	7226 IDYLLWILD LANE RIVERSIDE CA 92505
APN Area (Co. Public Works)*	0.235 (ac)
Use Code	0300 - Residential - Three Units (Any Combination) - 4 Stories or Less
Assessed Land Val.	\$276,989
Assessed Improvement Val.	\$270,233
Last Owner Change	04/10/2017
Last Sale Amount	\$846,008
Tax Rate Area	13
Deed Ref No. (City Clerk)	5-548 490362 1-717
Building 1	
Year Built	1928
Building Class	D55
Number of Units	2
Number of Bedrooms	2
Number of Bathrooms	2
Building Square Footage	1,800.0 (sq ft)
Building 2	
Year Built	1910
Building Class	D3A
Number of Units	1
Number of Bedrooms	2
Number of Bathrooms	1
Building Square Footage	1,288.0 (sq ft)
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None
Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Buffer Zone
High Wind Velocity Areas	No

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 (*) - APN Area is provided "as is" from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

Special Grading Area (BOE Basic Grid Map A-13372) Yes

Oil Wells None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	0.7424928
Nearest Fault (Name)	Upper Elysian Park
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	1.30000000
Slip Geometry	Reverse
Slip Type	Poorly Constrained
Down Dip Width (km)	13.00000000
Rupture Top	3.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	50.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	None
Targeted Neighborhood Initiative	None

Public Safety

Police Information

Bureau	Central
Division / Station	Rampart
Reporting District	205

Fire Information

Bureau	Central
Batallion	11
District / Fire Station	20
Red Flag Restricted Parking	No

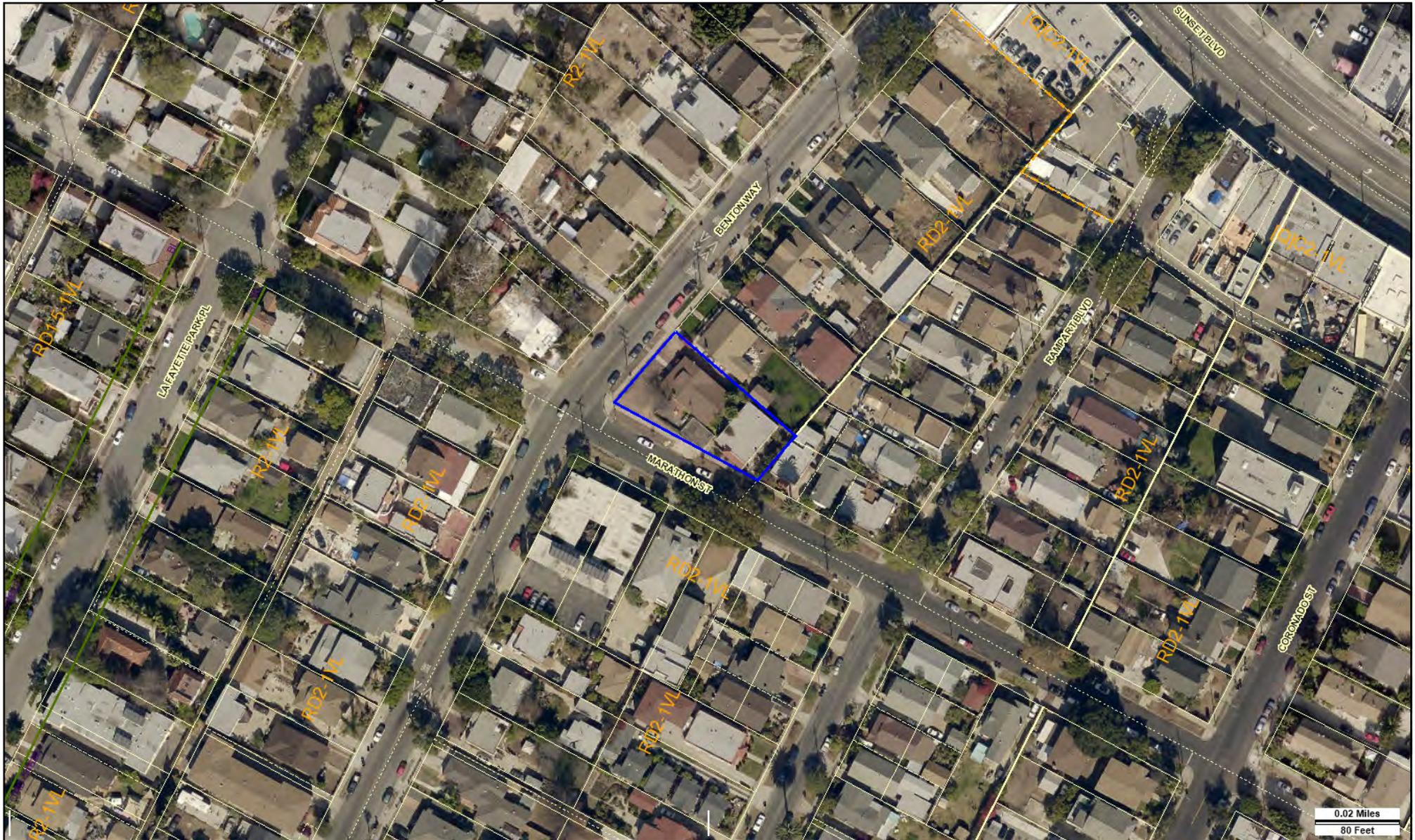
CASE SUMMARIES

Note: Information for case summaries is retrieved from the Planning Department's Plan Case Tracking System (PCTS) database.

Case Number:	CPC-1986-255
Required Action(s):	Data Not Available
Project Descriptions(s):	AB-283 PROGRAM - GENERAL PLAN/ZONE CONSISTENCY - SILVER LAKE AREA - COMMUNITY WIDE ZONE CHANGES AND COMMUNITY PLAN CHANGES TOBRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDES CHANGES OF HEIGHT AS NEEDED. REQUIRED BY COURT AS PART OF SETTLEMENT IN THE HILLSIDE FEDERATION LAWSUIT

DATA NOT AVAILABLE

CPC-8125
ORD-165167-SA5260
ORD-129279
ORD-111561



Address: 904 N BENTON WAY

APN: 5402013001

PIN #: 141A205 335

Tract: ROWLAND HEIGHTS TRACT

Block: None

Lot: 39

Arb: None

Zoning: RD2-1VL

General Plan: Low Medium II Residential



THE CHARLES AVERY RESIDENCE

904 North Benton Way; 2615-2617 West Marathon Street
CHC-2018-478-HCM
ENV-2018-479-CE

MATERIALS SUBMITTED BY OWNER ON FEBRUARY 15, 2018

#11

The applicant makes mention of Charles Avery's stage credits as one of the touring actors during the long running play, 'The Clansman'.

After doing some research I was very alarmed to find out how divisive this play was. It was credited with inciting violence and was described as contributing to the Atlanta race riot of September 22nd, 1906 which left dozens dead.

There is also local history that evolved around the play coming to Los Angeles as numerous groups pleaded for the mayor to have it banned. After reviewing the play, Mayor Harper stated, "I see no reason why anyone should protest, I cannot find anything objectionable." This in my opinion puts an exclamation point on how out of touch the political environment was at the time. The very least the mayor could have done was to condemn the play. To believe that the cast, including Mr. Charles Avery, was naively unaware of its impact would be folly.

I do find a lot of what I've learned to be objectionable contrary to the mayor's opinion.

Please see the attached newspaper clippings and literature which go a lot further than the brief summation given here.

RECEIVED 2-15-2018 *MJ*
(Date)

Los Angeles Department of City Planning
Office of Historic Resources

We suppose Thomas A. Dixon is supremely happy now that it is reported that his play "The Clansman" is the direct cause of the mobbing of Gus. Goodman at Bainbridge, Ga. last week.

A Lynching Encouraged By "The Clansman"?

• [Historical Lynchings: This Disgraceful Evil](#) by Eric - October 26, 2016



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[Share on Pinterest](#)

[Send email](#)

[Print](#)

According to newspapers in 1905, a play called *The Clansman* was responsible for a lynching. If the name of this play sounds familiar to you, it might be because it was adapted a decade later into the film *The Birth of a Nation*. Written by Thomas Dixon, Jr, *The Clansman* (1905) is a fictional neo-Confederate retelling of Reconstruction. In it, the main villain, based upon the abolitionist politician Thaddeus Stevens, swears to make the South pay in blood for the assassination of Abraham Lincoln. After giving away all of the former slave owners' land to the formerly enslaved, the Southern black population rises up, causing general

fought madly for choice seats” and in Raleigh audiences proved “wildly enthusiastic.”⁸³ Local newspapers in a number of places, however, were quite critical. “What a pity there is no way to suppress *The Clansman*,” mourned the *Montgomery Advertiser*. In the view of the *Charleston News and Courier*, it was “one of the most remarkable exhibitions of hysterics to which we have been treated.” Another South Carolina paper, the *Columbia State*, summarized Dixon’s message as “Hate the negro; he is a beast; his intention is to rob and murder and pollute; he should be transported or annihilated.”⁸⁴

From the beginning, fears were expressed that the play would provoke conflict between the races. It was “hazardous to the peace of whites and blacks,” commented a Norfolk newspaper, predicting that its tour of the South would be “like a runaway car loaded with dynamite.” “We shall be agreeably surprised,” declared a Winston-Salem editor, “if innocent blood is not upon the head of the Reverend Thomas Dixon Junior before he reaches New Orleans,” and a Charlotte commentator feared “it will leave behind a new trail of lynchings.” To the *Chattanooga Daily Times*, it was simply “a riot breeder ... designed to excite rage and race hatred.”⁸⁵ The violence foretold by many came close to breaking out when the play was performed in Atlanta. Tensions between the whites in the stalls and blacks in the balcony prompted the theater’s management to keep the lights on throughout the performance and suspend the sales of soda pop to prevent the bottles from being used as missiles. Eventually, the police stormed the balcony and made a number of arrests.⁸⁶ More crucially, argues Pete Daniel, Dixon’s play was a factor contributing to the later outbreak of the Atlanta race riot (September 22–24, 1906), which left up to forty blacks dead. Walter White, subsequently executive secretary of the NAACP, who as a boy observed the riot firsthand, would also in his autobiography blame Dixon for helping to provoke such violence.⁸⁷

Criticism and controversy, however, did not deter the crowds who flocked to see the play: by the time it reached New Orleans in December, it was being hailed as “the greatest theatrical triumph in the history of the South.” The fact that many white Southerners should have greeted the play—with its open advocacy of white supremacy—with such warmth is unsurprising. More remarkable (and revealing), when *The Clansman* moved on from New Orleans into the Midwest, it continued to attract overflowing crowds. Partway through the Midwestern tour, Dixon returned to New York to help rehearse another cast for the New York opening. Although there were many objections and protests before the play started its run at the Liberty Theater (where *The Birth of a Nation* would be exhibited nine years later) in January 1906, New York audiences reacted

ASK THAT PLAY BE SUPPRESSED

NEGROES WANT "CLANSMAN" BARRED FROM STAGE

JOIN IN PETITION ADDRESSED TO MAYOR HARPER

Declare It Will Reopen Wounds and
Excite Race Prejudice Where
Amicable Relations at
Present Prevail

The fact that the "Clansman" is to be produced at one of the local theaters has aroused the indignation of a large number of the best negro citizens, and they yesterday sent a petition to the mayor to have the play suppressed.

In their petition they say the "Clansman" is an adaptation of Thomas Dixon, jr.'s, "The Clansman" and "The Leopard's Spots," and that the play deals with features of the negro national life in such a way as to reopen wounds that have cost the life blood of the nation in their healing. They claim it excites race prejudice by portraying one of the most brutal of crimes and the triumph of mob law.

The petitioners feel race prejudice should not be excited, in view of the friendly relations which exist between the races in Los Angeles. Other cities have suppressed the play, they declare, and they ask that the mayor do likewise.

Mayor Harper will investigate before acting on the petition.



LADailyMirror.com / "The Clansman" 1908

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FRATERNAL ORDER OBJECTS TO "THE CLANSMAN" PLAY

**Foresters Petition the Mayor and City
Council to Prevent Production
Being Given in Los An-
geles Theater**

Court Solomon No. 8677, Ancient Order of Foresters, yesterday formulated a communication to Mayor Harper and the city council asking them to do all in their power to prevent the production of "The Clansman," which will be produced at a local theater during the latter part of November.

The Foresters declare the play depicts the grossest of crimes and is discouraging to negroes who are making the most of their opportunities to improve themselves. They say it has a tendency to create enmity whon good will exists.

The mayor has asked the manager of the theater who has booked "The Clansman" to bring the copy of the play to him. He will read it and decide whether it is as vicious as it is claimed, and if it conflicts with the city ordinances regulating plays at theaters. The mayor is not sure of the city's authority in the matter and will wait until he had read the play before asking the opinion of the city attorney.

the city attorney for an opinion.

NEGROES PREPARE MEASURE AGAINST PLAY'S PRODUCTION

Negroes are preparing an ordinance which they will present to the council at its meeting next week to prohibit the production of "The Clansman" and similar plays at local theaters.

Yesterday morning Mayor Harper had a long interview with Manager Wyatt of the Mason opera house, which has billed "The Clansman" to appear November 30, but he did not announce what action he would take. The negroes have asked him to do all in his power to prevent its production, declaring it incites to riot and race prejudice and will disturb the good feeling existing between the races in Los Angeles.

SEES NOTHING IN PROTESTS OF NEGROES

Sees No Reason Why They Should
Object to the Play Booked at
Mason Opera House
November 30

Mayor Harper is arranging a conference to be held in his office between Manager H. C. Wyatt of the Mason opera house and a number of negroes who are making protests against the presentation of "The Clansman" November 30.

The mayor said yesterday he had taken some trouble to investigate the play as it will be presented in Los Angeles and that he cannot find anything objectionable. He declared none of the violent acts to which the negroes take exception as engendering race prejudice was shown on the stage.

SANTA MONICA

Cor. Oregon ave. and Third street.
Home phone 1178.

NEGROES FILE PROTEST AGAINST "THE CLANSMAN"

Twenty Afro-Americans Circulate a
Paper Which States They Object
to Production of Play at the
Auditorium

SANTA MONICA, Nov. 22.—A protest signed by twenty representative negro residents of the bay is being circulated against the production of "The Clansman" at the Horseshoe pier auditorium.

The protest follows: "We the undersigned citizens of the Santa Monica district, hereby protest against the production of 'The Clansman,' to be given at the Ocean Park auditorium Sunday, November 29."

BITTERNESS FEARED.

Foresters Ask Mayor to Prohibit Presentation of Drama Dealing With Negro Problems.

According to a protest sent by Court Solomon of the Ancient Order of Foresters, to Mayor Harper, the production of "The Clansman" here will cause race prejudice and sectional bitterness and the petitioners urge that the drama be prohibited. It is booked at the Mason Opera-house for presentation late in November.

The protest dwells on the fact that the play depicts vicious negro life. The Mayor has sought advice from the City Attorney as to his right to interfere.

Members of the Police Commission, while objecting to the play, referred the matter of suppression to Chief of Police Kern. The Chief says he will not act unless he is advised that he has power to do so.

Manager H. C. Wyatt of the opera-house, states the play will appear according to schedule and denies the right of the Mayor, City Council, or Chief of Police to act as censors of the drama. He added:

"The play is far less objectionable than 'Uncle Tom's Cabin,' which pictures the negro race as dogs. 'The Clansman' has appeared in leading Southern cities, and nobody ever thought of prohibiting it.

"We might just as well take 'The Mumbo of the Hour' to task for painting corruption in city politics; or, the Jews might object to 'The Ghetto' because it revealed some mean traits of that race.

"Like all recent successful plays, there is a meaning behind 'The Clansman,' but I am informed that there is no vulgarity or indecency in the drama; that it pictures one of the problems now agitating the South.

"I see no reason why 'The Clansman' should not be given in Los Angeles."

ANTI-BUYER MUST BUY.

Los Herald Staff with threats to kill

AT THE CITY HALL.

TO KEEP OUT "CLANSMAN."

NEGROES SAY THAT PLAY INCITES RACE RIOTS.

Strong Petition from Colored Citizens Asks Mayor to Bar Performance Which, They Assert, Tends to Foment Race Strife—Chief Executive Will Investigate Complaint.

The Rev. Thomas Dixon, Jr., pastor and author, is evidently not in good standing with the colored brethren. A delegation of whom waited on the Mayor yesterday afternoon to present a strong protest against the presentation of "The Clansman" in a Los Angeles theater. The protest is signed by the leading colored pastors of Los Angeles and by committee representatives of the lobby.

From the tone of the petition it appears that the negroes object to some of the highly colored "realisms" in the "Clansman" and "The Leopard's Spots," the two books which are combined in the play. Accompanying the petition are a number of press clippings showing that in Philadelphia and in several New England towns the presentation of the "Clansman" has precipitated near-riots. In some places the Mayors declined to permit the play to be presented and in other the negroes gathered in the theater in force and succeeded in stopping the play.

The petition is sensational in parts and probably says more than its signers really intended when it was prepared. The most of the protest is contained in the following extracts.

We, the undersigned citizens of Los Angeles, feeling that the kindly feeling existing between the races in this community is a great asset in the maintenance of law and order and that it is the desire of every law-abiding citizen that this feeling be continued, do hereby petition Your Honor to use all the means in your power to prevent the presentation of the dramas known as "The Clansman," "The Leopard's Spots," and "The Leopard's Spots." This drama is advertised to appear in one of our leading theaters within the next few weeks and we also our fears in the material which should not be permitted to show.

The drama deals with the past of our nation of life in such a way as to incite wounds that have cost the best life blood of the nation in their healing. It is a race prejudice, by portraying in glowing colors the most brutal of crimes, seeks to place upon the level and in common with the truth a race that by its actions in the nation of great opposition has won no such name, and place in the life of this great nation, and which form a large part of the painful and agonizing history of this great city. It portrays outwardly as a virtue and under the hypocritical mask of civility, puts a premium upon mob law. Our great cities have prevented its appearance in their theaters because it would cast discredit upon their responsible negro citizens and would threaten the peace of the city's life.

In the face of the respectable good feeling and the loving negroes of this community we do not wish to do anything to put them to sleep and to rupture the good feeling that has been and is existing between the races here in Los Angeles. Your Honor might be better informed as to the way this notorious drama has been received in the cities, we submit with this petition the accompanying press clippings, which we trust Your Honor will take notice of. We trust that you will act in this matter with the same characteristic justice and fairness which has always marked each and every act of yours in the past, we humbly submit to you our petition.

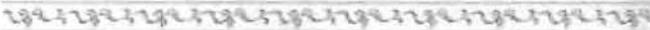
Here are some of the signers: W. E. H. Beck, pastor First A. M. E. Church; J. D. Gordon, pastor Tabernacle Baptist Church; I. L. McCoy, pastor Second Baptist Church; T. A. Adams, General Secretary Colored Y. M. C. A.; G. H. Bryant, pastor Wesley Chapel M. E. Church.

This is the first petition of the kind that I have received while in office," said the Mayor last night. "I do not know just how I shall treat it. I know little about the play against which they protest, but I shall make a careful inquiry."

"Neither do I know whether I have the authority to prevent the presentation of the play here. Los Angeles has never had a race riot, our efforts to long that has have been limited to a few demonstrations in the old days against the Clansmen. The question is an interesting one and I shall make a careful investigation."

Most of the signers at the City Hall held out "obscure" material when the protest was presented. They were compelled to forgo this when they learned that nearly all the colored churches are represented on the petition.

SILLY



The Clansman
An Historical Romance
of the Ku Klux Klan

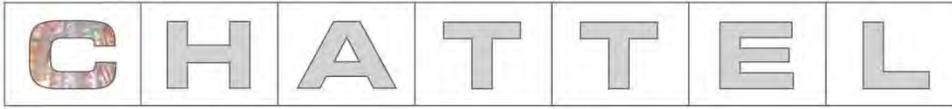
THOMAS DIXON

A
PUBLIC DOMAIN
BOOK

THE CHARLES AVERY RESIDENCE

904 North Benton Way; 2615-2617 West Marathon Street
CHC-2018-478-HCM
ENV-2018-479-CE

CORRESPONDENCE FROM OWNER'S REPRESENTATIVE



Chattel, Inc. | Historic Preservation Consultants

March 30, 2018

VIA EMAIL (melissa.jones@lacity.org)

Cultural Heritage Commission
c/o Melissa Jones
200 N. Spring Street, Ste. 559
Los Angeles, CA 90064

Re: Peer Review: Historic-Cultural Monument Nomination for The Charles Avery Residence
904 N. Benton Way, Los Angeles, California

Dear Honorable Commissioners,

As requested by Steven Gaon, the owner of 904 N. Benton Way (APN 5402013001, subject property), Chattel, Inc. has conducted a peer review of a City of Los Angeles Historic-Cultural Monument (HCM) nomination form prepared by Georgene Smith Goodin (applicant) for the subject property.

The subject property is located in Echo Park at the northeast corner of Benton Way and Marathon Street. Three structures inhabit the lot, which includes a single-family residence, a duplex and a garage. The lot is sloped with the high point in the northwestern corner of the lot and the lowest in the south eastern corner. The single-family residence, constructed in 1912, occupies the western portion of the lot and the duplex occupies the east. The garage was constructed within a cut-out in the sloped area along Marathon Street. The designation application specifically excludes the garage and duplex.

The completed HCM nomination form was received by the Office of Historic Resources (OHR) on December 11, 2017 and a supplemental report titled "Supplemental Information on The Charles Avery Residence's Architectural Merits" was submitted by the applicant after the Under Consideration hearing that was held on February 15, 2018.

The HCM nomination form consists of eight sections which require a combination of descriptive and qualitative information that is collected through a combination of short-answer and multiple choice questions. This memorandum will evaluate each section of both the nomination form and supplemental report and provide a review of each.

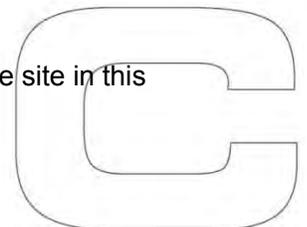
HCM Nomination Form:

Part 1: Property Identification

The applicant adequately identified the property information in this section.

Part 2: Construction History & Current Status

The applicant adequately describes the construction historic and current use of the site in this section.



Part 3: Style & Materials

The applicant adequately describes the architectural style, scale and features of the residence.

Part 4: Alteration History

The applicant adequately describes the alterations to the property, but failed to mention the fire that occurred in the residence in 2017 that caused significant damage to the interior portions of the utility room, ceiling joists and bedroom.

Part 5: Existing Historic Resource Identification

The applicant correctly indicated that the subject property has not been listed or determined eligible for listing for historic designation at the local, state or national level. However, the applicant incorrectly stated that the "Community Plan designates area as potential HPOZ." The following is the language from the Silver Lake-Echo Park-Elysian Valley Community Plan (Community Plan):

Prepare a historic resource survey or other necessary studies to establish a Historic Preservation Overlay Zone or other Supplemental Use District, as appropriate, to protect the neighborhood character and period architecture of the area generally bounded by Douglas Street, Elysian Park, the 5 Freeway, the Glendale Freeway, Glendale Boulevard, Berkeley Avenue, Benton Way and Temple Street.¹

This directive within the Community Plan identifies an area that the City was interested in surveying to determine if there was a historic or Supplemental Use District present. In May 2014, the City of Los Angeles published the data gathered from SurveyLA, an intensive historic resources survey, that included the area described in the Community Plan. The results of the survey did not identify the subject property as eligible for listing as an individual resource or contributor to a historic district at the local, state or national level.

Part 6: Applicable Historic-Cultural Monument Criteria

The applicant identified the subject property as a proposed monument that exemplified one of four potential criteria for designation. The criteria identified was "identified with historic personages or with important events in the main currents of national, state or local history." After thorough analysis of the history of the property and the first owner, Charles Avery, we do not believe that the property meets the specified criteria. A more detailed response will be provided in a subsequent portion of this memorandum.

Part 7A: Proposed Monument Description for 904 N. Benton Way (The Charles Avery Residence)

The applicant adequately describes the location, setting and scale of the residence and property. However provides statements on condition and authenticity which are unfounded. First, the applicant claims the front door is original with hardware that was moved or replaced. This door appears to be made of solid wood and features a square, beveled glass window centered in the upper portion. The surface of both the interior and exterior of this door exhibit a bumpy texture consisting of dark material that seems to have congealed through time or survived exposure to extreme heat. Although it is a possibility that this door is original, neither the hardware or the glass appear to be original.

Part 7B: Statement of Significance

¹ City of Los Angeles. "Silver Lake-Echo Park-Elysian Valley Community Plan" December 16, 2004. Page 61

The nomination stipulates that the subject property meets this criteria because it is identified with Avery, who was the first owner. Below is a description of Avery's history written in the OHR Staff Report for the Under Consideration hearing:

Charles Avery was born Charles Avery Bradford in 1873 in Chicago, Illinois. Avery began his career on stage and while it is not possible to determine his acting debut, appearances can be confirmed for as early as 1897. Avery's film career started in New York in 1907 and by 1910, he was working with Bison Pictures, a division of the New York Motion Picture Company, and resided in Los Angeles. Over the course of his career, Avery acted in approximately 127 films, including the original Keystone Cops series, and he directed 39. Avery passed away in July 1926 at the age of 53.

The nomination argues that Avery is a historic personage due to his contribution to the early entertainment industry in Los Angeles and that the single-family house on the property was his primary residence during his productive life. However, our research into the early entertainment industry provides no proof that Avery's professional contributions are distinctive or unique. Avery worked for or along side historic personages of the early entertainment industry, but he did not achieve any accolades, create any film or work of art that affected his age or influenced the entertainment industry, and is not known by historians as a person of significance.

National Register Bulletin 32, Guidelines for Evaluating and Documenting Properties Associated with Significant Persons (Guidelines), provides guidance on evaluating potential historic association with people who have "made contributions or played a role that can be justified as significant." To properly evaluate the significance of a historic personage, it is necessary "to explain their significant accomplishments" and they "must be compared to those of others who were active, successful, prosperous, or influential in the same field." The evidence provided in the HCM nomination for the subject property does not offer or describe any information about Avery's contemporaries and colleagues that would provide a comparison to establish the significance of Avery's contributions to Silent Film or the early entertainment industry. The *Guidelines* state that a historic personage "must be shown to have played a distinctively significant role in comparison with others to qualify a property" for designation under this type of criteria. Our research shows that Avery's contributions to the early entertainment industry either match that of his contemporaries or pale in comparison.

Avery was an actor and director that worked for iconic production companies, such as Biograph, Bison Productions and Keystone Studios. He also worked alongside pioneers of the film industry, such as Mack Sennett, Mary Pickford, Mabel Normand, D.W. Griffith, and Charlie Chaplin. He also worked with other influential people involved in the early silent film industry, such as "Fatty" Arbuckle, Fred Newmeyer, Fred Mace, Ford Sterling, and Hal Roach. Each of the before mentioned personages are recorded by historians to have influenced the entertainment industry through their writing, acting, producing or directing. Many of the beforementioned personages worn awards for their creations. Avery's body of work is impressive, but, in comparison to the contributions of his colleagues and counterparts, do not carry a uniquely distinctive significance that affected history.

The *Guidelines* add that "the fact that we value certain professions or the contributions of certain groups historically does not mean that every property associated with or used by a member of that group is significant." The HCM nomination does not provide sufficient evidence as to why the subject property is the best property to represent the historic achievements of Avery. There is no evidence that Avery competed any films, made art or conducted business at the subject property. However, there is an overwhelming amount of evidence that he did complete films, make art and conduct business at Keystone Studios, which is a designated local resource (HCM #257). In comparison to the subject property, Keystone Studios is the most appropriate property to represent Avery's body of

work, as well as that of Avery's significant contemporaries and colleagues. The Guidelines state that, "in addition to being directly associated with a person's productive life, a resource should represent the significant aspects of that productivity in some clear manner." There is no clear connection between the subject property and the significant aspects of Avery's productive life.

Avery's most notable contribution to the history of entertainment in Los Angeles was his role as one of the original Keystone Kops. The Kops were a creation of Mack Sennett, an innovator of slapstick comedy in film, founder of Keystone Studios and known as the "King of Comedy". Sennett cast Avery and six other actors as incompetent policemen that would primarily play supporting roles in comedy films. Although the Kops became one of the most famous characters within silent film and influenced subsequent films, it was the concept of the Kops that was significant and not the actors that portrayed them. Avery was one of the original Kops, but was not in every single performance. He was replaced early on. Almost every supporting comic on the Keystone Studios lot donned a Kop uniform at one time or another; when one or more were needed for a particular comedy, the first extras a director could put his hands on became Kops for the moment.² Also, the Kops typically had a chief as part of the ensemble who was a well-known actor. Avery was never cast in this role. Although he was present during the creation of the Kops and early silent films, Avery is not recognized as a contributing force or reason for its proliferation.

Part 8: Contact Information

The applicant adequately completed this section.

Part 9: Submittal

The applicant adequately completed this section.

Supplemental Report:

The supplemental report has two sections, a presentation of research with photographs of the subject property and a conclusion. The conclusion section is organized into categories that describe how the property meets three of the four criteria for designation as an HCM. The following will be a peer review of each of the descriptions within the conclusion section.

1) Embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction.

The supplemental information submitted by the applicant states that the property meets this criteria. The documents argue that the property is an intact example of a quintessential Craftsman bungalow that is valuable for the study of working class housing from the early 20th century. We do not agree with this finding because the subject property is not inherently valuable as a representation of early 20th century architecture in Los Angeles and it does have distinguishing characteristics of the Craftsman style that would qualify it as an architectural type specimen.

The Craftsman style, which originated in California, was the manifestation of the Arts and Crafts movement architecturally. Craftsman architecture emphasizes the natural beauty of wood, the relationship of the building to its landscape, and utilizing secondary materials such as stone and brick. Pasadena is particularly known for its significant examples of Craftsman architecture. This is in large part because of the work of architects Charles and Henry Greene who designed the well-known Gamble House. The Craftsman style was propagated "in the form of small homes described

² Lahue, Kalton. *Mack Sennett's Keystone: The Man, the Myth and the Comedies*. A.S. Barnes and Co., Inc.: New Jersey. 1971. P. 194

in catalogues as bungalows,” which is how the style and the building type became associated with each other.³ While some bungalows in Southern California were high-style custom-designed residential houses, most were built modestly priced, chosen from catalogue or plan book designs, and constructed from prefabricated materials. As Robert Winter noted in *The California Bungalow*, “In its hey-day the bungalow, costing anywhere from \$500 to \$5,000, was admired as “a simple but artistic” home for people of modest means.”⁴ “The California Ready-Cut Bungalow Company, which functioned between 1909 and 1940, promised, “You buy a ‘Ready Cut House’ and you or your carpenter simply nail it together and ‘put it on’ the lot—you don’t have to wait three to six months for your home to be completed.” Every piece of lumber would be cut to fit and carefully loaded on a boxcar with special unloading instructions.” The relatively low cost of land and ease of constructing such buildings led to their proliferation in Los Angeles and surrounding areas.⁵ The mild climate of southern California also supported the construction of bungalows, which typically featured large front porches to support a lifestyle more in touch with nature. Wilson notes “Expand the word *climate* beyond its usual meaning and you have all the ideas and desires expressed in the foregoing quotation—everything and more, because the bungalow appeared at a time when California was the object of a migration for which the bungalow was ready-made. In the first decade of the century, in spite of wild land speculation, property was relatively inexpensive. Almost everyone could buy a small piece of land. The mild weather, of course, allowed the building to make economies in materials and structure so that very modest but convenient dwellings could be provided for less than one thousand dollars—at least so the advertisements said.”⁶ As a result, craftsman bungalows can be seen across areas developed in the 1910s and 1920s including but not limited to Hollywood, Echo Park, and West Adams.

The SurveyLA Summary Statement of Significance for the “Craftsman, 1905-1930” subtheme is as follows:

A resource evaluated under this sub-theme is significant in the area of architecture as an excellent example of the Craftsman style and exhibits quality of design through distinctive features. Examples of Craftsman architecture in Los Angeles reflect new aesthetic choices that were tied to the Arts and Crafts movement during the early part of the twentieth century and shift away from the architecture of the late Victorian era. Craftsman style houses are characterized by their glorification of natural materials and promotion of outdoor living with the typically generous front porch. Custom-designed houses often featured workmanship and design of high quality and represent the Craftsman style at its peak of expression. They were constructed when the philosophical underpinnings of the Arts and Crafts movement were practiced by the leading architects and designers in Southern California.⁷

Although the subject property is an intact example of a Craftsman bungalow, it does not have the necessary quality of design and distinctive features necessary to be eligible under this criteria. Within the Community Plan Area, there are multiple, single-family properties that have been designated under this criteria for Craftsman architecture. Also, SurveyLA identified multiple single-

³ SurveyLA – Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering. Theme: Arts and Crafts Movement, 1895-1930, Theme: Housing the Masses, 1880-1980. Subtheme: Arts and Crafts Neighborhoods, 1890-1930, page 8.

⁴ Robert Winter, *The California Bungalow* (Los Angeles, Hennessey & Ingalls, Inc., 1980), 13.

⁵ SurveyLA – Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering. Theme: Arts and Crafts Movement, 1895-1930, Theme: Housing the Masses, 1880-1980. Subtheme: Arts and Crafts Neighborhoods, 1890-1930, page 8.

⁶ Robert Winter, *The California Bungalow* (Los Angeles, Hennessey & Ingalls, Inc., 1980), 23.

⁷ SurveyLA – Los Angeles Citywide Historic Context Statement, Context: Architecture and Engineering. Theme: Arts and Crafts Movement, 1895-1930, Theme: Housing the Masses, 1880-1980. Subtheme: Arts and Crafts Neighborhoods, 1890-1930, page 19.

family properties as eligible for designation under this criteria. All of the designated and eligible properties exhibit additional features and a higher-quality design than the subject property. Also, a majority of them were custom-designed for the original owners or inhabitants.

2) Reflects the broad cultural, economic, or social history of the nation, state, or community.

Within the supplemental information submitted by the applicant regarding the subject property, they indicate that the subject property meets this criteria. The proof provided states that all intact, Craftsman-style bungalows are inherently valuable under this criteria and that the subject property exemplifies how silent film pioneers began to move their permanent residences from New York City to Los Angeles.

The argument that all Craftsman-style bungalows are significant implies that there is no individual distinction between these types of residences as they relate to the development of suburban neighborhoods. However, this is a generalization that doesn't take into account that suburbanization occurred through a multi-faceted history that is distinctive through architecture, infrastructure and history. For example, SurveyLA identified the Rowland Heights Residential Historic District as an "excellent example of an early 20th century tract subdivide specifically due to its adjacency to the streetcar."⁸

3) Is identified with historic personages or with important events in the main currents of national, state or local history

The evidence provided in this category was thoroughly vetted in this memorandums review of Part 7B of the HCM Nomination Form.

⁸ SurveyLA Silver Lake-Echo Park-Elysian Valley Report. Historic Districts, Planning Districts and Multi-Family Properties. May 2014. Page 69

THE CHARLES AVERY RESIDENCE

904 North Benton Way; 2615-2617 West Marathon Street
CHC-2018-478-HCM
ENV-2018-479-CE

LETTERS FROM MEMBERS OF THE PUBLIC



Melissa Jones <melissa.jones@lacity.org>

Hollywood Heritage support letter for 904 N. Benton Way

Richard Adkins <rikalad@aol.com>

Wed, Feb 14, 2018 at 4:29 PM

To: chc@lacity.org, melissa.jones@lacity.org, georgenegoodin@yahoo.com, jgirodo@gmail.com, adambfiner@gmail.com, wacinconserve@sbcglobal.net

To: Commissioners, Los Angeles Cultural Heritage Commission
From: Richard Adkins, president, Hollywood Heritage Inc.
Re: Cultural Heritage submission, 904 N. Benton Way
Date: February 15, 2018

Honorable Commissioners and staff,

Hollywood Heritage Inc. supports the nomination of 904 N. Benton Way, a former residence of Keystone Kop Charles Avery (Bradford), one of the seven original Mack Sennett Keystone Film Company silent comedians.

The house, located in the former Edendale neighborhood not far from the studio itself, is one of the last of the homes of silent performers existing in the area (see attachment). As such it represents the first concentration of the film industry in the area. It is a companion structure to the only industrial component of the Sennett studio remaining, that of the storage unit at 1720 Glendale Ave., now part of the Public Storage facility., and listed as a Cultural Heritage Landmark as the last structure of those first Los Angeles Studios. It is also representative of that period before performers lived in, or built, major homes and/or mansions in Hollywood and Beverly Hills.

Charles Avery appeared as an actor, performing in films with Mabel Normand and Mary Pickford. He was also both an assistant director, and a director, directing films starring Roscoe (Fatty) Arbuckle . He worked with directors Sennett and D.W. Griffith. Previously a stage performer, he represents the migration of stage performers to early film not only for the steady financial benefit, but also for the increased audiences only film could provide.

Most of Mr. Avery's career is composed of "shorts," those one-and-two reel films which initially were the bulk of film production until the early 1910s. Film history has inadvertently classified "shorts" as a lesser category of film than features, when in fact short films were an integral part of theatrical presentations through the late 1940s. Shorts were used to augment exhibition and were often better critically reviewed than the features. Film studios used the short format to train directors, many of whom went on to be major feature directors. Short films are also the antecedents to episodic radio of the 1920s - 1940s and to the sitcom format in television which remains a standard of modern broadcasting.

The retention of this residence provides us with the ability to demonstrate the relationship between the beginnings of the industry and the private lives of those who made it the one of the prime economic elements of Los Angeles, and the state of California.

Respectfully,
Richard Adkins, president
Hollywood Heritage, Inc.

attachments

3 attachments

 **Kop residences.odt**
4K

 **Kop residences.docx**
4K

 **kop residences.rtf**

KEYSTONE KOP INFORMATION SOURCE	ADDRESS	YEAR	BLDG. STATUS	
Edgar Kennedy census	11 Bryant St., S. F.	1910	demolished	1910
Charles Avery Los Angeles Phone Dir.	2239 Baxter	1912	existing, altered	1912
Charles Avery 14 L.A. Phone Books	904 N. Benton Way	1913	existing	1913-
Edgar Kennedy phone book	1126 Trenton, GLNDL	1914	demolished	1914
Charles Avery Los Angeles Phone Dir.	1006 Echo Park Ave.	1915	existing apt bldg	1915
Edgar Kennedy Phone book	1746 Alessandro	1915	demolished	1915
Charles Avery Los Angeles Phone Dir.	2028 Sunset Blvd.	1916	demolished	1916
Edgar Kennedy phone book	2015 Sunset Blvd.	1916	demolished	1916
Edgar Kennedy Voting roll	2015 Sunset Blvd.	1916	demolished	1916
Slim Summerville 1918 draft registration	17 Brooks Ave., Venice	1917	demolished	1917-
Charles Avery 1918 draft registration	2028 Sunset Blvd.	1917	demolished	1917-
Edgar Kennedy draft registration	4600 Kingswell Ave	1917	existing	1917
Hank Mann Draft Registration	5717 Lexington Ave.	1917	demolished	1917
Edgar Kennedy phone book	517 Scott Ave.	1918	demolished	1918
Hank Mann Naturalization Papers	1618 Alessandro Dr.	1918	demolished	1918

Bobby Dunn census	5321 La Mirada St.	1920	existing dplx, altered	1920
Charles Avery census	2028 Sunset Blvd.,	1920	demolished	1920
Edgar Kennedy census	1577 Scott Avenue	1920	demolished	1920
Hank Mann census	1021 Lake Shore Ave.	1920	demolished	1920
Charles Avery L.A. Phone Book	437 N. Mariposa Ave.	1921	demolished	1921
Charles Avery Voter registration	5200 Hollywood Blvd.	1922	demolished	1922
Charles Avery Voter registration	647 S. Mariposa AVE.	1924	demolished	1924
Slim Summerville census	1435 North Curson Ave.	1930	demolished	1930
Edgar Kennedy census	273 South Maple Dr., BH	1930	existing	1930
Hank Mann Census	1241 Hipoint, L.A.	1930	existing	1930
Edgar Kennedy BH Phone Book	273 South Maple Dr. BH	1931	existing	1931
Edgar Kennedy Voting roll	273 South Maple Dr. BH	1934	existing	1934
Edgar Kennedy Voting roll	273 South Maple Dr. BH	1936	existing	1936
George W. Jeske census	140 North Rose Ave., GLNDL	1940	demolished	1940
Edgar Kennedy	269 South Maple Dr. BH	1940	existing	1940 census
Hank Mann Census	1322 Cloverdale	1940	existing	1940

Edgar Kennedy phone book	1103 w. 28th St., Los Angeles	1941	existing apt	1941
Edgar Kennedy 1942 Draft registration	13208 Wentworth St., Pacoima	1942	current structure unlikely	
Hank Mann Draft Registration	1373 Ridgely Drive	1942	existing	1942
Mack Riley	unk			



Melissa Jones <melissa.jones@lacity.org>

904 N Benton Way, The Charles Avery Residence

John Wingler <wingler.john@gmail.com>

Mon, Feb 12, 2018 at 5:28 PM

To: Melissa Jones <melissa.jones@lacity.org>

Cc: Georgene Smith <georgenegoodin@yahoo.com>

To the Cultural Heritage Commission
Dear Commissioners and staff:

I am writing in favor of designating the Charles Avery Residence, 904 N. Benton Way, as an Historic Cultural Monument.

The residence is emblematic of the history and culture of the early part of the twentieth century, being the home of a movie personage of note in the infancy of Hollywood movie history. Charles Avery was a significant actor and director of his era. His name should be better known for his role in the development of the national film industry. As a leading and original member of the Keystone Cops, a tremendously popular body of films at the time which has retained its iconic status through the century, any artifact of his life deserves preservation.

Even absent the celebrity status of its former owner, the building itself is a valuable time capsule representing very intelligently the building and style and history of its era. The retention of original elements of design and particularly details of cabinetry and hardware merit protected status. There are too few houses remaining of this era, and certainly even fewer that represent the bungalow style and impeccable credentials of this home.

In my opinion, it would be a terrible loss to allow this irreplaceable treasure of our shared history to be lost. I heartily suggest awarding historic cultural monument status to this gem of old Hollywood past.

Thank you for your consideration, and for all you continue to do for the preservation of our wonderful city's best built environment.

John Wingler
Founder of House Healers, LLC, an historic residence preservation company
Owner of HCM # 1144, the Ortiz Taylor House



Melissa Jones <melissa.jones@lacity.org>

In Re: 904 N Benton Way/ CASE NO.: CHC - 2018 - 478 - HCM

Daniel Ferranti <dwferranti@gmail.com>

Mon, Feb 12, 2018 at 5:14 PM

To: chc@lacity.org

Cc: melissa.jones@lacity.org

To: Cultural Heritage Commission

In Re: CHC-2018-478-HCM ENV-2018-479-CE [904 N Benton Way](#)

To whom it may concern:

I am writing to you in the hopes that you will reconsider your findings in regard to the cultural/historic significance of the Charles Avery residence located at [904 North Benton Way](#). To cut to the chase, the simple fact that Charles Avery was one of the original seven Keystone Cops (also 'Keystone Kops') should be enough of a signifier that great consideration should be given, but Charles Avery is even more than that. But let's start with the Keystone Cops.

I would not have been able to 'cut to the chase' above without the Keystone Cops – that phrase is but one of the cultural inheritances the legendary Mack Sennett series has bestowed upon us. The most seminal of all silent comedy series, The Keystone Cops stood as a bridge between two eras of the American arts – the clown shows of traveling carnivals and the coming era of the cinema. As film was entering its second decade as both a business and an art the Keystone Cops were the first breakout smash, appealing not just to American audiences, but the entire globe. Their success and popularity can only be comprehended in Harry Potter terms – just as the entire world seemed to need to embrace youth and magic at the start of the 21st Century, the international psyche seemed to crave bumbling authority in the early days of the 20th. Or maybe it was just the astounding car chases Mack Sennett would cut to.

Car chases that are a unique legacy of Sennett leading the way to Los Angeles from the creative confines of the East Coast film industry. Out in Los Angeles and its environs, movies had room to grow. And graft onto the parallel emergence of machine mobility. And thanks to this success and room, the Keystone Cops quickly became the keystone in the arch of this new American art form. Without the success of the Keystone Cops we have no Mack Sennett studios. No emergent film industry in Echo Park. No Arbuckle. No Chaplin. No Laurel and Hardy.

Without the inducement of Sennett's seminal success story, film may never have set up shop in the greater Los Angeles area at all.

So much of early film has been lost – 90% of all silent films, 50% of all films made before 1950 – that we are so information starved a cursory examination of the record can in no way result in a proper analysis of significance or impact. What is obscure to us is just a comment on our sad state, not on what has been forgotten.

Feature length films were just coming into existence while the Keystone Cops were a sensation, short films, now thought of as secondary or lesser presentations, were the primary form of filmed entertainment. A filmography of "mostly shorts" that spans 1910 to 1925 is not a sign of a lesser talent, but a thriving career. During Charles Avery's most prolific time it was standard operating procedure to only present a short title card and not to credit the talent – all the better to keep them under contract. Again, a filmography full of uncredited appearances from this time is not a signifier of mere cameos, but standard practice even for superstars.

As flawed as modern databases are when it concerns this time, even a cursory Google search pops out enough results to show that Avery was more than just a Keystone cop. A deep dive into real archives and micro-fiche yields a tantalizing glimpse of an elder statesman adding a mature hand to a film community just hitting its second decade (you know, the teenage years). Avery is definitely one of the first, if not the first, movie talents to move out from the hotel lodgings typically inhabited by show people into a real home (albeit a state-of-the-art Craftsman complete with Murphy Bed!). 904 N Benton Way may very well be the first "movie star home," to be

followed by a litany of silent movie greats who all set up shop in Echo Park and its surroundings before anking for ritzier estates in Beverly Hill, Bel Air and Burbank.

A quick glance at his filmography as found in Wikipedia (https://en.wikipedia.org/wiki/Charles_Avery) is truly impressive – and most likely quite incomplete. His work on *The Knockout* alone qualifies him as a significant silent era star.

Having worked for the past eight years on the forefront of deep catalog film preservation and presentation, the need for institutions to champion those in danger of being lost in the fog of history is something I keenly care about. And is why I think the Charles Avery residence needs reconsideration.

Thank you for your time and attention,

Daniel W. Ferranti

[604 Belmont Ave, 90026](#)