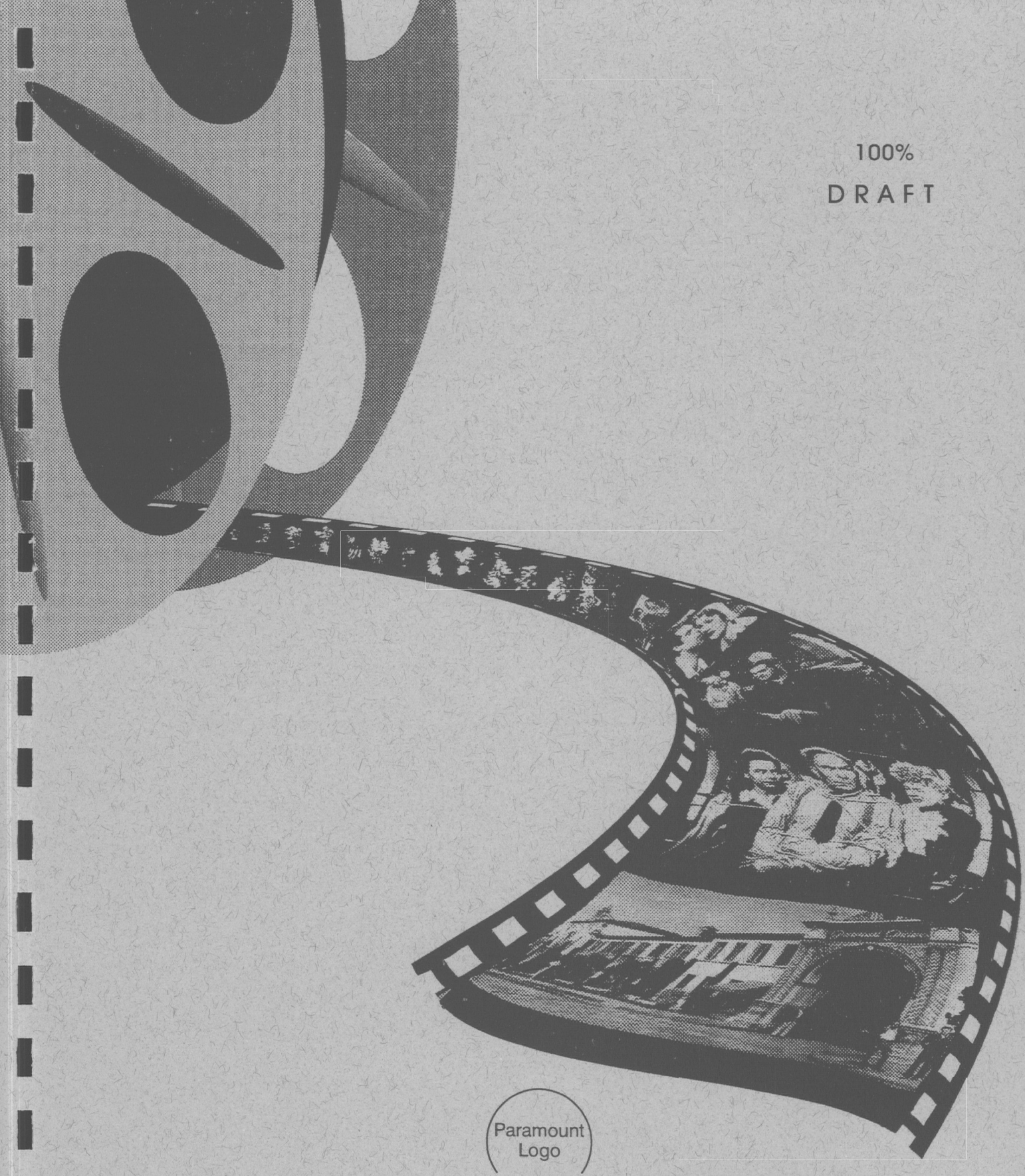
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Paramount Logo

★ Paramount Movie Ranch ★

Cultural Landscape Report

Santa Monica Mountains National Recreation Area

California

Draft
Cultural Landscape Report

September, 1997

by
Steve Burns Chavez
Historical Landscape Architect, Denver Service Center

with the Historical Background section
by
Greg Cody
Historian, Denver Service Center

Paramount Ranch
Santa Monica Mountains
National Recreation Area · California

United States Department of the Interior · National Park Service · Denver Service Center

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PART I:

MANAGEMENT SUMMARY

Study Boundaries

The current Paramount Ranch, which encompasses 680 acres, is managed by the National Park Service and is a component of the Santa Monica Mountains National Recreation Area. The ranch is located within the Medea Creek drainage basin immediately northwest of Malibu Creek State Park in Los Angeles County, California. From the north, the ranch is within 10 minutes of the Ventura Freeway via Kanan-Dume and Cornell Roads, and from the south it is accessible from Mulholland Highway and Cornell Road. Paramount Ranch lies within the Mulholland scenic corridor, and much of it is visible from Mulholland and Cornell.

The lands of the Paramount Ranch managed by the National Park Service comprise the most representative, surviving portion of the approximately 2,400 acre former Paramount Studio Movie Ranch. Surrounding undeveloped and mountainous lands, which were once a part of Paramount's original movie ranch, lie outside of the National Park Service boundaries. Within the Park's boundaries is the site of Paramount Studio's former ranch headquarters area, which consists of a number of buildings and structures that have undergone various changes through time. In addition to the former ranch headquarters area, Park boundaries also include the sites of a number of historic set locations, much of the historic road system, the oak savannah foreground scenery, as well as rugged and mountainous chaparral background of the original movie ranch.

For the purposes of this study, historical documentation of the lands encompassed by the original boundaries of Paramount Studio's movie ranch is provided. For documentation of existing conditions, analysis of character defining features, and treatment recommendations, the current National Park Service boundary area is addressed.

Project Background

A General Management Plan (GMP) for the Santa Monica Mountains National Recreation Area was completed in 1982, which included Paramount Ranch within a structured recreation and park operations land use category. Paramount Ranch was subsequently identified for development of passive and active recreation, such as hiking, horseback riding, picnicking, and interpretation of natural and cultural resource themes related to current and early filming on the site. Large scale cultural events and gatherings were also identified as appropriate recreational activities for the site.

In 1982 a Development Concept Plan (DCP) was also completed for the site which further defined use and development proposals. The plan emphasized the need to accommodate visitor use with a maximum amount of flexibility for activities ranging from large scale special events to a few visitors and small groups involved in passive activities. Recreational development included retention of the western town, formal picnicking areas, parking areas, trails, equestrian facilities, facilities for environmental education, an amphitheater, conversion of buildings for visitor use, restoration of native plantings and major plantings of vegetative screening.

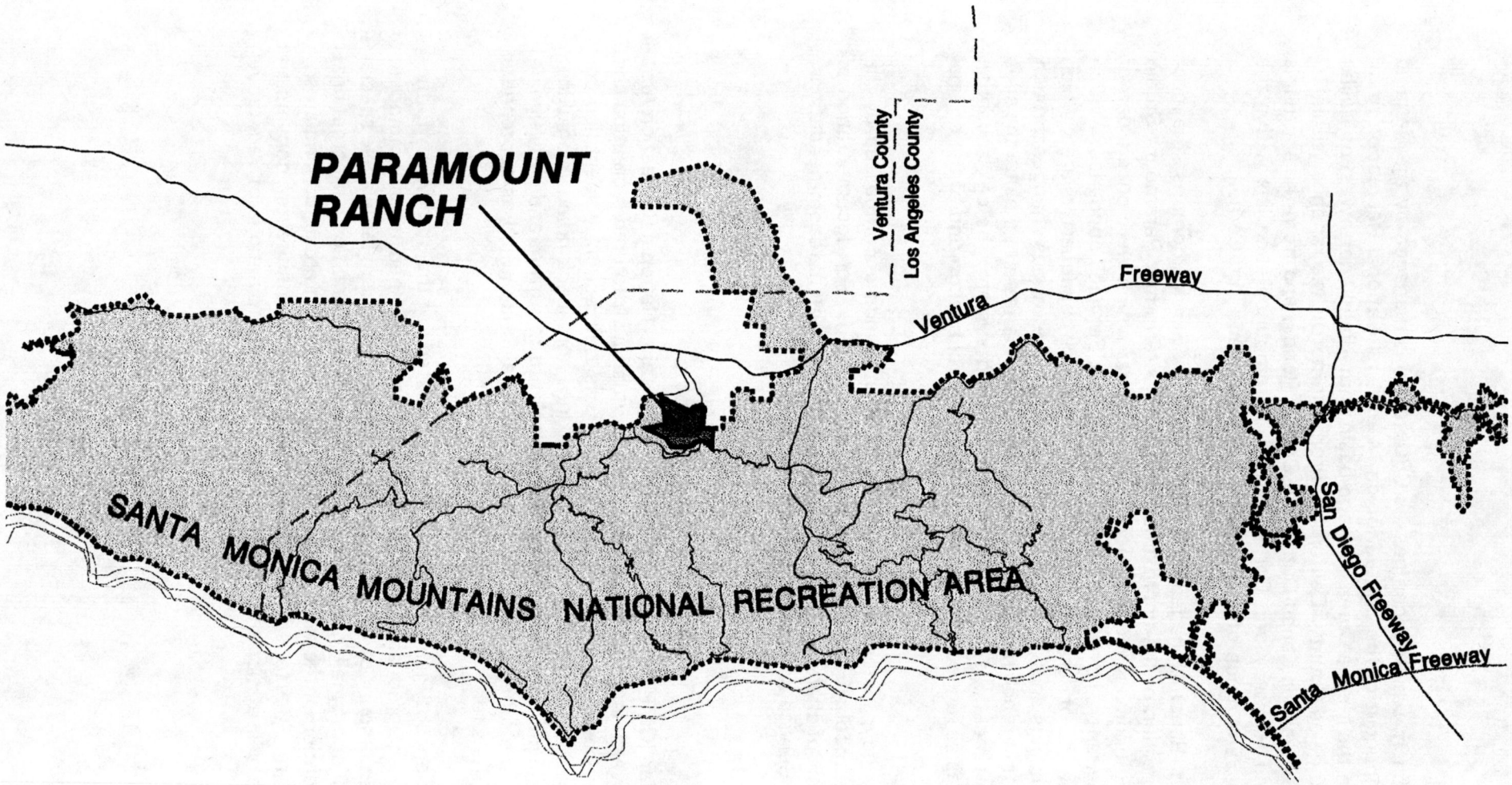


Figure M.S.-1

Region Map

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

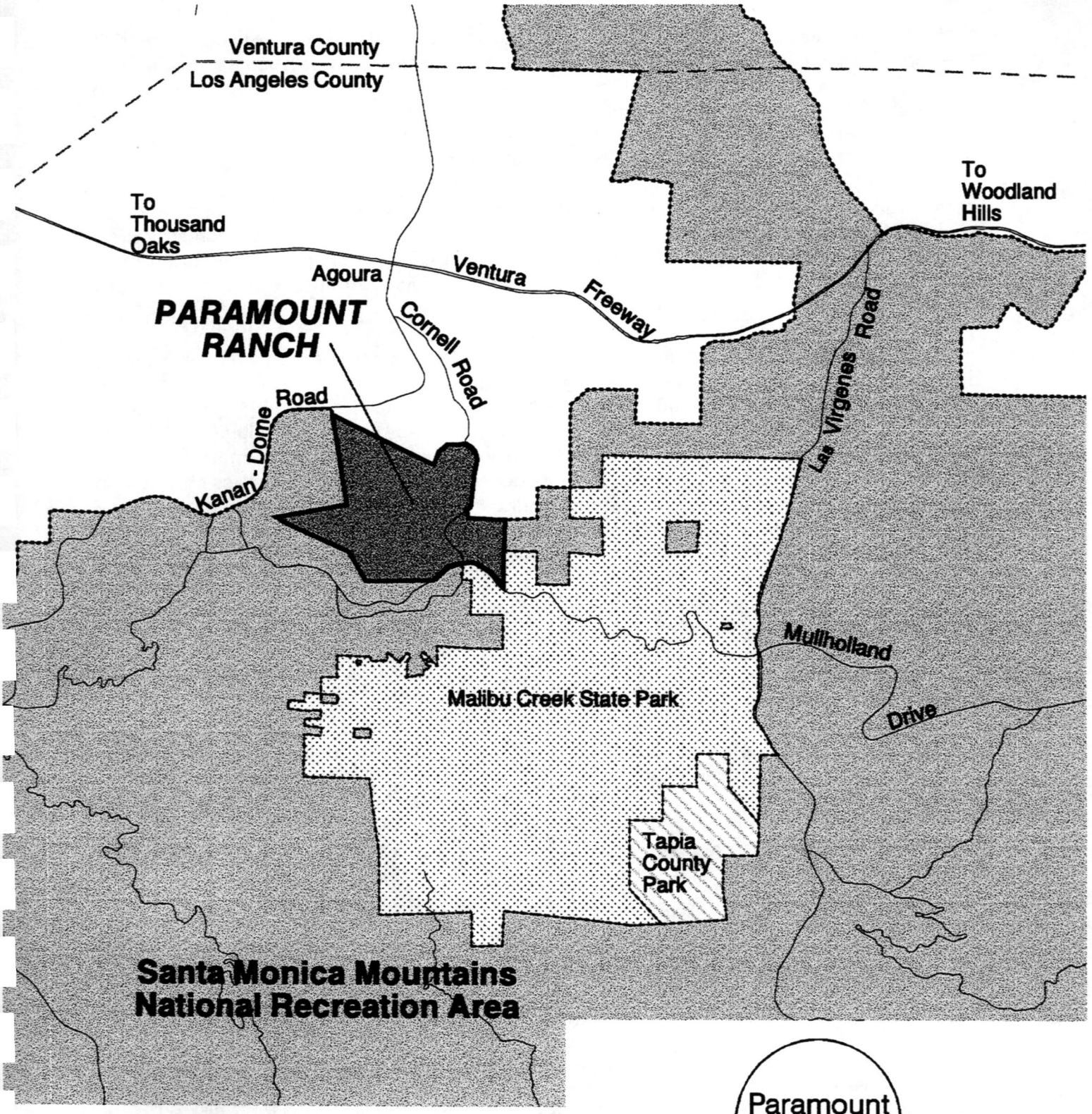


Figure M.S.-2

Vicinity Map

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

At the time of these planning efforts, no properties at Paramount Ranch were determined to be eligible for listing on the National Register of Historic Places. Cultural resource inventories at that time were focused primarily on buildings and structures. Historical research on Paramount Ranch was also extremely limited. As a result, the significance of the property's association with early movie production and the development of the property by Paramount Studios from the 1920s to the 1940s was not identified.

As a result of the Development Concept Plan, and of negative findings for any national register eligible properties at Paramount Ranch, portions of the property have been altered by the National Park Service. While some portions of the DCP have been implemented, others have not. In addition, the site has undergone changes which were not anticipated in initial planning.

In 1987, as part of a growing recognition of cultural and historic values present in many landscapes across the country, and due to more recent historical research, Paramount Ranch was recognized as being potentially eligible for inclusion on the National Register of Historic Places. The property was identified as a cultural landscape potentially significant for its historical association with Paramount Studios and the growth and development of the movie industry. In 1994, as part of rehabilitation work done on the Paramount era mess hall/kitchen building on the ranch, the California State Historic Preservation Office determined that the property was eligible for inclusion on the National Register of Historic Places, for its association with Paramount Studios and the motion picture industry's studio era.

In addition to a new recognition of the site's historical significance, the site receives continued demands for use and development for recreation, administration, and continued filming operations. The use of the site for the filming of the television show *Dr. Quinn, Medicine Woman*, in particular, has led to the need to identify appropriate direction for management, preservation, development, and use of the property.

The need for this Cultural Landscape Report (CLR) is reflective of the site's current national register eligibility. With recognition of the sites historical significance, management of the property based upon the assumptions of both the Park's general management and development concept plans is no longer valid, since these documents do not address the site's historic values and resources. The Cultural Landscape Report is identified in National Park Service management policies as the primary guide to treatment and use of a cultural landscape. In addition, National Park Service cultural resource management policies state that:

> ...a CLR documents and evaluates the character-defining features, materials, and qualities that make a landscape eligible for the National Register. It analyzes the landscape's development and evolution, modifications, materials, construction techniques, geographical context, and use in all periods, including those deemed not significant. Typically interdisciplinary in character, it includes documentation, analysis, and evaluation of historical, architectural, archeological, ethnographic, horticultural, landscape architectural, engineering, and ecological data as appropriate. It makes

recommendations for treatment consistent with the landscape's significance, condition, and planned use.[1]

This CLR will provide the basis for the long term development, use, and management of the property. It will become the basis for formerly revising the DCP completed in 1982, after the Santa Mountain Mountains NRA both conducts public involvement based upon the treatment recommendations described in this CLR and completes compliance reviews for federally mandated environmental and historic preservation law.

Methodology

This Cultural Landscape Report provides historical and existing conditions documentation as well as an analysis of the historical significance and present integrity of the Paramount Movie Ranch. Based upon the ranch's historical significance and associated cultural resource values, existing conditions, natural resources, and management issues, treatment recommendations are provided for the long term use, development, and management of the property to ensure the preservation of the property's historic values and resources. A record of treatment, as identified in the National Park Service's *Cultural Resource Management Guidelines* (NPS-28) for cultural landscape reports, is not included in this document, as a record of treatment was outside the scope of this cultural landscape report.

Following the general outline for cultural landscape reports, as identified in the *Cultural Resource Management Guidelines*, the report is divided into five parts. Part one provides a management summary and overview of the study and the historical significance of the property. Part two documents the history of the property and provides a historic context for the Paramount Movie Ranch. Part three documents the existing conditions of the Paramount Ranch landscape and part four analyzes the historical integrity and character-defining features of the property. Part five provides treatment alternatives, based upon the ranch's historical integrity and character defining features, for its long term use, development, and management and identifies a recommended treatment of the property.

Historical and existing conditions documentation was limited during the preparation of this cultural landscape report. Historical research was based almost exclusively upon secondary source material and references to Paramount's movie ranch were scant. A significant amount of historical research remains to be done and would likely yield considerable information concerning the topics identified for recommended additional research on the following pages.

The limited research of primary source material included a cursory review of production records at Paramount Studio for movies that may have been filmed totally or in part at the Paramount Ranch, based upon an original film list compiled by Marc Wanamaker in his unpublished study of the Paramount Ranch for the Santa Monica Mountains National Recreation Area. The material at Paramount Studio included approximately 90 boxes, all of which were accumulated by the staff of Paramount Pictures Corporation's Accounting

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[1] National Park Service, United States Department of Interior, *Cultural Resource Management Guideline*, release #4, History Division, 23 September 1994, 97.

Services department. The material in the boxes was screened by the study team for relevancy over the telephone, before two members of the study team and one member of the Santa Monica Mountains NRA spent one day reviewing the material at the studio. The material included production records and set drawings, but no specific records of the ranch's operation were available. One day was also spent reviewing all of the production records at the Academy of Motion Picture Arts and Sciences's Margaret Herrick Library, for films found on Wanamaker's list. Time did not permit an extensive viewing of the Academy's Paramount Studio stills collection. This collection could provide a valuable visual record of the sets and production activity at the ranch beyond the very limited collection of stills the Santa Monica Mountains NRA has acquired and which are reproduced in this report.

Limited primary research was also conducted for this report by the staff of the Wisconsin Center for Film and Theater Research, at the University of Wisconsin in Madison. This search, based upon a representative cross sampling of 25 films on Wanamaker's list of movies, provided stills that, unfortunately, revealed little of the ranch's landscape.

Documentation of the landscape's physical history was primarily accomplished through use of the Fairchild aerial photograph collection, at both Whittier College and the University of California at Santa Barbara, and the Spence air photo collection at University of California-Los Angeles. A search request of the National Archives Cartographic Branch for early aerial photos yielded none. The Los Angeles County Engineering Department Survey Branch provided early road mapping of Cornell Road and the California Department of Transportation provided early mapping of the old Ventura to Los Angeles Highway. The Los Angeles County Hall of records provided the deed and title records of the property. By phone request, the California State Archives provided some material related to the corporate history of Paramount Studio and its subsidiaries. Queries were also made on Internet newsgroups for film and cinema and H-Film, the scholarly internet mailing lists for the study of film and film history. However, these queries netted little historical information regarding either Paramount Studio or the studio's movie ranch.

For the existing conditions documentation, field work consisted of photographing and mapping existing landscape features of the property. Field work was limited in scope primarily to the existing National Park Service owned section of the historic Paramount movie ranch. Undeveloped sections of the original movie ranch lie outside of the boundaries of the National Recreation Area and comprise important viewsheds of the movie ranch, historic landscape features, and possible archeological resources. These areas were not documented as part of the existing conditions field work. For the field work conducted, photographic documentation addressed buildings and set structures primarily as part of the landscape context. The detailed recording of buildings and structures was not a part of this effort.

For analysis of integrity and character defining features of the Paramount Movie Ranch as well as treatment recommendations, in parts four and five respectively, the National Park Service's *Cultural Resource Management Guidelines* (NPS-28) as well as applicable National Register bulletins and *The Secretary of Interior's Standards for the Treatment of Historic Properties* are followed.

Recommended Additional Research

Due to time and funding constraints, few primary sources were consulted during preparation of the history component of the Cultural Landscape Report. Gaps in data exist and topics for future research include:

- habitation and use of the land during the latter 19th and early 20th centuries, prior to Paramount's acquisition of the property.

- clarification of the chain of title and the circumstances surrounding the sale of the land, particularly during the decade preceding Paramount's purchase of the property in 1927 and in the latter 1960s and early 1970s.

- the arrangement that permitted Paramount to film at the property as early as 1923, prior to purchasing the land in 1927.

- operation of the movie ranch, including the logistics of ranch operation, the nuances of motion picture production on the property, the use of the ranch by other motion picture studios, and a definitive list of motion pictures filmed either entirely or in part at the ranch by Paramount or other studios.

- circumstances surrounding Paramount's sale of the property in 1943 and the studio's leasing of the property from 1943-1948.

- construction of the Hertz western town, circa 1953, and the use of the set and the surrounding landscape of the former movie ranch by both motion picture studios and television production companies over the ensuing decades, including a definitive list of both motion pictures and television productions filmed either entirely or in part at the former movie ranch.

In addition, historic structure reports should be prepared for the surviving historic buildings. Archeological investigations may also reveal evidence of earlier occupation of the land and would yield additional information about the size, location, appearance, and operation of the movie ranch's facilities and motion picture sets, including the possible discovery of artifacts.

Statement of Significance

Since their inception over a century ago, motion pictures have become a central part of the human experience, entertaining and acculturating untold millions in a way that no other technology except television ever managed. By the 1920s the American motion picture industry, or more familiarly Hollywood, dominated worldwide commercial film production, a hegemony unrelinquished over the succeeding decades. From the 1920s to the mid-1940s motion pictures were America's national pastime, the nation's "premiere entertainment activity"[1]:

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[1] John Belton, *American Cinema/American Culture*, (New York: McGraw-Hill, Inc., 1994), 3.

> Americans not only supported their motion pictures but loved them as well. Going to the movies, though perhaps not a religious experience for most, was certainly an ecstatic experience for many. Ecstacy came not only from the movies themselves but also from the surroundings in which they were presented....Movie palaces built in the 1910s, 1920s, and 1930s resemble gigantic cathedrals,...(which) inspired awe, and this awe inspired, in turn, cartoons like that in the *New Yorker* in which a little girl, starring in amazement at the interior of a theater lobby, asked "Mama-does God live here?"....For 20 years, from the coming of sound in 1929 to the postwar period (1949), roughly 80 to 90 million Americans went to the movies *every week*. In other words, virtually every American between the ages of six and sixty went to the movies at least once a week. Although certain films...drew more viewers than others, moviegoing had become a habit and increasing numbers of spectators religiously went to see whatever was playing at their neighborhood theater. Though the movies may have resembled a religious institution, they were always primarily a social institution-going to the movies became a way in which people passed their leisure time. However, in even the most common sense of the term, by the 1920s the cinema had definitely become an institution-an integral feature of the experience of being an American in the twentieth century. Going to the movies became as commonplace as going to school, to work, or to church. For earlier generations, it was as familiar an activity as watching television has become today.[2]

By now, however, it is a cliche to say that motion pictures mold minds as well as entertain. Until mid-century, "...movies were the most popular and influential medium of culture in the United States...."[3] As Americans of often divergent backgrounds attended movies by the millions, the images on the screens helped shape a shared consciousness, showing people how to be modern, charming, and successful, reinforcing ideas about proper conduct and gender roles, and affirming dominant values and institutions. Motion pictures, celluloid ribbons of consumable experiences, not only homogenized American society but also, as they increasingly claimed enormous popularity throughout the rest of the world, exerted a profound influence globally, universalizing the popular culture of the United States. Motion pictures of every genre conveyed American values, virtues, and vices worldwide, often accompanied by a vision of the United States as virtuously individualistic and meritocratic. That motion pictures were a powerful ideological medium, offering a certain moralistic world view, was not lost on the observers of America's foreign affairs, one of whom in 1939 stated that the approximately 120,000 American motion picture prints then abroad were compelling ambassadors of unrivaled influence:

> Put aside for a moment considerations of American trade advantage and concentrate on the fact that these 120,000 travelling prints are America's most direct ambassadors to the masses of the world. The common people of other lands do not often hear our radio and never see our newspapers....Only one reminder remains, for millions upon millions, that there still exists a way of life in which the individual counts, in which hatred and regimentation do not comprise the sole motive and method of existence. This reminder is the American motion picture. Along with the gangster and the

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[2] Belton, 3-5.

[3] Robert Sklar, *Movie-Made America: A Cultural History of the Medium*, rev. ed., (New York: Vintage Books, 1994), 3.

> racketeer, the gun-toting westerner and the city slicker, the American screen play presents a perpetual epic of the ordinary unregimented individual. This individual chooses a profession, travels at will, loves whom he pleases, outguesses the boss and wisecracks the government. At evening he returns to his home without terror; when he is abed no knock at the door freezes his heart. Surely it is not flag-waving to believe that this simple miracle, the routine of freedom, which we accept as our simple right, may bring cheer and thought to peoples less fortunate. In no other way can they receive the message.[4]

Mode of entertainment and medium of communication identify cinema as an art, but motion pictures are also an industry. The motion picture industry is an outgrowth of the so-called second Industrial Revolution, particularly the melding of science and consumerism and the development of electricity as a flexible source of power. But the American motion picture industry also drew

> ...upon the techniques of modern mass production-upon the centralization of production, the division of labor, the increasing specialization and professionalization of the work force, and the assembly line...(all) based upon industrial models developed by Henry Ford and others designed to streamline the production process. Although the motion picture does not pass from hand to hand on a continuously moving conveyor belt..., it nonetheless depends upon the coordinated efforts of each member of the production team....Like other machine-based industries, the motion picture industry relies upon an elaborate, heavily capitalized system of production, employing precision, state-of-the-art machinery and hundreds, if not thousands, of skilled workers whose efforts are carefully coordinated by a centralized management. Its efficiency hinges upon the ownership or control of raw materials (including) not only mechanical equipment but also, in the unique case of motion pictures, talented artists), the standardization of the production operation, and the implementation of modern mass distribution and marketing....It is no accident that the motion picture business is referred to as an "industry" and that motion picture studios are called..."factories."[5]

From approximately the mid-1920s to the latter 1940s, a period renowned gloriously as both the studio and golden eras of Hollywood, five major studios dominated the American motion picture industry: Paramount; Loew's, Inc., better known today as Metro-Goldwyn-Meyer (MGM); Twentieth Century-Fox; Warner Bros.; and Radio-Keith-Orpheum (RKO).[6] As modern business enterprises, the major studios collectively produced hundreds of films yearly. The sheer volume of motion pictures produced in the United States during the approximately two decade duration of the studio era remained unsurpassed nearly 40 years later, as the American motion picture industry remade itself in the face of changing economic, social, political, and cultural demands following World War II (see table below).

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[4] Walter Wanger, "120,000 American Ambassadors," *Foreign Affairs*, Vol. 18, (October, 1939), 45-46.

[5] Belton, 61-62.

[6] Belton, 63.

Years	Paramount	MGM	Fox	Warner Bros.	RKO	Total, 5 Major Studios	Total, U.S. Produced	Average Weekly Attendance (millions)
1925 to 1929	344	241	245	420	35[7]	1,285	2,174	67
1930 to 1934	304	217	238	298	219	1,276	2,486	71
1935 to 1939	300	239	285	278	224	1,326	2,523	84
1940 to 1944	199	207	209	167	211	993	2,255	84
1945 to 1948	98	111	131	82	140	562	1,463	76
Totals - 1925 to 1948	1,245	1,015	1,108	2,241	829	7,683	10,901	76
Totals - 1949 to 1985	731	726	907	738	200[8]	3,302	7,177	33

Feature Films Produced in the U.S. and Average Weekly Attendance, 1925-1985[9]

During the studio era, the five major studios produced motion pictures as rapidly and efficiently as possible to meet audience demand. Many motion pictures were filmed behind studio walls, on cavernous stages or artfully transformed back lots. But as producers and directors sought increasing verisimilitude, production moved on location, particularly into the foothills and mountains of southern California, which by the 1920s was the locus of the American film industry.

To maximize the efficiency of outdoor filming, studios often leased or purchased sizable tracts of largely undeveloped land, referred to as movie ranches, upon which to film. Paramount, which surpassed its studio era rivals in terms of assets and profitability,[10] owned the 2,400 acre Paramount movie ranch near Agoura from 1927 to 1943 and leased the property from its new owner from 1943 to 1948, though the studio filmed sporadically at this site as early

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[7] RKO was organized in 1928.

[8] RKO no longer produced motion pictures after 1957.

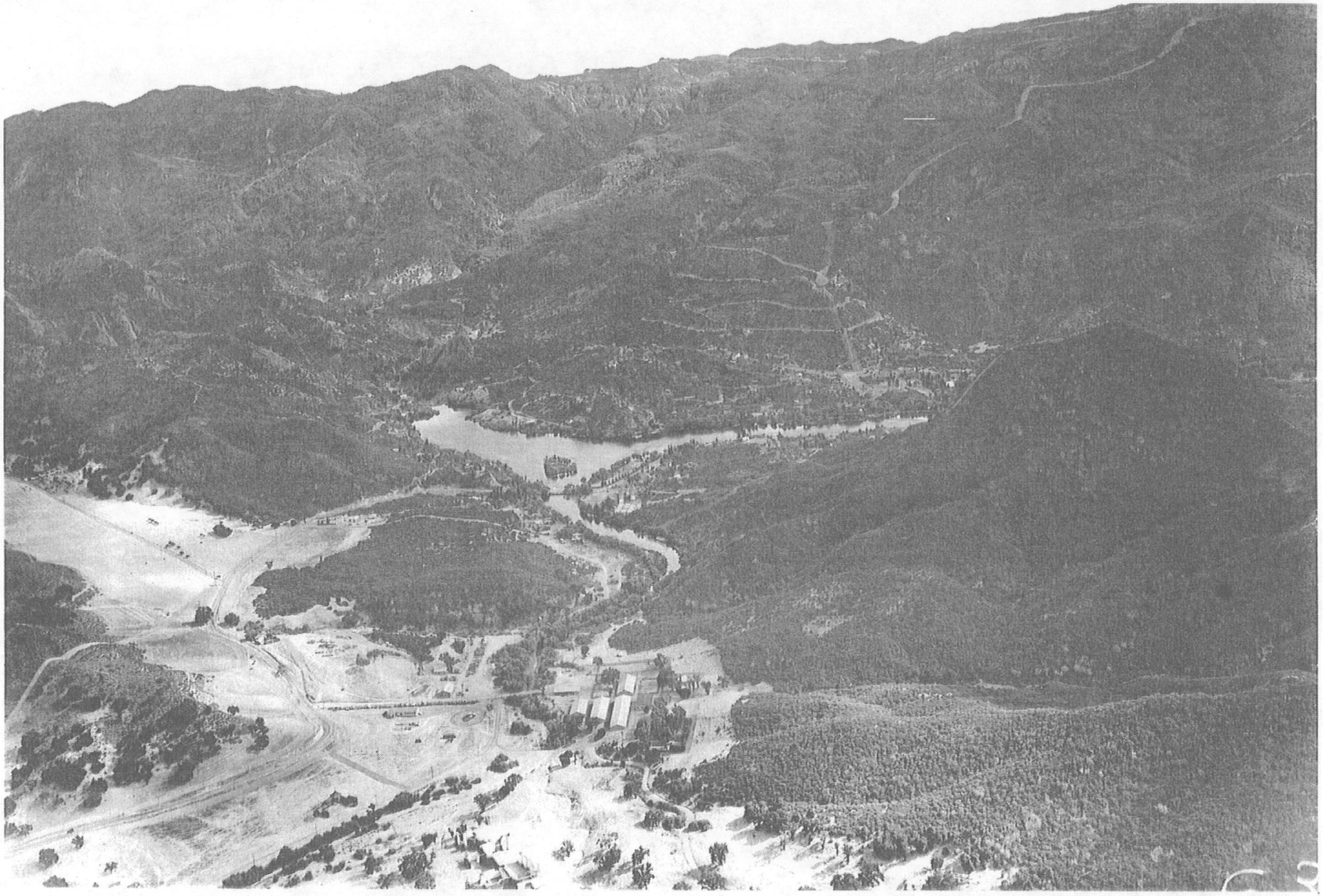
[9] Joel W. Finler, *The Hollywood Story*, (New York: Crown Publishers, Inc., 1988), 280; and Gene Brown, *Movie Time*, (New York: MacMillan, 1995), 73+.

[10] Douglas Gomery, *The Hollywood Studio System*, (New York: St. Martin's Press, 1986), 26; and Joel W. Finler, *The Hollywood Story*, (New York: Crown Publishers, Inc., 1988), 280, 286-287.

as 1923-24 and as late as 1981 (see Appendix, page 473, for list of *Motion Pictures Currently Believed to be Filmed at Paramount Ranch*). The ranch offered varied scenery representative of worldwide locales - an oak flecked savannah punctuated by a meandering, intermittent creek and shallow arroyos; rolling, canyon gouged hills, blanketed with coastal sage scrub and chaparral; and the visage of Sugarloaf Peak to the south looming large in the view. In addition, expansive vistas, only occasionally interrupted by an overhead power line, allowed cameramen to pan horizons without man-made intrusions marring the natural setting of the backdrop. From 1924-1948, years which essentially comprise the Hollywood studio era, Paramount produced 1,245 motion pictures, of which approximately 172, or 14%, were at least filmed in part at the ranch. Movie magic transformed the landscape of the Paramount ranch into such sundry locales as the American West, the Klondike, Europe, and the Far East and as far as the movie-going audience knew, they had really been there.



Scene from *Santa Fe Trail*, filmed at Paramount Ranch-1930 (SMMNRA archives).



Oblique aerial of southern section of Paramount Ranch and headquarters area (1939).
Courtesy of Air Photo Archives, UCLA Department of Geography.

The Paramount movie ranch was more than an open and varied landscape, however, it was also a production oriented world within itself. In addition to the many sets Paramount erected on the ranch, the studio also built an elaborate infrastructure to facilitate the production of motion pictures. A central headquarters area, furnished with water, electricity, telephone, and a sewage system, encompassed over a dozen support facilities, including maintenance, equipment storage and repair, prop storage, livestock barn and corrals, set construction, a mill/carpentry shop, a caretaker's house, a bunkhouse, a mess hall/kitchen, and a fire patrol station. An interconnecting system of primarily narrow dirt roads and a low-slung steel bridge that spanned the shallow creek linked the headquarters area with the outlying sets, which were arrayed to the north and south of the headquarters area.

Within a decade of the demise of the Hollywood studio era during the latter 1940s, the historic use of the ranch for motion picture production was reborn in the analogous medium of television. By the early 1950s the outlying sets that once dotted the Paramount movie ranch were no longer extant, but facades transformed the buildings and structures of the former headquarters area into a pseudo western town and episodes of such early television series as *The Adventures of Rin Tin Tin*, *Have Gun Will Travel*, *Bat Masterson*, *Wanted Dead or Alive*, *The Rifleman*, and *The Virginian* were filmed in part at the former movie ranch. More recently, occasional made for television movies, e.g. *Angels Hard As They Come* (1971) and *Helter Skelter* (1976), and television series such as *Charlie's Angels*, *The Fall Guy*, *CHIPS*, and the *Dukes of Hazard* utilized the landscape of the former movie ranch and the western town set as a production backdrop.[11] Since 1991, filming of the popular television show *Dr. Quinn, Medicine Woman* has occurred on the mock western streets of the former headquarters area.

Today, the National Park Service administers approximately 680 of the Paramount movie ranch's original 2,400 acres, much of which was undeveloped, mountainous land. The 680 acres, however, encompass the core of the former movie ranch - the headquarters area, the sites of over two-thirds of the sets, and a preponderance of the landscape and vegetation character that provided the natural setting for so many motion pictures. The internal road system is largely intact and eight of the original buildings and structures in the movie ranch's former headquarters area remain in various states of alteration - a barn, an equipment storage shed, prop storage sheds, the mess hall/kitchen, the mill/carpentry shop, and the fire patrol station. Though an archeological survey of sites associated with the ranch during the studio era has yet to be undertaken, the presence of ruins, remnants of stone retaining walls, and cement pads are suggestive of the physical evidence that remains recounting how Paramount developed the site to serve its needs.

Under the National Register of Historic Places Criterion A (an association with events or activities that made a significant contribution to the broad patterns of American history), the Paramount movie ranch is a prism through which to view the phenomenon of the American motion picture industry during the first half of the 20th century, particularly the seamless mode of mass production practiced by one of Hollywood's largest studios from approximately 1923-24 to 1948, during the halcyon studio era. Under Criterion B (an association with the

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[11] Marc Wanamaker, *Paramount Ranch Historical Survey and Evaluation*, (Unpublished Manuscript, 10 October 1989), section V, 1-6 and section 12, 6.

lives of persons significant in American history), a veritable who's who of Hollywood practiced their craft at the Paramount movie ranch, including such luminaries as producers Ernst Lubitsch and B.P. Schulberg; directors Cecil B. DeMille, Josef von Sternberg, Frank Lloyd, and Preston Sturges; art director Hans Drier; and actors Clara Bow, Gary Cooper, Claudette Colbert, Bing Crosby, Marlene Dietrich, Carole Lombard, and Mae West, to name just a few. Under Criterion C (representative of a significant and distinguishable entity whose components may lack individual distinction), the remains of the original buildings and structures in the headquarters area; the sites of the original movie sets; the patterns of circulation and spatial organization; the topography and vegetation; and the present day analogous use of the ranch for television production collectively define the ranch's cultural landscape, conveying an understanding of the movie ranch's historical appearance and use. Indeed, the integrity of the Paramount movie ranch, the ability of the property to convey its significance, far surpasses that of any of its contemporaries, many of which were engulfed by urbanization. Under Criterion D (the potentiality of a resource to yield information about events in American history), the former movie ranch possesses archeological significance because physical remains may provide further details about the ranch's operation and management. Due to the legacy of the American motion picture industry during the first-half of the 20th century, both as an industry and the nation's quintessential mass medium, reflecting the mores of the society that produced and viewed it, the Paramount movie ranch possesses national significance.

PART II:

HISTORICAL BACKGROUND

The Pre-European Era

The "New World" was anything but new when Columbus arrived, but less well known is the sheer breadth of the pre-Columbian civilizations. Millions of people inhabited the Americas in 1492, and these Native Americans were the original discoverers, explorers, and settlers of the New World. They spoke over 2,000 distinct languages. Native American economies varied from farming, to maritime, to nomadic hunters-gatherers, and Native American artisans were adept at weaving, carving, sculpting, and painting. The pre-Columbian Americas were a teeming world of life - a rich diversity of cultures with varied economies, complex religious cosmologies, and sophisticated arts and crafts.[1]

Much of the Santa Monica Mountains were home to the Chumash, who were unknown to Europeans until the coastal expeditions of the Spanish during the 16th century. In 1542 Juan Rodriguez Cabrillo explored the California coast and was the first Spaniard to set foot upon Chumash lands.[2] Early accounts of the Chumash culture, which flowed from the quills of Spanish explorers and missionaries, convey amazement over the expanse of their territory and their numbers. The Chumash inhabited lands from the San Joaquin Valley westward to the Pacific coast, between San Luis Obispo and Malibu Canyon, and four Channel Islands - San Miguel, Santa Rosa, Santa Cruz, and Anacapa.[3] By the early 18th century, the Chumash numbered approximately 20,000. The large population was loosely divided into at least eight major linguistic regions, all derivative of the Hokan superfamily of languages, with a number of dialectical subdivisions.[4] Though the Chumash were geographically dispersed over a wide area, culturally the people were similar.[5]

Chumash villages, organized as patrilineal caste communities and known to the Spanish as *rancherias*, were the centers of daily life. The largest of the villages, often comprising hundreds of people, were located where the food supply was most abundant and the climate the mildest: in the lowlands along rivers and streams, in sheltered areas along the coast, or on the nearby coastal islands. The further inland the village, where the food base was smaller and the climate more arid, the sparser the village population and the more nomadic the people, who migrated in response to the seasonal and geographical availability of food. Seasonal

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[1] David Hurst Thomas, "The World As It Was," *The Native Americans: An Illustrated History*, ed. Betty Ballantine & Ian Ballantine, (Atlanta: Turner Publishing Inc., 1993), 23-108; and Jay Miller, "Blending Worlds," *The Native Americans: An Illustrated History*, ed. Betty Ballantine & Ian Ballantine, (Atlanta: Turner Publishing, Inc., 1993), 113-209.

[2] Campbell Grant, "Chumash: Introduction," *Handbook of North American Indians*, Vol. 8, ed. Robert F. Heizer, Washington: Smithsonian Institution, 1978), 505; Leif C. Landberg, *The Chumash Indians of Southern California*, (Los Angeles: Southwest Museum, 1965), 11-23; and Thomas C. Blackburn, ed., *December's Child: A Book of Chumash Oral Narratives*, (Berkeley: University of California Press, 1975), 2-4.

[3] Grant, "Chumash: Introduction," 505; and Bruce W. Miller, *Chumash: A Picture of Their World*, (Los Osos, CA: Sand River Press, 1988), 11-14.

[4] Grant, "Chumash: Introduction," 506; B. Miller, 14, 129; Blackburn; 8-9; and Rosalind Perry, et als., *California's Chumash Indians*, (Santa Barbara, CA: John Daniel, 1986), 11.

[5] B. Miller, 105.

villages, primarily occupied for the harvesting of seeds, also dotted the interior valleys of Chumash lands.[6]

Relying upon the natural resources of the Santa Monica Mountains and the nearby Pacific Ocean for subsistence, the Chumash drew upon every available source of food. They were gatherers, hunters, and fishermen. Wild fruits, berries, and protein rich seeds, especially acorns, were collected. Acorns were a substitute for grain - ground into meal and cooked into porridge or baked into flat cakes. Deer, elk, antelope, and smaller mammals were hunted. What could not be captured by snare was felled by bow and arrow or javelin. Larger rivers offered trout and eels, and the kelp beds and tidal pools along the nearby coastline harbored an abundance of fish, shellfish, and seals.[7]

The Chumash were also skilled craftspeople, excelling in tool making, canoe building, sculpting, and basketry. Products of their artisanship, fashioned from a variety of materials - including chert, sandstone, steatite (soapstone), wood, grass, animal hides, sea shells, bones, and asphaltum, were used throughout the village and home.[8] What the Chumash could not produce or procure locally, however, was obtained through trade. Trade between Chumash villages in manufactured goods or foodstuffs flowed in one of four sequences: from the islands to the coast, from the coast to the interior, from the interior to the coast, and from the coast to the islands. Island settlements obtained animal hides, baskets, and acorns in exchange for steatite, shell beads, otter and seal skins, or chert blades, some of which traveled inland in exchange for more hides, baskets, and acorns.[9]

A network of trails throughout southern California also linked Chumash villages with other non-Chumash peoples, principally the Gabrielino, Yokuts, and Mojave Indians. Trading sites and times for trading were preset throughout the year. In return for shell beads, jewelry, otter and seal pelts, and asphaltum, the Chumash obtained steatite from the Gabrielino; elk, deer, and antelope meat and pelts, pottery, herbs, and obsidian for making knives from the Yokuts; and woven cotton, pottery, and the mineral hematite for making red paint from the Mojave Indians.[10] Today, several California highways - 1, 101, and 126 - are aligned along the overland trade routes of the Chumash through the Santa Monica Mountains.[11] The inland

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[6] Landberg, 89-93; B. Miller, 89, 107; and Perry, 18.

[7] Campbell Grant, "Inland Chumash," *Handbook of North American Indians*, Vol. 8, ed. Robert F. Heizer, Washington: Smithsonian Institution, 1978), 526-527; John Walton Caughey, *California*, (New York: Prentice-Hall, Inc., 1953), 23, 25; Roberta S. Greenwood, "Obispeno and Purisimeno Chumash," *Handbook of North American Indians*, Vol. 8, ed. Robert F. Heizer, (Washington: Smithsonian Institution, 1978), 522; Grant, "Eastern Coastal Chumash," 516-517; B. Miller, 87-89; and Landberg, 38, 98-99.

[8] Grant, "Eastern Coastal Chumash," 514-516; B. Miller, 47-70; Perry, 41-43; and Landberg, 28.

[9] Grant, "Eastern Coastal Chumash," 517; Greenwood, 523; King, 59; Arnold, 19-30; B. Miller, 111-112; Perry, 38-39; and Anderson, Jr., 11.

[10] B. Miller, 111-112; and Perry, 38-39.

[11] Anderson, Jr., 11; and Perry, 39.

Chumash who traversed the lands now encompassed by the Paramount Ranch were probably oriented to the coastal village of Humaliwo, which was located east of present day Point Dume, in the vicinity of Malibu Lagoon.[12]

One manifestation of Chumash religious practices was the creation of pictographs in caves and rock shelters. The pictograph images were perhaps the physical representation of ideas inherent to their belief system. Pigment, in hues of red, black, and white was made from natural materials such as charcoal, hematite, and iron oxide. The pigment was applied by fingers or brushes crafted from plants or animal hair.[13] To date, no pictographs have been discovered within the boundaries of Paramount Ranch.

The Chumash thrived until the latter decades of the 18th century, when Spanish missions, which were sustained by Native American labor, increasingly encroached upon their lands and lifeways (the missions of San Gabriel Arcangel, San Buenaventura, Santa Barbara, and San Fernando Rey, the first permanent Euro-American settlements in the vicinity of the Santa Monica Mountains, were established between 1771-1797). Absorbed into the Spanish mission system, a servitude continued by the Mexicans following Mexico's independence from Spain in 1821, the Chumash lost control of their destiny. In the aftermath of the Mexican-American War (1846-1848) and the annexation of California by the United States, a steady stream of American homesteaders and miners to the fertile and gold-laden lands of California displaced the Chumash from their ancestral lands. In addition to falling prey to the onslaught of men, the Chumash also fell prey to the onslaught of the microbe. Europeans introduced virulent diseases to Native Americans, for which they had no immunity. Dispossessed of their lands and traditional means of subsistence, culturally overwhelmed, and ravaged by devastating epidemics of smallpox and malaria and infections such as typhoid fever, measles, syphilis, and tuberculosis, Chumash numbers declined precipitously throughout the 19th century.[14]

In 1855, the State of California settled 109 of the scattered Chumash people on a 120 acre parcel of land near the Santa Ynez Mission. The smallest reservation in the state, the tract was later reduced to 75 acres. A small group of mixed-blood Chumash continue to occupy the reservation, and approximately 1,500 people of Chumash descent reside in southern

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[12] Phil Holmes, Cultural Anthropologist-Santa Monica Mountains NRA, personal interview, 12 October 1994; and Bryn Potter, Curator-Santa Monica Mountains NRA, memorandum to Steve Burns, National Park Service-Denver Service Center, September 12, 1996. To date, four Chumash archeological sites have been identified within the boundaries of present day Paramount Ranch (see Chester D. King, *Prehistoric Native American Cultural Sites in the Santa Monica Mountains*, Topanga, CA: Topanga Anthropological Consultants, Inc., 153-154).

[13] Campbell Grant, "Interior Chumash," *Handbook of North American Indians*, Vol. 8, ed. Robert F. Heizer, (Washington: Smithsonian Institution, 1978), 531-533; Campbell Grant, "Island Chumash," *Handbook of North American Indians*, Vol. 8, ed. Robert F. Heizer, (Washington: Smithsonian Institution, 1978), 526-527; Grant, "Eastern Coastal Chumash," 517-518; B. Miller, 131-135; Perry, 63-64; and Anderson, Jr., 9-10.

[14] Grant, "Chumash: Introduction," 505-507; B. Miller, 30-31; Perry, 14-15; Caughey, 319-329; J. Miller, 137, 150; Duane D. Cummins and William Gee White, *The American Frontier*, (Encino, CA: Glencoe Publishing Co., 1980), 125-134; and George Harwood Phillips, "Indians and the Breakdown of the Spanish Mission System in California," *New Spain's Far Northern Frontier: Essays on Spain in the American West, 1540-1821*, ed. David J. Weber, Albuquerque: University of New Mexico Press, 1979), 259-269.

California.[15] Today, the greater Los Angeles metropolitan area has the largest concentration of Native Americans in the nation.[16] Ironically, however, few of these Native Americans are descendants of the Chumash, whose ancestral lands much of the megalopolis now surrounds.

The Spanish and Mexican Eras

Spain and later Mexico claimed portions of what was to become the American West for over three centuries (ca. 1540-1848). Only during the middle of the 18th century, however, did Spain begin to colonize Alta California, which comprised the present state of California during the eras of both Spanish and Mexican occupation (ca. 1769-1848). The Spanish established a chain of 21 Franciscan missions in California by the early 1820s, strung primarily along the Pacific coast, for the dual purpose of Christianizing the Indians and preventing British and Russian penetration down the California coast.[17]

Spain envisioned the missions, which were protected by small garrisons of soldiers quartered at presidio-forts, as the initial phase in the establishment of permanent settlements throughout California. The self-sufficient missions typically encompassed a church, cemetery, school, housing, orchards and vast surrounding lands for agriculture and grazing. The Franciscans at each mission developed a local labor force by both Christianizing the Indians and instructing them in agriculture and the household arts. Later, farmers and ranchers would be granted land in the vicinity and the thriving mission settlements would attract merchants and their families. Eventually, the Franciscans would move on, the mission lands would be broken up and distributed to private owners, including the former mission Indians, and the mission churches, under the leadership of regular clergy, would become the nuclei of communities. Because Spain possessed neither the manpower nor the resources to engage in the widespread colonization of California, the acculturated Indians, the economic backbone of the mission system, comprised the bulk of Spain's initial colonization force in California.[18] Or as one historian noted, missions enabled the Spanish "...to control the Indians as a resource rather than remove them as an encumbrance."[19]

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[15] Grant, "Chumash: Introduction," 507; and B. Miller, 40.

[16] Southern California Indian Center, Inc., "Fact Sheet-1993."

[17] Ray Allen Billington, *Far Western Frontier, 1830-1860*, (New York: Harper & Row, Inc., 1956), 6; and William W. Robinson, *Land in California*, (New York: Arno Press, 1979), 23.

[18] Phillips, 262-263; Robinson, *Land in California*, 23-26; Patricia Nelson Limerick, *The Legacy of Conquest: The Unbroken Past of the American West*, (New York: W.W. Norton & Co., 1987), 227; Odie B. Faulk, "The Presidio: Fortress or Farce?", *New Spain's Far Northern Frontier: Essays on Spain in the American West, 1540-1821*, ed. David J. Weber, (Albuquerque: University of New Mexico Press, 1979), 81; Iris H.W. Engstrand, "An Enduring Legacy: California Ranchos in Historical Perspective," *Spanish and Mexican Land Grants and the Law*, ed. Malcolm Ebright, (Manhatten, KS: Sunflower University Press), 36-39; and Albert L. Hurtado, *Indian Survival on the California Frontier*, (New Haven: Yale University Press, 1988), 32-34, 197-198.

[19] D.W. Meinig, *Southwest: Three Peoples in Geographical Change, 1600-1970*, (New York: Oxford University Press, 1971), 9.

The success of the Spanish mission system depended upon the Indians leaving their villages, or *rancherias*, to live in the shadow of the mission. Anywhere from a few hundred to a few thousand Indians lived at any one time at each mission. Many Indians left their *rancherias* voluntarily, induced by food, shelter, and clothing. Others were conscripted by Spanish soldiers. Once ensconced in the regimented mission life, the Indians, known to the Spanish as Neophytes, labored from dawn to dusk planting and harvesting crops; tending livestock; crafting bricks, tiles, pottery, shoes, clothes, and candles; and performing carpentry, tanning, shearing, spinning, and blacksmithing. Neophytes were fed, sheltered, clothed and provided a rudimentary education, but they were also compelled to forsake their centuries old indigenous lifeways, to surrender their personal freedoms, and were frequently subject to the lash, stocks, or irons. Indian discontent with mission life, extant from the outset, was manifested in rampant fugitivism and small, periodic but unsuccessful uprisings.[20]

The Spanish initiated a second phase of settlement in California during the 1780s, beginning California's so called pastoral era, by granting large tracts of land, known as *ranchos*, to veterans of the Spanish army and their families. Over 30 *rancho* concessions, which often comprised tens of thousands of acres but did not encroach upon either mission lands or Indian *rancherias*, were granted by the early 1820s. Though *ranchos* encompassed some of the most fertile land in California, the raising of longhorn cattle imported from Mexico was the chief use to which the land was put. A largely Indian workforce, again either coaxed by food, clothing, and shelter or conscripted, were among the earliest of the American West's cowpunchers. Long before ranching came into American life with the annexation of Texas in 1845, these *vaqueros*, or cowboys, rode horses outfitted with bit, bridle, and saddle, and used the lariat to rope and herd steers.[21]

Spanish missions continued in California until the early decades of the 19th century. By the 1830s, Mexico's independence from Spain, the high mortality rate among Neophytes due to mission borne epidemics, and California's growing secular population that craved more and more land rendered the position of the land-holding missions increasingly tenuous. When Mexico, whose territory included the American West, won its independence from Spain in 1821, Mexican officials and land speculators pressed for the distribution of mission property. During the 1820s and 1830s, the Mexican government passed legislation to both diminish the influence of the Franciscans and distribute mission lands to settlers, and by 1834 all of the mission lands were secularized and opened to occupation. The Mexican government continued the Spanish practice, begun decades earlier, of granting to private individuals large tracts of land. Any Mexican citizen able to stock the land with livestock could apply for a *rancho* of from one league (4,428 acres) to eleven leagues (48,708 acres), and occasionally

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[20] Robinson, *Land in California,* 25-26; Phillips, 263-264; and Alvin M. Josephy, Jr., *500 Nations: An Illustrated History of North American Indians*, (New York: Alfred A. Knopf, 1994), 342-345.

[21] Robinson, *Land in California*, 45-58; Caughey, 166-170; Robert G. Cleland, *The Cattle on a Thousand Hills*, (San Marino, CA: The Huntington Library), 3-32; William W. Robinson, *Ranchos Become Cities*, (Pasadena: San Pasqual Press, 1939), 9-13; Donald E. Worcester, "The Significance of the Spanish Borderlands to the United States," *New Spain's Far Northern Frontier: Essays on Spain in the American West, 1540-1821*, ed. David J. Weber, (Albuquerque: University of New Mexico Press, 1979), 9; and Robert G. Cowan, *Ranchos of California: A List of Spanish Concessions (1775-1822) and Mexican Land Grants (1822-1846)*, (Fresno: Academy Library Guild, 1956), 3-11.

more. Lands were theoretically available to both Mexicans and former mission Indians alike, but in actuality the Indians were left to fend for themselves.[22]

Like Spain, however, Mexico could not sustain its hold upon the vast American West, surrendering the territory piece by piece to American settlers and soldiers over the course of the 19th century. During the first half of the 19th century, Americans were very much on the move, not only into new states carved out of the Louisiana Purchase but also deep into foreign territory beyond, all the way to the Pacific Coast and even to Pacific islands. The slogan "Manifest Destiny," a vision of a mighty people on the march popularized during the latter 1840s and swelled by racist, imperialist, and mercenary idiom, gave the impetus of inevitability to America's explosive expansion, and within a quarter of century thereafter, the unbroken expanse of the United States extended to its present limits, the annexation of Hawaii had been proposed, and the purchase of Alaska completed. The tangible objective of manifest destiny for the practical politicians in charge of America's day-to-day diplomatic and military policies was domination of northern Pacific waters and trade with the Orient, which they saw as the legitimate extension of the American West itself. The Pacific Coast of North America afforded three exceptional locations for port facilities - the Strait of Juan de Fuca, leading into Puget Sound and the Oregon Country, San Francisco Bay, and the Bay of San Diego - and American spokesmen from all sections of the country agreed upon the necessity of grasping these fine anchorages in order to exclude rival nations.[23]

During the preceding quarter of a century, New England traders sailed to the California ports of Monterey, San Francisco and farther south, leaving behind them entrepreneurs who, along with emigrants from the Oregon and Mississippi frontiers, began to settle on unappropriated lands and to dominate local commerce and industry.[24] Although California was not an issue in the contentious 1844 presidential campaign, which revolved around the annexation of the vast Oregon territory and the independent Republic of Texas, which the United States recognized in 1836, it soon became identified in the popular mind with Oregon. By 1845, talk of the boundaries of the United States extending from sea to sea became common and expansionists exhorted President James Polk to acquire California before the British did.[25]

The United States, however, had no claims to California except desire. During the administrations of both Andrew Jackson (1828-1836) and John Tyler (1841-1844), the American government attempted to purchase California from Mexico, but this only deepened Mexican suspicions about the expansionist intentions of the United States. In 1842 Daniel Webster sought British assistance in forcing Mexico to sell California in return for concessions to Britain in the Anglo-American dispute over Oregon, but he was rebuffed. In the same year, an American naval officer, who was mistakenly informed in Peru that the United States and

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[22] Robinson, *Land in California,* 28-29; Engstrand, 39-42; Phillips, 259-265; Hurtado, 197-198; and Billington, 6-7.

[23] Limerick, 228-232; and Billington, 85-90.

[24] Billington, 76-79; Engstrand, 43; Meinig, 19-26; and Howard Roberts Lamar, *The Far Southwest, 1846-1912: A Territorial History,* (New York: W.W. Norton & Company, Inc., 1970), 49-50.

[25] Billington, 160-162.

Mexico were at war and that the British were planning to seize California, sailed to Monterey and captured the city. When the officer discovered his mistake, he promptly apologized to the Mexicans, but the significance of this hostile gesture was not lost on the Mexican government. In 1845, upon learning that the Mexican government was financially strapped and might be persuaded to sell California, Polk sent a representative to Mexico City with instructions to pay as much as $40 million for both California and New Mexico. By the time Polk's envoy arrived in Mexico City, United States and Mexican forces had begun to skirmish over Texas, and the Mexican regime refused to receive the American envoy. A year later, war broke out between the United States and Mexico when Americans in California north of San Francisco revolted and established the "Bear Flag Republic." Two years later, the United States and Mexico signed the treaty of Guadalupe Hidalgo, which added over 500,000 square miles, nearly half of Mexico, to the continental domain of the United States.[26]

Statehood, the American Diaspora to California, and the Vagueness of the Land

News of gold discovered in California swept across the nation early in 1848, and Americans rushed west to find it. By 1849, California's non-Hispanic and non-Indian population exceeded 100,000, and in 1850 California was admitted to the Union. San Francisco, Sacramento, Stockton, Los Angeles, and San Diego began to take form as cities, and hordes of miners, ranchers, farmers, and merchants began to settle once distant regions of California. American emigrants to California, however, encountered vast tracts of land either occupied by Indians or held by *rancheros*, and the uncertainties and confusion over the ownership and boundaries of the land required years to sort out.[27]

Easiest to resolve was the issue of Indian land rights. The Indians, bound to the land by centuries of discovery and settlement, were simply ousted from favorable lands, and in many instances interned in reservations.[28] More troublesome for the new Californians, was the legacy of the Hispanic land claims associated with the *rancho* concessions. Article VIII of the treaty of Guadalupe Hidalgo, which ended the Mexican-American War, stated that

> ...in the said territories (the lands ceded to the United States), property of every kind now belonging to Mexicans now established there, shall be inviolably respected. The present owners, the heirs of these, and all Mexicans who may hereafter acquire said property by contract, shall enjoy with respect to it guaranties equally ample as if the same belonged to citizens of the United States.[29]

In response to the obligations of the treaty, the United States Congress passed in 1851 the California Land Act, establishing a three person Land Claims Commission to determine the

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[26] Limerick, 228-234; Billington, 159-192; Caughey, 224-237; and Frances Leon Swadesh, *Los Primeros Pobladores: Hispanic Americans of the Ute Frontier*, (Notre Dame: University of Notre Dame Press, 1974), 26-29.

[27] Billington, 218-233; Limerick, 231, 237; Caughey, 306-318; and Engstrand, 43.

[28] Robinson, *Land in California*, 13-14; Caughey, 319-329; and Hurtado, 131-148.

[29] Quoted in Swadesh, 28.

legitimacy of Hispanic land claims, judgments which could subsequently be appealed to the California District Court. However, the indefinite boundaries of the unsurveyed landholdings, the lack of documentation in the possession of the claimants, and both the expense of the legal fees and the time necessary to establish title in the courts, if necessary, interminably delayed confirmation of landholdings, sometimes for decades (the average length of time from petition to patent was 17 years). In addition, title to the former *rancho* concessions was often clouded by the host of American newcomers who, taking advantage of a process burdened with confusion and delay, simply settled on the land and were later looked upon favorably by the non-Hispanic courts.[30]

During the first five years of its existence, the Land Claims Commission considered over 800 claims, of which 603 were confirmed to the original claimants. The insatiable demand for land in California; a decade of grasshoppers, cattle disease, and both floods and drought during the 1860s; and exorbitant property taxes; however, prompted the subdivision of many of the larger landholdings. From the mid-19th century to the present, the frantic subdivision and re-subdivision of land, punctuated by claims and counter claims, has been an enduring characteristic of much of the California landscape,[31] a characteristic reflected in the chain of title of a former *rancho* to Paramount Ranch.

Paramount Ranch was part of what was once the Rancho Las Virgenes. In 1800, according to Hubert Howe Bancroft, the eminent 19th century chronicler of California history, Jose Joaquin de Arrillaga, the Spanish acting governor of Alta California, provisionally granted an unknown quantity of land known as Las Virgenes to Miguel Ortega.[32] In the aftermath of Mexico's independence from Spain, Las Virgenes was granted in 1834 to Domingo Antonio Ignacio Carrillo by Jose Figueroa, governor of the Mexican province of California.[33] In 1837, for reasons presently unknown, Las Virgenes, now identified as encompassing 8,885 acres, was ceded anew to Jose Maria Dominquez by provincial governor Juan Bautista Alvarado. The heirs of both Carrillo and Dominquez petitioned the United States Land Claim Commission in 1852 for title to the property, but the Carrillo claim was rejected.[34] Little is known of those who either ranched or farmed the area but, as the following chronology reveals, the ambiguousness of the former rancho's boundaries subsequently beget a series of claims and disputes that persisted until the land was finally patented nearly a half-a-century later:

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[30] Robinson, *Land in California*, 99-132; Cleland, 33-50; Engstrand, 43-46; Limerick, 238-240; Caughey, 308-315; and Swadesh, 28-29.

[31] Robinson, *Land in California*, 209-211; Engstrand, 45-46; and Cleland, 102-137.

[32] Hubert Howe Bancroft, "History of California," *The Works of Hubert Howe Bancroft*, Vol. II, (San Francisco: The History Company, Publishers, 1886), 111-112.

[33] Bancroft, Vol. III, 634.

[34] Bancroft, Vol. III, 634; Robert G. Cowan, *Ranchos of California: A List of Spanish Concessions (1775-1822) and Mexican Grants (1822-1846)*, (Fresno: Academy Library Guild, 1956), 58; and Marc Wanamaker, *Paramount Ranch Historical Survey and Evaluation*, (Unpublished Manuscript, October 10, 1989), Section I, 4.

11/07/1854 The United States Land Claims Commission affirms the Dominquez claim to the former rancho Las Virgenes.[35]

02/13/1857 The Southern District Court of California confirms the grant of Las Virgenes to Maria Antonio Machado de Reyes, heir of Jose Maria Dominquez.[36]

03/04/1858 An appeal of the court's decision is dismissed.[37]

10/23/1865 A decree of distribution for the estate of Maria Antonio Machado de Reyes is granted, initiating the lengthy probate of the former rancho.[38]

1875 John Goldsworthy, a contract surveyor for the General Land Office - the predecessor of the Bureau of Land Management, surveys and delimits the boundaries of Las Virgenes, for disposition of the Machado de Reyes estate.[39]

1876 Goldsworthy's 1875 survey and configuration of the 8,885 acre property is contested, by the descendants of Machado de Reyes, adjacent land holders, or both. Goldsworthy resurveys Las Virgenes and derives a second configuration of the property.[40]

1879 The results of Goldsworthy's second survey is also challenged. William Minto, another contract surveyor with the General Land Office, conducts a third survey, resulting in yet a third configuration of Las Virgenes.[41]

1882 Minto's survey of Las Virgenes is contested. Minto resurveys the former rancho a fourth time, resulting in property

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[35] Ibid.

[36] Records of the Southern District Court of California, Case #265; and Records of the Sacramento office of the Bureau of Land Management, Vol. R, 1+.

[37] Wanamaker, Section I, 4.

[38] Records of the Los Angeles County Superior Court, case #2898, *Reyes et al. v Reyes* (1884); and Records of the Sacramento office of the Bureau of Land Management, Vol. R, 1+.

[39] Ibid.

[40] Ibid.

[41] Ibid.

boundaries for Las Virgenes virtually identical to those originally delimited by Goldsworthy in 1875.[42]

09/05/1883 Based upon Minto's 1882 survey, a patent for the 8,885 acre tract of land is issued to the Machado de Reyes estate.[43]

10/17/1884 Though a number of people apparently resided on Las Virgenes in common tenancy, the courts of the United States did not recognize the communal property rights extant under both Spanish and Mexican dominion. *Reyes et al. v Reyes et al.* quieted the title, so that those in privity of possession would be free of any future claims against the property from other residents.[44]

03/23/1886 As a result of *Reyes et al. v Reyes et al.*, the Southern District Court of California issued a decree of partition, with an accompanying map prepared by Goldsworthy, converting the co-owners of Las Virgenes into individual owners of separate plats. The northern portion of Las Virgenes, comprising acres, was divided among the property's nine co-owners, and each lot was given a singular letter designation of "A" through "H" and "J." The southern portion of Las Virgenes, comprising 3,465.68 acres, was divided into Tracts 1 and 2, which were earmarked to be sold at public auction.[45]

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[42] Ibid.

[43] Los Angeles County Courthouse, Office of the Recorder, Book 112, 219.

[44] Records of the Los Angeles County Superior Court, case #2898, *Reyes et al. v Reyes* (1884).

[45] Los Angeles County Courthouse, Office of the Recorder, Book 1212, 4.

SIMI RANCHO

SANTA SUSANA MOUNTAINS

RANCHO EL CONEJO

LAS VIRGENES VALLEY

14 Rafael 2A 1794

Machado Sanjimea

13

15

16

1

2

3

4

5

6

7

8

9

10

11

12 747.33

East 76.33

R.5.J.

T.1N.

R.18W. R.17W.

Sec.36 Sec.31

Sec.1. Sec.6.

T. 1 S.

RANCHO LAS VIRGENES
LOS ANGELES CO. Cal.

Surveyed
by
John Goldsworthy dep. Sur-
Under instruction of Aug. 6th 1875

Scale 40 Chs. to 1 inch.
T. 1S. R. 14 & 15 E.

Bounderies

No	Course	Distance
1	S 84¾ E.	46.20
2	" 22	48.00
3	" 50¼ "	53.12
4	N. 50½ "	17.36
5	S.T. "	29.20
6	" 47¾ "	34.50
7	N. 81½ "	15.45
8	S 8½ "	33.21
9	N. 84¼ "	38.43
10	" 79¼ "	46.75
11	" 5¾ "	81.54
12	" 50 "	755.60
13	" 6°04'	758.80
14	West	308.10
15	S. 8° 06' W.	125.26
16	" 43'31"	104.34

1295.86 = 16mls. 15chs. 86lks.

DEPARTMENT OF THE INTERIOR,
GENERAL LAND OFFICE,
Washington, D. C., Dec. 22, 1911.
I hereby certify that this is a true copy of the plat of official survey of the lands to which it relates, on file in this office.

Recorder, General Land Office.

PLAT

of the

RANCHO LAS VIRGENES,

finally confirmed to

MARIA ANTONIA MACHADO,

Surveyed under instructions from the U.S. SURVEYOR GENERAL, in conformity with the decision rendered by the HON. SECRETARY OF THE INTERIOR, July 11th 1871.

by Wm. Minto, Dep. Surv., February 1877.

Containing 8,885 Acres

Scale 40 Chains to an inch.

SIMI RANCHO

PUBLIC LAND

RANCHO EL ESCORPION

EX MISSION SAN FERNANDO

Lot No. 39. T.1N. R.18W.

Lot No. 40. T.1N., R.17W.

Los Angeles

Ventura

Roads

PUBLIC LAND

PUBLIC LAND

San Bernardino Base Line.

Boundaries of Rancho Las Virgenes

No. of Courses	Bearing.	Distance in Chs. & links.
1.	S. 82 E.	219.50
2.	East.	276.00
3.	N. 7½ W.	70.20
4.	N. 36½ W.	76.40
5.	N. 33½ W.	64.00
6.	West.	494.00
7.	S. 29½ E.	178.10

The field notes of the survey of the Rancho Las Virgenes finally confirmed to Maria Antonia Machado, from which this Plat has been made, have been examined and approved, and are on file in this Office.

U.S. Surveyor General's Office,
San Francisco, California,
July 29th, 1879.

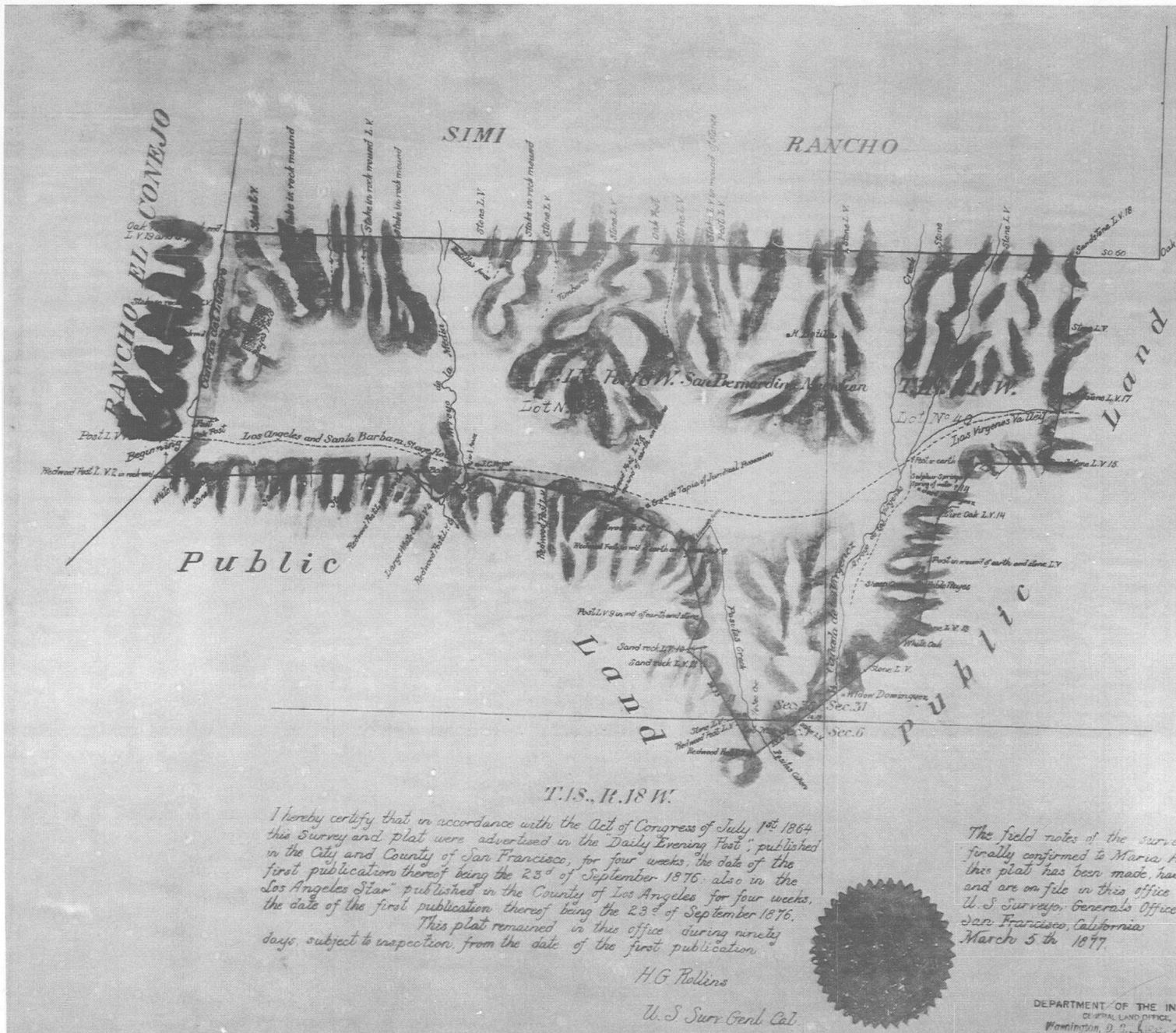
Wm. T. Wagner
U.S. Surv. Gen. Cal'a

DEPARTMENT OF THE INTERIOR,
GENERAL LAND OFFICE,
Washington, D.C., June 27, 1910.

I hereby certify that this is a true copy of the plat of official survey of the lands to which it relates on file in this office.

Chief Clerk.

545 A



PLAT
of the
RANCHO LAS VIRGENES
finally confirmed to
Maria Antonia Machado
Surveyed under instructions from the
U.S. SURVEYOR GENERAL
by
John Goldsworthy, dep sur
August 1876
Containing 8871 39/100 Acres
Scale 40 chs. to 1 inch
Var. 14° 18' E.

I hereby certify that in accordance with the Act of Congress of July 1st 1864 this Survey and plat were advertised in the Daily Evening Post, published in the City and County of San Francisco, for four weeks, the date of the first publication thereof being the 23d of September 1876. also in the Los Angeles Star published in the County of Los Angeles for four weeks, the date of the first publication thereof being the 23d of September 1876.

This plat remained in this office during ninety days, subject to inspection, from the date of the first publication.

H.G. Rollins
U.S. Surv. Genl. Cal.

The field notes of the survey of the Rancho Los Virgenes finally confirmed to Maria Antonia Machado, from which this plat has been made, have been examined and approved and are on file in this office
U. S. Surveyor Generals Office
San Francisco, California
March 5th 1877

H.G. Rollins
U.S. Surv. Gen. Cal.

DEPARTMENT OF THE INTERIOR,
GENERAL LAND OFFICE,
Washington, D. C., Dec. 27, 1910.
I hereby certify that this is a true copy of the plat of official survey of the lands to which it relates, on file in this office.

R. Gordon, General Land Office.

M 23 Pg 25

0 663

545 C

R.S.J.
Draft

PLAT

of the

RANCHO LAS VIRGENES

finally confirmed to

MARIA ANTONIA MACHADO

Surveyed under instructions from the

U.S. SURVEYOR GENERAL

by

Wm Minto Dep. Surv.

February 1879,

Containing 8885 46/100 Acres.

Scale 40 chains to an inch

SIMI RANCHO

RANCHO EL ESCORPION

EX MISSION SAN FERNANDO

PUBLIC LAND

Lot No. 39

T. 1 N. R. 18 W.

Lot No. 40

T. 1 N. R. 17 W.

Ventura

Angeles

Road

Sec. 25

Sec. 30

PUBLIC LAND

PUBLIC LAND

San Bernardino Base Line

Boundaries of Rancho Las Virgenes		
No. of Courses	Bearing	Distance Chs. Links
1	S. 32° E.	219.50
2	East	276.00
3	N. 71¼° W.	70.20
4	N. 36½° W.	76.40
5	N. 39½° W.	64.00
6	West	494.00
7	S. 79½° E.	178.10
Aggregate of Boundaries		1378.20
Connecting line colored blue		110.12
Aggregate		1488.32 = 18 Miles 48 Ch. 32 Lks

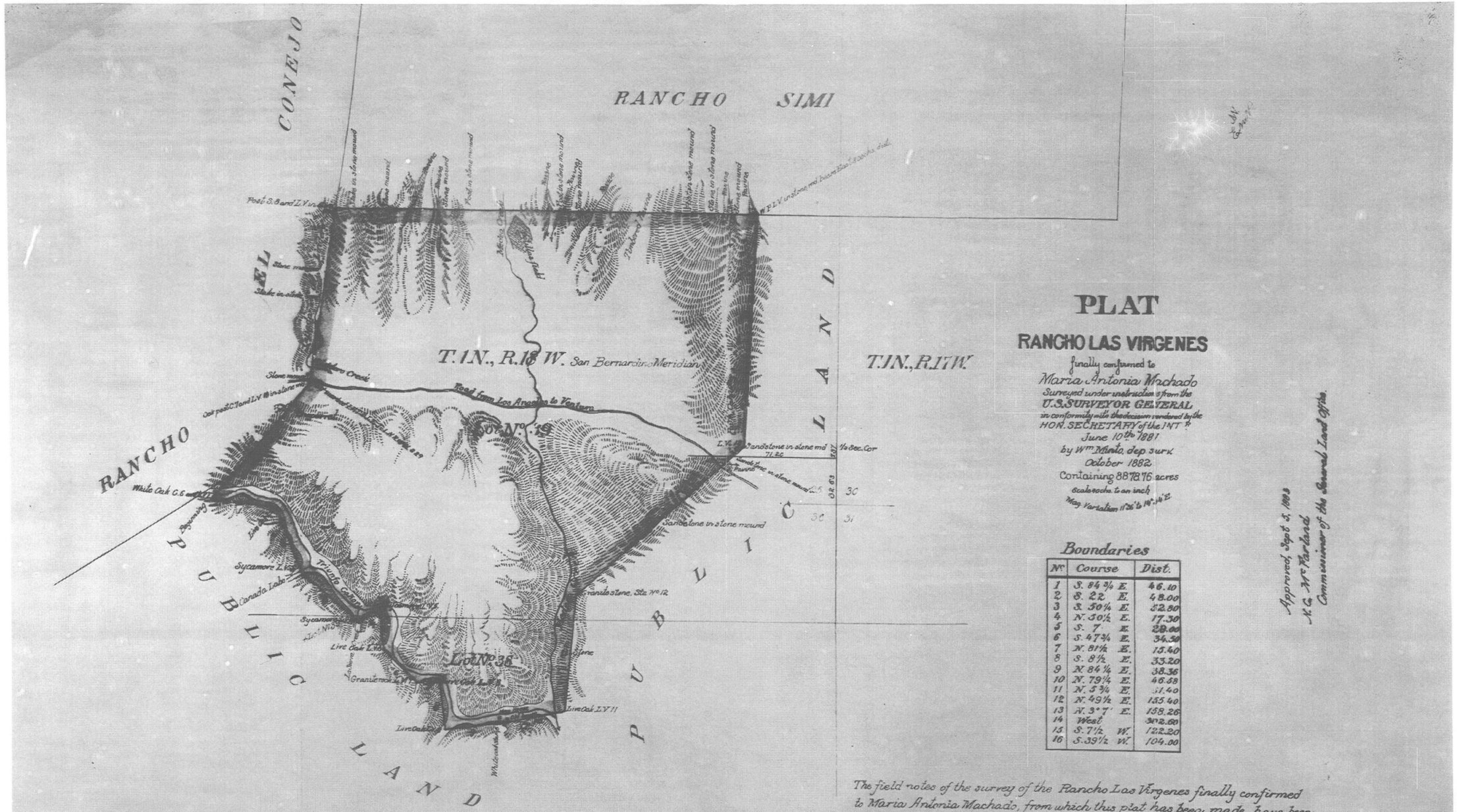
Correctly copied from the original Plat on file in this Office.
W. L. Shurtleff, General's Office
San Francisco, California
July 22nd 1879.

Theo Wagner
U. S. Surv. Gen. Cal.a

DEPARTMENT OF THE INTERIOR,
GENERAL LAND OFFICE,
Washington, D. C. Dec. 22 1911

I hereby certify that this is a true copy of the plat of official survey of the lands to which it relates, on file in this office.

Recorder, General Land Office.



PLAT

RANCHO LAS VIRGENES

finally confirmed to
Maria Antonia Machado
Surveyed under instructions from the
U.S. SURVEYOR GENERAL
in conformity with the decision rendered by the
HON. SECRETARY of the INT.R
June 10th 1881
by Wm Minto, dep surv.
October 1882
Containing 8878.76 acres
Scale 80 chs. to an inch
Mag. Variation 17°25' to 14°.14' E.

Boundaries

No	Course	Dist.
1	S. 84 3/4 E.	46.40
2	S. 2.2 E.	48.00
3	S. 30 1/4 E.	82.80
4	N. 30 1/2 E.	17.30
5	S. 7 E.	28.00
6	S. 47 3/4 E.	34.30
7	N. 81 1/2 E.	15.40
8	S. 8 1/2 E.	33.20
9	N. 84 1/4 E.	38.36
10	N. 79 1/4 E.	46.68
11	N. 5 3/4 E.	51.40
12	N. 49 1/2 E.	135.40
13	N. 3° 7' E.	158.26
14	West	302.60
15	S. 7 1/2 W.	122.20
16	S. 39 1/2 W.	104.00

The field notes of the survey of the Rancho Las Virgenes finally confirmed to Maria Antonia Machado, from which this plat has been made, have been examined and approved and are on file in this office.

U.S. Surveyor General's Office.
San Francisco, California.
July 19th 1883.

W.H. Brown
U.S. Surv. Genl. Cal.

Seal

DEPARTMENT OF THE INTERIOR,
GENERAL LAND OFFICE,
Washington, D. C. June 8th 1910
I hereby certify that this is a true copy of the plat of official survey of the lands to which it relates, on file in this office.

I. Thompson

Surveyed, Sept 5, 1882
Surveyor Portland
Commissioner of the General Land Office.

Vol. 16 532

(669

SIMI RANCHO

CONEJO RANCHO

Lot C

Lot B

MIGUEL LENIS
1767.88 Acs.

Lot A

Lot G

JUANA MARIA de BOTILLER
690.88 Acs.

Lot J

Lot E

Lot F

Lot H
DOLORES VEJAR
634.88 Acs.

Lot D

CANADA LINDA

REFUGIO REYES
253.88 Acs.

CANADA LA MARGA

CANADA PALO QUEMADO

CANADA CARGA

ESTATE J.D. REYES
572.88 Acs.

FRANCISCO REYES
360 Acs.

MANUEL REYES
192.38 Acs.

BENJAMIN VEJAR
611.88 Acs.

PABLO REYES
724.88 Acs.

El Triunfo Range of Mountain

No 1

Tracts Sold
3465 Acs.

No 2

T1N. R19W
T1S. R18W.

San Fernando Base Line

CARBON

— NOTE. —
This protect made in April, 1858 from the stern freezing which has been discarded.

MAP

OF PARTITION OF THE

RANCHO LAS VIRGENES

Los Angeles County

CALIFORNIA

I.M. 93, 90

SCALE 8 CHAINS TO AN INCH — TRUE COURSE

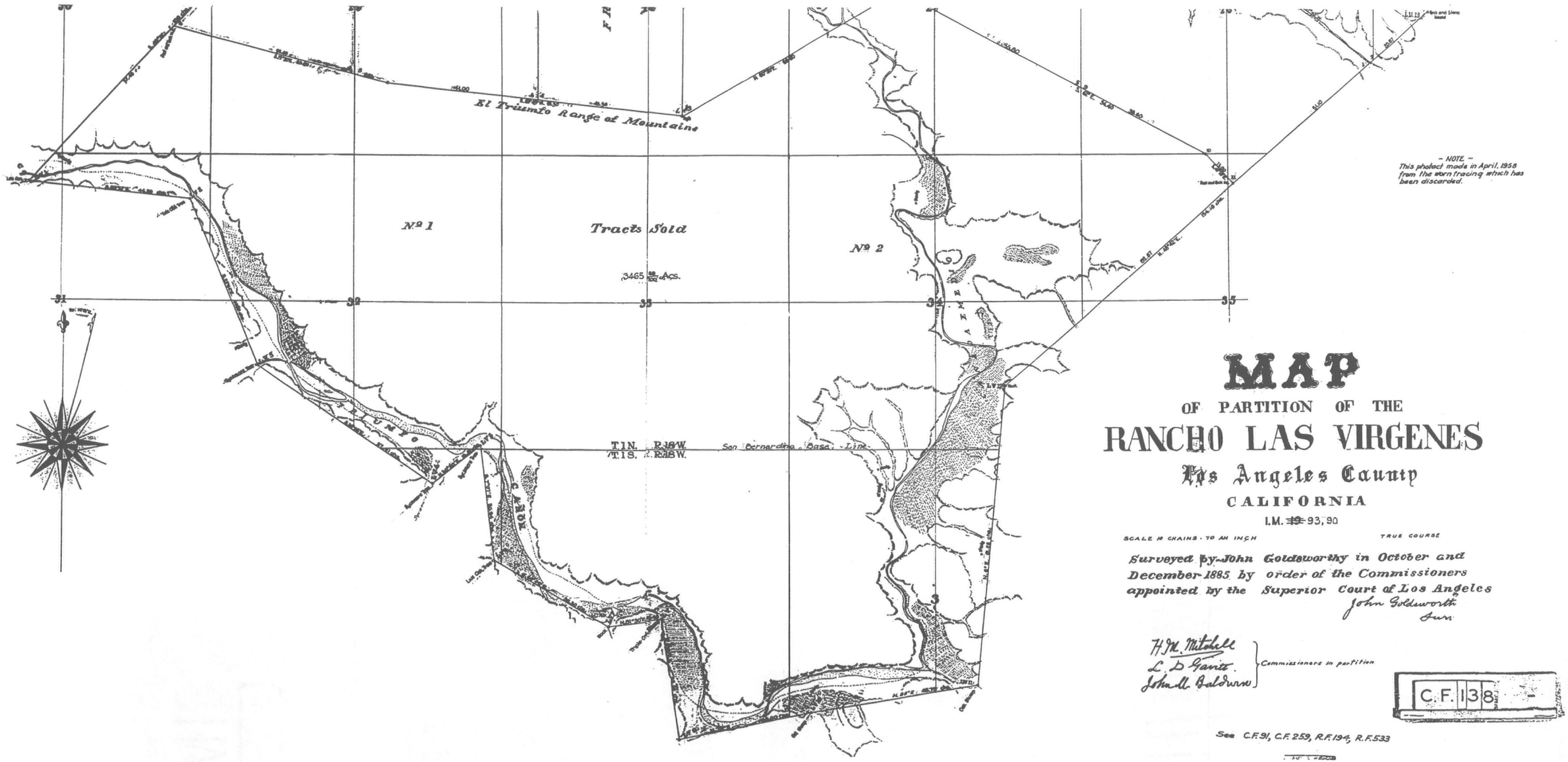
Surveyed by John Goldsworthy in October and December 1885 by order of the Commissioners appointed by the Superior Court of Los Angeles

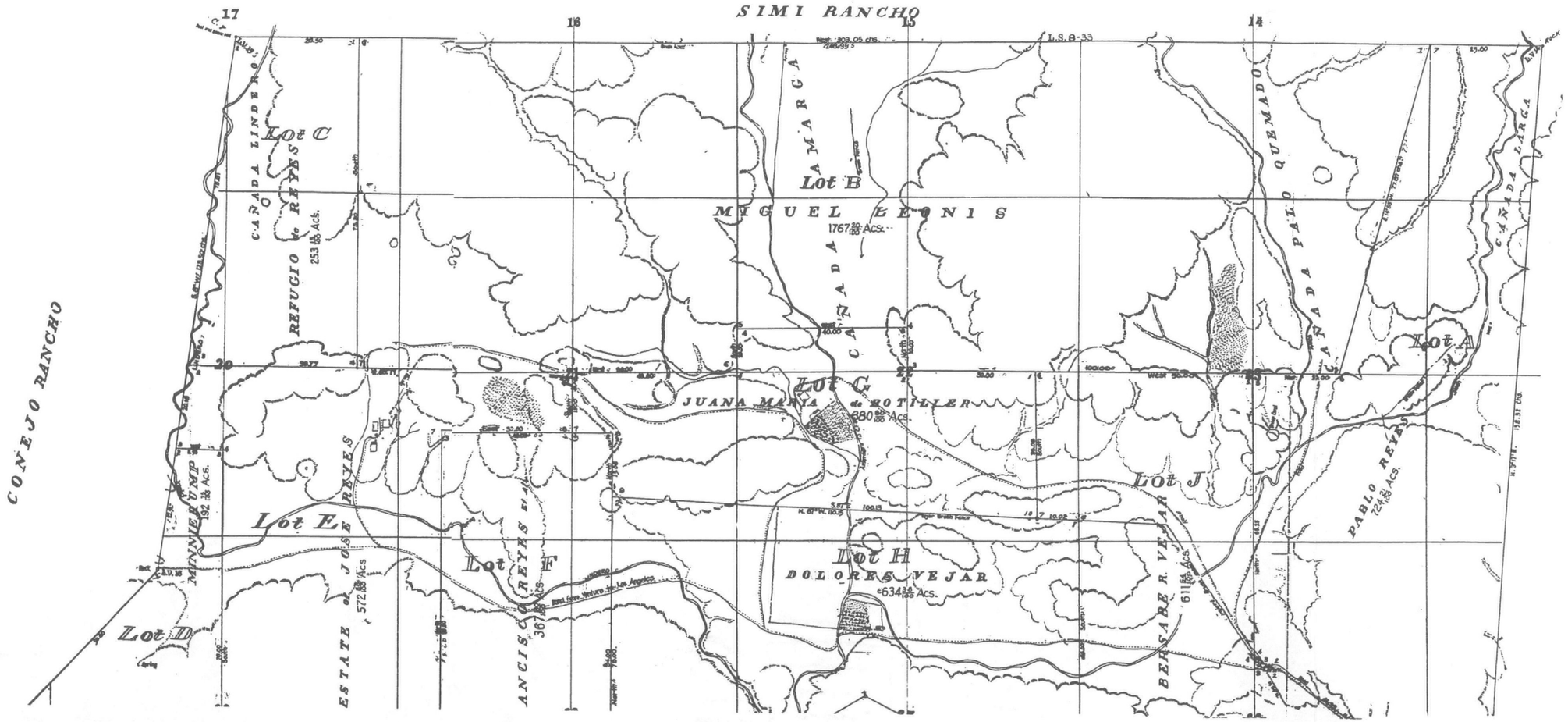
John Goldsworth
Surv

H.W. Mitchell
L. D. Granice
John A. Goldwin
} Commissioners in partition

C.F. 138

See C.F. 91, C.F. 259, R.F. 194, R.F. 533


El Triunfo Range of Mountains
Nº 1
Tracts Sold
3465 88/100 Acs.
Nº 2
T1N. R16W.
T1S. R16W.
San Bernardino Base Line
CAÑON
LITTLE
N.89°E. 40.00 Chs.
N.89°E. 80.00 Chs.


SIMI RANCHO
17
16
15
14
CONEJO RANCHO
CANADA LINDERO
REFUGIO REYES
253 Acs.
Lot C
CANADA AMARGA
Lot B
MIGUEL LEONIS
1767 Acs.
CANADA PATO QUEMADO
CANADA LARGA
Lot A
Lot G
JUANA MARIA de ROTILLER
680 Acs.
MINNIE PUMP
192 Acs.
Lot E
ESTATE of JOSE REYES
572 Acs.
Lot F
FRANCISCO REYES
367 Acs.
Lot H
DOLORES VEJAR
634 Acs.
Lot J
BERSABE R. VEJAR
611 Acs.
PABLO REYES
124 Acs.
Lot D

RANCHO SIMI

RANCHO EL CONEJO

LOT C
253.15 AC

LOT B
1760.20 AC

LOT G
380.90 AC

LOT F
367.80 AC

LOT E
572.88 AC

LOT H
634.30 AC

LOT J
611.54 AC

LOT A
724.71 AC

LOT D
192.75 AC

TRACT 1
1885.68 AC

TRACT 2
1580.00 AC

Paramount Logo

1.7" = 1 Mile

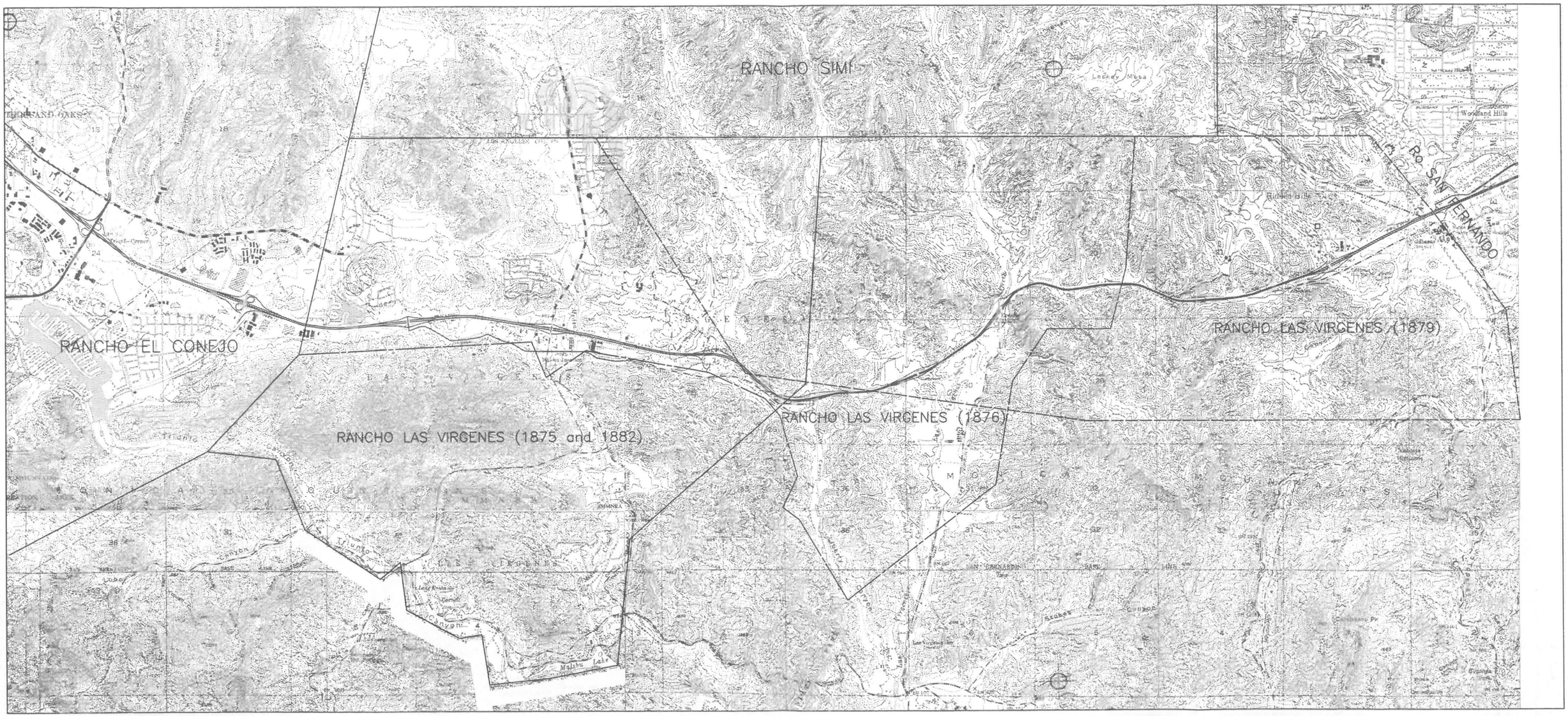
0 ¼ ½ ¾ 1 2 Miles

North

Rancho Las Virgenes After Partition in 1885

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Paramount Logo

1.3" = 1 Mile

0 ¼ ½ ¾ 1 2 Miles

North

Location of Different Surveys of the Rancho Las Virgenes

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

Lot H, consisting of 634.38 acres owned by Dolores Vejar (one of Machado de Reyes' heirs), and Tracts 1 and 2 include the boundaries of the future Paramount movie ranch. The following chronology delineates the chain of title from 1885 to 1927, the year the Paramount Land Company purchased the tract of land that would become the movie ranch:

1886	Louise de Leonis purchased Tracts 1 and 2 at public auction for $2,525.[46]
07/02/1887	The State of California seized Tracts 1 and 2 for unpaid taxes.[47]
06/09/1903	The State of California sold Tracts 1 and 2 to Isabelle Thornton for $837.15.[48] Ms. Thornton's obituary indicates that her family were long time residents of the region and prominent real estate developers: Another scion of Los Angeles pioneers passed with the recent death at her home of Mrs. Isabelle R. Thornton....Mrs. Thornton's father, the late John Riggin, and her brother, Eugene Riggin, were realty men intimately associated with the early upbuilding of Los Angeles, and she, herself, saw the city grow from a town to a metropolis....[49]
03/04/1907	I.S. Richards purchased Lot H from the estate of Dolores Vejar. The purchase price is unknown, but Richards subsequently took out a mortgage for $3,000 at 9% interest.[50]
1915	A subdivision map filed with the County of Los Angeles on June 23, 1917, indicates that Bruce and Madge Waring became owners of Tracts 1 and 2 during 1915 (Bruce Waring's obituary lists his occupation as real estate agent). Both the date the Warings acquired the two tracts from Isabella Thornton and the purchase price, however, are presently unknown. According to the map, the Warings had Tracts 1 and 2 jointly subdivided as Tract #2804, which was

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[46] Records of the Los Angeles County Superior Court, case #2998, *Reyes et al. v Reyes* (1884).

[47] Los Angeles County Courthouse, Office of the Recorder, Book 1789, 203.

[48] Ibid.

[49] "Pioneer Scion is Called at Advanced Age," *Los Angeles Times*, 27 February 1926: Part II, 9.

[50] Records of the Title Insurance and Trust Company, archives of the Santa Monica Mountains National Recreation Area.

subsequently partitioned into six separate lots, numbered 1-6.[51]

05/19/1920 The Warings acquired Lot H from I.S. Richards. The purchase price is currently unknown, but the Warings subsequently took out two mortgages totaling $25,000. Richards was the mortgagor.[52]

1922 The Warings sold a narrow strip of land paralleling the southern boundary of Tracts 1 and 2, and includes a portion of Triunfo Canyon, to Security Trust.[53]

10/11/1922 The Warings, I.S. Richards, and Security Trust sold the right-of-way for Cornell Road to Los Angeles County.[54] The right-of-way includes a segment of what is now Mulholland Drive.

07/31/1923 The Warings received an escrow deposit (earnest money) of an unknown amount from Cleveland-Blair Realty, for what would later become the Paramount ranch. This includes approximately 2,800 acres - the former Tracts 1 and 2 but excluding that portion of Lot H that lies south of Ventura Blvd. and Triunfo Canyon.[55]

09/23/1923 A letter addressed from Cleveland-Blair Realty to the Title Insurance and Trust Company states that Cleveland-Blair recently purchased a tract of land containing approximately 2,800 acres from the Warings.[56]

10/06/1923 Cleveland-Blair Realty apparently never perfected the title to the 2,800 acres referenced in the letter dated September 29, 1923, because the Warings sold a portion of Tracts 1 and 2 and that portion of Lot H south of Ventura Blvd. to the Title Insurance and Trust Company, for approximately $150,000.[57]

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[51] Los Angeles County Courthouse, Office of the Recorder, Record of Survey #2804; and Wanamaker, Section II, 1, 9.

[52] Records of the Title Insurance and Trust Company, archives of the Santa Monica Mountains National Recreation Area.

[53] Ibid.

[54] Los Angeles County Courthouse, Office of the Recorder, Book 1149, 205.

[55] Records of the Title Insurance and Trust Company, archives of the Santa Monica Mountains National Recreation Area.

[56] Ibid.

[57] Los Angeles County Courthouse, Office of the Recorder, Book 2876, 145.

1923	The Title Insurance and Trust Company sold the 2,800 tract of land acquired from the Warings to Cleveland-Blair Realty.[58]
1924	Cleveland-Blair Realty subdivides a portion of the 2,800 acres into two tracts: Tract 7661, which lies southeast of Cornell Road and Ventura Blvd. (present day Agoura Road), and Tract 7202, which is adjacent to Cornell Road.[59] Cleveland-Blair Realty apparently defaulted on the purchase agreement, because the property reverted back to the Title Insurance and Trust Company in September. Individual plats within the two subdivisions, however, continue to be sold through 1927.[60]
07/22/1927	The Paramount Land Company purchased 2,061 of the 2,766 acres once held by Cleveland-Blair Realty, from the Title Insurance and Trust Company, for approximately $412,000.[61]

By the time the Paramount Land Company acquired the land for the movie ranch in 1927, Hollywood was renowned as both the national and international film capital and the name Paramount was synonymous with the American movie industry.

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[58] Records of the Title Insurance and Trust Company, archives of the Santa Monica Mountains National Recreation Area.

[59] Los Angeles County Courthouse, Office of the Recorder, Tract Maps 7661 and 7202.

[60] Wanamaker, section 2, 4-5.

[61] Records of the Title Insurance and Trust Company, Archives of the Santa Monica Mountains National Recreation Area.

RANCHO SIMI

RANCHO LAS VIRGENES

RANCHO EL CONEJO

VENTURA BLVD

TRACT 7661

TRACT 7202

AREAS EXCLUDED FROM PARAMOUNT PURCHASE

Paramount Logo

1.7" = 1 Mile

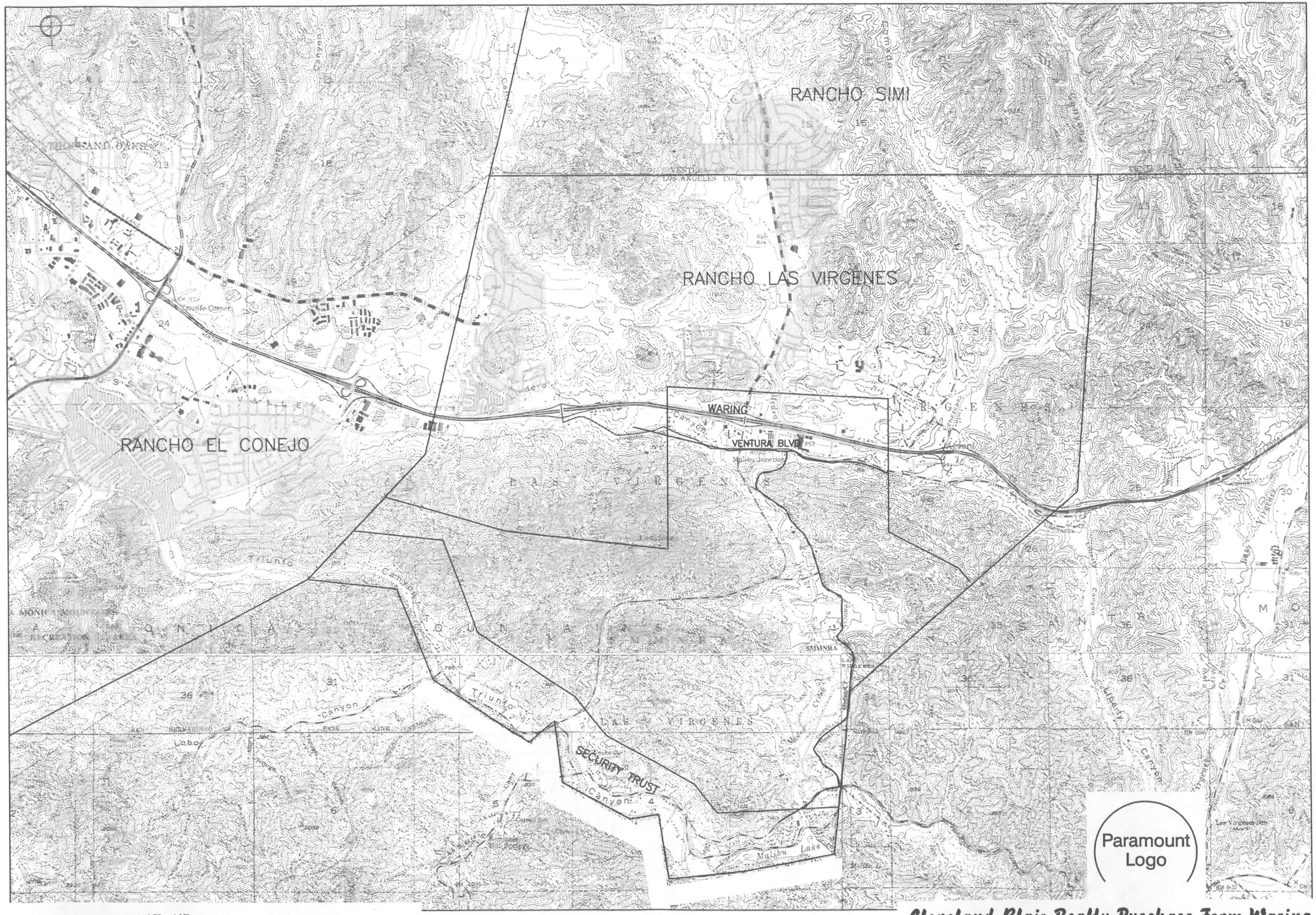
0 ¼ ½ ¾ 1 2 Miles

North

Paramount Purchase From Cleveland-Blair Realty (1927)

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



1.7" = 1 Mile

0 ¼ ½ ¾ 1 2 Miles

North

Cleveland-Blair Realty Purchase From Waring (1923)

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

RANCHO SIMI

RANCHO LAS VIRGENES

RANCHO EL CONEJO

LOT 1
(1920)

TRACT 1
(1917)

TRACT 2
(1917)

Paramount Logo

1.7" = 1 Mile

0 ¼ ½ ¾ 1 2 Miles

North

Ownership of Bruce and Madge Blunt Waring

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

One Viewer at a Time - The Origins of America's Motion Picture Industry

In the United States, the modern motion picture was born as a humble peep-show in the amusement arcades of the late 19th century. The viewer deposited a coin in a box shaped device known as a kinetoscope, which was patented by Thomas A. Edison but based on the work of others, and observed through a magnifying lens the flickering movement of tiny figures against dimly lit and blurred backgrounds. Initially, a number of still pictures viewed in quick succession produced the illusion of motion. Later, images appeared on a continuous ribbon of 35mm celluloid film, which was developed by George Eastman of Eastman Kodak fame. The film, threaded on rollers inside the kinetoscope, stopped automatically after a single viewing of from 30 to 90 seconds.[62]

The caveat for the prototype kinetoscope that Edison filed with the United States Patent and Trademark Office on October 17, 1888, which affords legal protection to an invention that requires further development prior to patenting, provided a visionary description of the cinema decades later:

> ...I am experimenting upon an instrument which does for the Eye what the phonograph does for the Ear, which is the recording and reproduction of things in motion, and in such form as to be both Cheap practical and convenient....The illusion is complete and we may see & hear a whole Opera as perfectly as if actually present although the actual performance may have taken place years before.[63]

A cadre of Edison's associates at his laboratories in West Orange, New Jersey worked through the early 1890s to transform Edison's vision into reality, not only perfecting the kinetoscope but also refining the kinetograph, a vertical feed motion picture camera that Edison patented in February 1893,[64] and building the nation's first movie studio.

In late 1892, in anticipation of displaying 25 of Edison's kinetoscopes at the upcoming World's Columbian Exposition, to be held the following summer in Chicago, Edison associate W.K.L. Dickson designed and built a small studio to produce films for the kinetoscopes planned for the exposition. The studio, an elongated shed constructed of wood and tar paper that revolved on circular rails to catch sunlight through its open roof in order to illuminate the scene being filmed, was built on the grounds of the West Orange laboratories. Though no kinetoscopes, other than the prototype, were available in time for the Chicago exposition, and the prototype was too valuable to ship across country by rail, the studio, nicknamed the "Black Maria" due to the resemblance the structure presumably bore to a police patrol wagon,

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[62] Gordon Hendricks, "The History of the Kinetoscope," *The American Film Industry*, ed. Tino Balio, (Madison: The University of Wisconsin Press, 1985), 43-45; David Robinson, *From Peep Show to Palace: The Birth of American Film*, (New York: Columbia University Press, 1996), 19-34; Charles Musser, *The Emergence of Cinema: The American Screen to 1907*, (Berkeley: University of California Press, 1990), 56-64; Robert Sklar, *Film: An International History of the Medium*, (New York: Harry N. Abrams, Inc., 1993), 21-23; and Foster Rhea Dulles, "The Role of Moving Pictures, *The Movies: An American Idiom, Readings in the Social History of the American Motion Picture*, ed. Arthur F. McClure, (Cranbury, NJ: Associated University Presses, Inc., 1971), 22.

[63] Robinson, *From Peep Show to Palace*, 23; and Musser, 64.

[64] Robinson, *From Peep Show to Palace*, 30-33, 38-41; and Musser, 71-72.

produced the first motion picture subject to be publicly viewed in the United States. On May 9, 1893, following a lecture on the capabilities of the kinetoscope at the Brooklyn Institute of Arts and Sciences, the audience stood in line to peer into the prototype and view a short film entitled the *Blacksmith Scene*, which showed three Edison employees hammering on an anvil on the stage of the Black Maria and drinking from a bottle of beer. Though it would be nearly a year before Edison's kinetoscopes would be commercially available, the Black Maria continued to turn out short films of either comic action, such as a man sneezing, or glimpses of contemporary personalties, such as Eugene Sandow - "The Strongest Man in the World," who wealthy matrons paid hundreds of dollars to at personal appearances across the country for the opportunity of touching his well developed muscles.[65]

The 25 kinetoscopes Edison intended to display at the Chicago exposition in 1893 were finally available commercially during the spring of 1894. Ten kinetoscopes were installed in New York City at 1155 Broadway and on April 14 the first kinetoscope parlor in the United States opened. Arrayed in two rows of five and surrounded by brass rails for viewers to lean upon, each kinetoscope was fitted with a different film subject. For the admission price of 25 cents, patrons were permitted to view all five kinetoscopes in either of the two rows. The kinetoscopes proved so popular that the proprietors netted nearly $120 by close of business the first day, without advertising. Ten more kinetoscopes were installed in a second parlor in Chicago in May and in early June the remaining five were shipped to San Francisco.[66]

Within a year, the popular kinetoscope could be found in arcades, phonograph parlors, and billiard rooms throughout the nation's larger cities, with film subjects ranging from boxing and wrestling matches to dramatic fire rescue scenes. Edison continued to manufacture and sell kinetoscopes through the Edison Manufacturing Company, which handled his motion picture business for the next two decades. Success, however, bred imitation and Edison, who had uncharacteristically neglected to apply for foreign patents on the kinetoscope, faced increasing competition from foreign manufacturers, who copied his device without fear of litigation. As the market became inundated with kinetoscopes and the demand for new devices declined, Edison strove to differentiate his product from those manufactured by his rivals by linking the Kinetoscope and phonograph in 1897, creating the Kinetophone, which played a wax cylinder recording of nonsynchronized music or sound effects to accompany the film. The kinetophone, however, failed to either bolster his company's share of the existing market or revive the waning market for new kinetoscopes, due both to the crude nature of the sound and the recent advent of projected motion pictures. Though kinetoscopes remained a popular component of amusement arcades in the years immediately following the turn-of-the-century, few of the device's continued to be manufactured. The popularity of kinetoscopes during the 1890s hinted at the potential of motion pictures for big business; yet, this potential would not

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[65] Robinson, *From Peep Show to Palace*, 38-44; Musser, 72-75; Hendricks, 45-47; Sklar, *Film*, 25; and Gene Fernett, *American Film Studios: An Historical Encyclopedia*, (Jefferson, NC: McFarland & Company, Inc.), 68-69. Today, a reconstruction of the Black Maria stands on the grounds of the Edison National Historic Site in West Orange, though in a different location than the original.

[66] Hendricks, 48-51; Robinson, *From Peep Show to Palace*, 45-46; and Musser, 81-82.

be fully realized until the peep show yielded to large scale motion picture projection for mass audiences.[67]

The Rise of Reel America - A Brief Overview

The initial success of the kinetoscope suggested to inventors and entrepreneurs alike that, if more people could watch the same motion pictures at the same time, greater profits could be realized. The light sources and optics essential to projection dated to the popular magic lantern of the 17th century, which reflected the light of the sun off of a mirror, through a lens, and on to a wall. It occurred to contemporary observers of the kinetoscope that peep-show films could be projected upon a screen and during the mid-1890s projecting machines were developed simultaneously, but independently, in four nations: France, England, Germany, and the United States. Ironically, Edison's initial reaction to motion picture projectors was negative. The visionary who had foreseen modern cinema in the kinetoscope caveat filed in 1888 feared the motion picture projector would further diminish the dwindling kinetoscope market, hurting him financially.[68]

In the United States, the first motion picture projector was developed jointly by the Woodville Latham family, proprietors of a kinetoscope exhibition company who were convinced that projection would increase the profitability of their exhibition business, and several former associates of Edison, including W.K.L. Dickson, who designed and built the Black Maria and worked surreptitiously for the Lathams while still in Edison's employ. The Lathams, who dubbed their projector the Eidoloscope, provided the first public demonstration of projected motion pictures in the United States on April 21, 1895, at their Frankfort Street workshop in New York City, showing scenes of play in a park and a man smoking a pipe. On May 20, 1895, the Lathams opened a storefront theater at 156 Broadway, presenting an eight minute film of a boxing match to patrons. By month's end, the Eidoloscope was also projecting flickering black and white images on a screen at the vaudevillian Olympic Theater in Chicago during intermissions.[69]

In 1896, the Eidoloscope was supplanted by two technically superior motion picture projectors, the Vitascope and the Biograph projector. Thomas Armat, a government clerk in Washington D.C. and novice inventor who had devised a variation on the kinetoscope, and C. Francis Jenkins, a student at the Bliss School of Electricity, developed a projector known as the Phantascope, which Edison contracted in February to market under his own name as the Vitascope. Edison sought to replace his failed kinetoscope business with the Vitascope, nationally publicized as "Edison's Latest Marvel," and Armat, Jenkins, and their financiers

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[67] Robinson, *From Peep Show to Palace*, 46-51; Musser, 82-89; and Benjamin Hampton, *A History of the Movies*, (New York: Covici, Friede, Inc., 1931), 6-7.

[68] Robinson, *From Peep Show to Palace*, 3-5, 53; Musser, 20-24, 91-92; and Lewis Jacobs, *The Rise of the American Film: A Critical History*, (New York: Harcourt, Brace and Company, 1939), 4.

[69] Robinson, *From Peep Show to Palace*, 53-55; Musser, 91-99; Robert Sklar, *Movie-Made America: A Cultural History of the Medium*, rev. ed., (New York: Vintage Books, 1994), 12-13; and Kenneth MacGowan, *Behind the Screen: the History and Techniques of the Motion Picture*, (New York: Dell Publishing Co., Inc.), 77-80.

considered the alliance with Edison to be indispensable to the successful marketing of the device.[70]

The initial public exhibition of the Vitascope occurred as a vaudeville act on April 23, 1896 at Koster and Bial's Music Hall in Herald Square, New York City. Competing projection devices soon followed the well received Vitascope to New York, including an improved Eidoloscope. Foremost of the Vitascope's competitors in the United States, however, was the Biograph projector, developed by a collaborative venture known as the American Mutoscope Company (later renamed the American Mutoscope & Biograph Company). Among the founders of the American Mutoscope Company was the ubiquitous W.K.L. Dickson, who was now an open rival of Edison's. The Biograph projector debuted in Pittsburgh on September 14 and moved to Hammerstein's Grand Opera House in New York City in October, presenting motion pictures filmed in the company's rooftop studio designed by Dickson. By the end of the century, both the Vitascope and the Biograph were being utilized in vaudeville theaters throughout the United States, between performances or as "chasers" to clear the audience following the last live act. In 1900, when vaudeville performers in New York City struck to protest the practice of theater managers taking upwards of 10 percent of their salaries as agent fees, theater owners retained their audiences by playing motion pictures. Recognizing the popularity of motion pictures in vaudeville houses and the burgeoning public demand for large screen motion pictures, enterprising businessmen soon began experimenting in earnest with the concept of the storefront theaters to exhibit motion pictures exclusively, more popularly known as nickelodeons because, as the name suggests, the price of admission was five cents.[71]

The first movie theater in the United States to open under the name nickelodeon appeared in McKeesport, Pennsylvania in 1905, but storefront motion picture theaters emerged as early as 1896 in New Orleans and New York and in Los Angeles and Chicago in 1902. By 1908, what *Harper's Weekly's* characterized as "nickel madness" had swept over the nation, as nearly 8,000 nickelodeons, housed in converted stores and warehouses throughout the larger cities and towns in the country, were exhibiting films to the accompaniment of the piano or pipe organ.[72] Nickelodeons were anything but uniform, but the following contemporary description captures the austere ambience of many:

> ...a long narrow room, formerly used for more legitimate purposes, has been made over into what is popularly known as a 'nickelodeon.' At the rear a stage is raised. Across it is swung a white curtain. Before the curtain is placed a piano, which does service for an orchestra. Packed into the room as closely as they can be are chairs for the

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[70] Robinson, *From Peep Show to Palace*, 62-64; Musser, 100-132; Sklar, *Movie-Made America*, 13; and MacGowan, 82-84.

[71] Robinson, *From Peep Show to Palace*, 62-66; Musser, 145-157; Sklar, *Movie-Made America*, 13-14; Jacobs, *Rise of American Film*, 5; and Anthony Slide, *The American Film Industry: A Historical Dictionary*, (Westport, CT: Greenwood Press, Inc., 1986), 246.

[72] Robinson, *From Peep Show to Palace*, 89-91; Musser, 417-428; Sklar, *Movie-Made America,* 18-19; MacGowan, 124-125; Slide, 246; and Russell Merritt, "Nickelodeon Theaters, 1905-1914: Building an Audience for the Movies," *The American Film Industry*, ed. Tino Balio, (Madison: The University of Wisconsin Press, 1985), 83-102.

> spectators, who number from one hundred to four hundred and fifty. Directly above the entrance is placed the moving picture, which flashes its lights and shadows upon the white curtain dropped in front of the stage.[73]

A variety of short film subjects, produced in the United States or imported from Europe, played at nickelodeons continuously from mid-day to evening, and people would enter and leave at any time. The maximum running time of a film was approximately 15 minutes, the equivalent of 1,000 feet of film or the length of one reel. Multi-reel films were produced earlier in Europe than the United States, where they were not made until 1909, due both to the standardized pricing of one-reel films by the major American distributors of motion pictures and an industry-wide hubris that, as *The Moving Picture World* declared, "...there is hardly a subject, except, perhaps, the Wagner unaccompanied opera, which cannot be, or has not been, shown on the moving picture screen by means of a thousand feet of film."[74] Because most nickelodeons used only one projector, slides would often be shown to the audience while reels of film were changed between showings. Slides included still photographs, advertisements, announcements of coming attractions, and instructed patrons in motion picture etiquette, such as the necessity of removing one's hat during performances and of refraining from loud talking or whistling during the program.[75]

Nickelodeons were successful because the entertainment appealed to an ever widening cross-section of American society. In the cramped confines of the nickelodeon, where viewers of varying occupations, education, and appearance increasingly sat elbow to elbow, the socio-economic distinctions of other places and times were temporarily blurred. The nickel admission was within the means of most urban wage earners, many of whom could not afford to attend vaudevillian theaters and, because neither fluency in English nor literacy were necessary for understanding or enjoying the pantomime gestures and action of the films, the new entertainment was heartily embraced by the many immigrants flowing into the nation's cities. The all day operation of the nickelodeon and the frequency of showings also allowed patrons the flexibility to attend whenever convenient and, significantly for the nation's increasingly urban and industrialized population, a coin could simply be exchanged for an escapist release from the new world of wages, employers, and the drudgery of laboring long days in shops and factories.[76]

Yet, from their inception, motion pictures also had their critics, who objected to the impropriety of themes or content, the lurid advertising that occasionally accompanied a film's exhibition, or the nickelodeons, darkened dens of iniquity termed "recruiting stations of vice" by one reformer, where the moral compass of an innocent could go askew amidst flickering

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[73] Quoted in Dulles, 23.

[74] Robinson, *From Peep Show to Palace*, 141, 146-147.

[75] Robinson, *From Peep Show to Palace*, 52, 68, 92, 100, 112, 120, 132; and MacGowan, 130.

[76] Robinson, *From Peep Show to Palace*, 92-94; Musser, 424-428; Sklar, *Movie-Made America*, 18-19; Sklar, *Film*, 47-48; Jacobs, *Rise of American Film*, 5-6; Dulles, 29; and Terry Ramsaye, "The Rise and Place of the Motion Picture," *The Annals of the American Academy of Political and Social Science,* ed. Gordon S. Watkins, (Philadelphia: American Academy of Political and Social Science, 1947), 3.

black and white images that not only portrayed humans as elegant, charming, and successful but also lustful and ethically ambiguous.[77] Even American cinema's first large screen kiss in 1896 elicited enmity, and an appeal for censorship, from the editor of a Chicago newspaper:

> Neither participant is physically attractive, and the spectacle of their prolonged pasturing on each other's lips was hard to bear....Magnified to Gargantuan proportions and repeated three times over it is absolutely disgusting....Such things call for police interference.[78]

Though reformers, who believed motion pictures should inspire and ennoble the viewer, frequently initiated intensive letter writing and speech making campaigns, calls for federal censorship of the American motion picture industry went unheeded. Many states passed local censorship ordinances, Pennsylvania was the first in 1911 and Louisiana the last in 1935, but the film industry has been largely self-regulating, relying upon production codes established under the auspices of such industry-wide organizations as the National Board of Review of Motion Pictures (1915), the Motion Picture Producers and Distributors of America (1924), or the Motion Picture Association of America (1945), for guidance. Each state eventually repealed their censorship statutes in the aftermath of a 1952 Supreme Court ruling that motion pictures were a form of expression protected by the First Amendment, and only local ordinances addressing obscenity or pornography provide for the statutory censorship of motion pictures today.[79]

The turn-of-the-century popularity of motion pictures as a form of entertainment fostered among American producers the growing conception of the cinema as a narrative medium, stimulated the development of the large, presentation theater, and created an almost insatiable demand for new motion pictures. Kinetoscope peep-shows prospered by showing brief snippets of comic action, such as a man sneezing or comedians throwing custard pies at one another and slipping on banana peels. Newer, single-reel films introduced an array of frenetic devices to capture the attention of the movie-going audience. There were endless variations on the theme of the chase, for example, with cowboys chasing badmen or city sleuths chasing bank robbers through a succession of plot-less scenes, all characteristically exhibiting the cloying melodrama of dewy-eyed victims and sneering villains. The first American motion picture with a recognizable plot was the 12 minute long *Great Train Robbery* (1903), directed by Edwin S. Porter. Its instant success spurred producers to turn out films with narrative storylines, many released as weekly serials, but the artistry of filmmaking remained largely constrained by simple camera work and stage settings. It was David W. Griffith who finally liberated the American motion picture from both simple to tell and simple to follow storylines and the rudimentary techniques of stage filming. His multi-reel *The Birth of the Nation* (1914), though a partisan and intolerant film about the Civil War and Reconstruction, was grandly

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[77] Robinson, *From Peep Show to Palace*, 106-110; Eileen Bowser, *The Transformation of Cinema, 1907-1915*, (Berkeley: University of California Press, 1994), 37-41; and Gerald Mast, *A Short History of the Movies*, 3rd Ed., (New York: The MacMillian Publishing Company, 1981), 103-104.

[78] Quoted in Dulles, 24.

[79] Bowser, 48-52; Koszarski, 198-210; Mast, 104-106; and Slide, 57-58.

received, budgeted at an unheard of $100,000, and directed with imagination. Sweeping panoramas of massed armies, fade-outs, and close-ups of the principals showed what could be creatively done with a motion picture camera and skillful editing, and the American motion picture as a powerful medium of expression was born.[80]

The boom in the numbers of people attending motion pictures and the increasing production of multi-reel, or feature, films during the 1910s encouraged the development of larger, more refined theaters. Though nickelodeons continued to exist well into the 1920s, especially in such large cities as New York, Chicago, or San Francisco, they were increasingly located in the poorer sections of the city and often inadequately maintained and unsanitary.[81] Indeed, early in 1911 in New York City the *Moving Picture World* decried the state of many Lower East Side nickelodeons, which were

> ...perfectly filthy, with an air so foul and thick that you can almost cut it with a knife. The floor is generally covered with peanut shells, and as there is no stove to spit on everybody spits on the floor. Imagine this in summer time, and epidemics of various kinds raging in the crowded districts....[82]

The dwindling numbers of nickelodeons and the often deteriorating condition of the remaining ones resulted both from their no longer being economical and the increasing inadequacy of their accommodations. The longer running feature films meant audiences could no longer be turned-over as quickly and the profitability of the nickelodeons, with their limited seating, declined. Owners of larger theaters made up in volume what they lost in turnover, by raising admission prices for the longer program. In addition, the length of feature films required comfortable and orderly provisions for audiences whose stay would now be measured in hours, rather than minutes. Polite, uniformed ushers guided patrons around the larger, well maintained theaters, which were furnished with hundreds or occasionally thousands of upholstered and cushioned seats, and also offered such amenities as restrooms and waiting rooms, sloped floors for better screen visibility, and, beginning in the 1920s, air conditioning for the summer clientele. A wide lobby, sheltered by a grand marquee with the theaters name in large, bright lights, completed the upgraded ambience. Not inconsequentially, presentation theaters also conferred upon the motion picture industry the air of prestige and respectability, in stark contrast to the seedier image of the nickelodeon among the cinema's detractors and self-appointed censors.[83]

The largest of the silent picture era theaters were centrally located in the downtown districts of the nation's major cities, where they were accessible to patrons from every corner of the city by automobile, street car, or subway. Most opulent of all, with murals, statuary, lavishly

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[80] Robinson, *From Peep Show to Palace*, 121-130; Musser, 375-412; Sklar, *Movie-Made America*, 48-60; and Bowser, 53-71, 192-215, 256-261.

[81] Bowser, 121-122; and Robinson, *From Peep Show to Palace*, 146-147.

[82] Bowser, 121.

[83] Robinson, 146-149; Bowser, 125-128; Jacobs, 167-168; and Richard Koszarski, *An Evening's Entertainment: The Age of the Silent Feature Picture, 1915-1928*, (Berkeley: University of California Press, 1994), 9-10, 20-25.

decorated box seats and a painted drop curtain accenting its five-story tall rotunda and cathedral like interior, was the 6,250 seat Roxy, which opened in New York City during 1927. Less palatial but just as ornate with its French Baroque decorum, was the 3,880 seat Chicago Theater, erected in 1921.[84] When George Rapp, who with his brother Cornelius designed the Chicago Theater, was asked in 1925 why they and other architects conceived such elaborate and lushly furnished picture palaces, his answer offered a glimpse of the carefully calculated showmanship that would be the genesis of Disneyland over a quarter of a century later:

> Watch the eyes of a child as it enters the portals of our great theaters and treads the pathway into fairyland. Watch the bright light in the eyes of the tired shopgirl who hurries noiselessly over carpets and sighs with satisfaction as she walks amid furnishings that once delighted the hearts of queens. See the toil-worn father whose dreams have never come true, and look inside his heart as he finds strength and rest within the theater. There you have the answer to why motion picture theaters are so palatial.[85]

As the popularity of motion pictures soared and nickelodeons and, later, the larger presentation theaters proliferated, so did the demand for new films. The more often a theater's films changed the more often the public returned, and from two to three film changes a week were considered a minimum. Theater owners initially purchased films outright from manufacturers/producers. The increasing demand for films, however, soon rendered the practice of purchasing films for exhibition impractical and an organized system of film exchanges evolved to distribute films nationally on a rental basis, with little, if any promotion or advertising. By 1907, between 125 to 150 film exchanges were in operation in the nation's larger cities. The weekly exhibition fees provided American movie producers - the most successful of which included Edison's Manufacturing Company, under the leadership of the renowned director Edwin S. Porter - the capital with which to expand; yet, during the first years of the 20th century, as many as two-thirds of the films exhibited in the United States were imported from Europe, primarily from London and Paris.[86] The production of motion pictures in the United States was initially hampered by legal strife, much of which was initiated by Thomas Edison, who sought to use "...his patents and the legal system as weapons to vanquish rival producers."[87]

Inventing was Edison's lifeblood but he regarded the process of invention as first and foremost a business, for

> experience both good and bad had taught him that there was a great deal of money to be made out of his creations, and that if he failed to make it himself, other people

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[84] Robinson, *From Peep Show to Palace*, 167-170; and Koszarski, *An Evening's Entertainment*, 17-25.

[85] Leland M. Roth, *A Concise History of American Architecture*, (New York: Harper & Row, Publishers, Inc., 1979), 237-238.

[86] Robinson, *From Peep Show to Palace*, 95-96; and Musser, 449-450.

[87] Musser, 226.

> would do so for themselves. (Hence), (h)e had learned the importance of controlling manufacture, marketing, and licensing....[88]

As a practice, Edison sought to have his patents recognized in the broadest possible terms so as to profit from future applications as much as possible. On the basis of his patents for the kinetoscope, a precursor of the motion picture projector, and the kinetograph, the first *commercially* practical motion picture camera, Edison challenged his American competitors through the United States Patents Office or the federal courts at every turn, suing and countersuing for patent priority rights until he either attained victory in court or, as was more often the case, his rivals were too financially drained by the ceaseless litigation to continue. This internecine method of business, which sapped Edison's time and money too, ended in September, 1908 when Edison and eight rival production companies and one American importer of foreign films formed a trust designated the Motion Picture Patents Company (MPPC), by pooling sixteen patents for film, cameras, and projectors and cross-licensing one another to manufacture film equipment and produce motion pictures. Each licensee of the MPPC acknowledged the priority of Edison's kinetoscope and kinetograph patents by agreeing to pay him a royalty to operate, and in return Edison acknowledged the legality of the patents held by other members of the MPPC. To restrain future competition, members of the MPPC restricted licenses to new manufacturers or producers. In the years immediately following the formation of the MPPC and the end of the "patent wars," Edison's net returns from royalties paid by the licensees exceed $1 million per year and his goal of profiting from the monopolization of the American motion picture industry was fulfilled.[89]

The MPPC, whose members dominated both the manufacture of motion picture equipment and the production of largely inexpensive, one-reel films in the United States, continued to further rationalize the industry by cornering the markets on the manufacture of film and the distribution and exhibition of motion pictures. Early in 1909, the MPPC entered into an agreement with Eastman Kodak, the largest American manufacturer of raw film stock, to sell only to licensees of the MPPC, and in 1910 the MPPC established its own film exchange, the General Film Company, which by 1911 controlled nearly 60 licensed motion picture distributors, or exchanges, which mass distributed motion pictures for exhibition on a territorial basis (exchanges were also permitted to import films provided they paid a royalty to the MPPC).[90] The monopolistic MPPC, by governing the production, distribution, and exhibition of motion pictures in the United States,

> ...oversaw an industry in which short, one-reel films were sold, like sausages, by the foot. The dramatic content of the films played little or no part in their marketing

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[88] Robinson, *From Peep Show to Palace*, 37.

[89] Robinson, *From Peep Show to Palace*, 37, 101-102; Musser, 8-9, 71-72, 238-240; Sklar, *Movie-Made America*, 33-36; Sklar, *Film*, 47-49; Hampton, 66-67; Bowser, 28-31; Douglas Gomery, *The Hollywood Studio System*, (New York: St. Martin's Press, 1986), 3; Robert Anderson, "The Motion Picture Patents Company: A Reevaluation," *The American Film Industry*, ed. Tino Balio, (Madison: The University of Wisconsin Press, 1985), 134-144; and Ralph Cassady, Jr., "Monopoly in Motion Picture Production and Distribution, 1908-1915," *The American Movie Industry: The Business of Motion Pictures*, ed. Gordon Kindem, (Carbondale: Southern Illinois University Press, 1982), 26-41.

[90] Robinson, *From Peep Show to Palace*, 102; Bowser, 28-31, 73-74; Sklar, *Movie-Made America*, 35-37; Sklar, *Film*, 49; and Cassady, 41-49.

> strategy. Though the actors in (MPPC) pictures were occasionally identified in the trade press as early as 1909, the (MPPC) resisted the publicization of its stars in the popular press in a deliberate attempt to prevent the creation of a costly star system, similar to that which had developed in the legitimate theater.[91]

The years from 1908 to 1911, however, marked the zenith of the MPPC's success. Early in 1912 Eastman Kodak terminated its association with the MPCC and began to once again sell raw film stock to all buyers and in August the federal government filed suit against the trust, charging the MPPC with restraint of trade in violation of the 1890 Sherman Antitrust Act. The long trial ended with a court decree issued in January, 1916, enjoining the MPPC from further suppressing competition, a ruling that was sustained on appeal in 1918. Yet, long before the trust was ruled unlawful in court, collapse of the MPPC was certain. Independent producers continued to make motion pictures, using either equipment and raw film stock obtained from double-dealing members of the MPPC or equipment and film stock imported from Europe. Production continued unabated a continent away in Los Angeles, thousands of miles from the MPPC's lawyers. Though filming in the Los Angeles area began as early as 1903, independent producers flocked to Los Angeles and especially the newly incorporated Hollywood (1903) following formation of the trust, to not only escape the clutches of the MPPC but to also take advantage of the region's sunny, temperate climate, the inexpensive land and labor, the variety of nearby natural scenery for filming, which included the nearby ocean, mountains, and desert. By 1913 independent film producers, who routinely publicized their motion pictures on the basis of the film's actors and dramatic content in order to differentiate their product from the MPPC's, accounted for nearly 50 percent of the total film production in the United States, a share of total production that continued to only rise during the waning years of the MPPC, and Hollywood soon eclipsed New York as the nation's film capital.[92]

Ironically, the most enduring legacy of the MPPC is the effects of competition that formation of the trust fostered rather than ended, which brought to fore a new generation of creative producers and filmmakers. The MPPC

> ...gave regulation and direction to a continually shrinking segment of the motion-picture industry, while outside its narrowing circle others were developing entirely different methods of filmmaking, promotion and exhibition. It did not notably improve the quality or morality of motion pictures, but it inspired others to do so. The Patents Company's most significant contribution was one it chose not to invoke in its defense; by its tactics of exclusion and harassment it brought into being a growing opposition... (and)...was surprised to find itself in a struggle against energetic and innovative foes.[93]

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[91] John Belton, *American Cinema/American Culture*, (New York: McGraw-Hill, Inc., 1994), 64.

[92] Robinson, *From Peep Show to Palace*, 104-106, 113-119; Bowser, 74-85, 217-220; Sklar, *Movie-Made America*, 36-40; Sklar, *Film*, 75; Jacobs, *Rise of the American Film*, 85; Cassady, 49-54; Hampton, 77-79; Anderson, 148-152; and Charles G. Clarke, *Early Film Making in Los Angeles*, (Los Angeles: Dawson's Book Shop, 1976), 17.

[93] Sklar, *Movie-Made America*, 36-37.

One of the "energetic and innovative foes" of the MPPC was Adolph Zukor, co-founder and future chairman of the board of Paramount Pictures, Inc.

The Rise of Paramount

> Adolph Zukor, the president of Paramount, was receiving a female executive in his New York suite.
> "Don't you get up when a woman enters the room?" she demanded.
> "I am up," said the diminutive Zukor as he stood behind the desk.[94]

Diminutive in stature but not in ambition, the life of Adolph Zukor seemingly springs full blown from the pages of a Horatio Alger "rags to riches" story, epitomizing the rise of the self-made man. Born in 1873 in Risce, Hungary, Zukor was one of the approximately 38 million Europeans who, between 1820 and 1920 in response to the economic, military, or religious troubles convulsing the continent, uprooted themselves from their native lands to seek new opportunities in the United States. Zukor arrived in New York City in 1888 at the age of 15, with little more than the clothes on his back. A succession of odd jobs led to his sweeping floors for an East Side furrier, who both improved Zukor's English and taught him the nuances of the fur business. After both successfully apprenticing as a fur salesman and attending night school, Zukor, exhibiting the lifelong resolve with which he would always pursue his lofty ambitions, ventured westward in 1893 to make his own fortune. By 1898, Zukor was co-proprietor, with Morris Kohn, of Kohn & Company, a large Chicago fur manufacturer.[95]

Kohn & Company relocated to New York City during 1900 and Zukor grew prosperous, but restless, as a furrier. As Zukor strolled the bustling streets of the city over the next two years, he became increasingly intrigued by the profitability of penny arcades, which offered a variety of diversions, including phonographs and the still popular kinetoscopes. In 1903, with the encouragement of Zukor's friend Marcus Loew, another New York furrier who would soon found a vaudevillian theater circuit known as Loew's Inc. - the parent company of what would one day become Metro-Goldwyn-Meyer, Zukor, Kohn, and Mitchell Mark, co-owner and manager of an arcade on 125th Street, founded the Automatic Vaudeville Company and opened a large arcade on Fourteenth Street, east of Broadway. The two-story building's ground floor was furnished with approximately 60 phonographs and 40 kinetoscopes and the basement offered patrons the choice of punching bags, stationary bicycles, or a shooting gallery. In 1904 the vacant second floor was converted into a motion picture theater, which was accessible by a glass staircase through which water cascaded and, hence, known as the Crystal Hall. The enterprise proved so successful that by 1905 the Automatic Vaudeville Company owned additional arcades in New York City, as well as Buffalo, Boston, Philadelphia, and Newark. Later that year, however, as the popularity of motion picture theaters began to eclipse that of arcades, Zukor bought out his partners to preserve the investment and began

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[94] Norman Zierold, *The Moguls: Hollywood's Merchants of Myth*, (Los Angeles: Silman-James Press, 1969), 180.

[95] Zierold, 180; French, 156-157; Adolph Zukor, *The Public is Never Wrong*, (London: Cassell and Company Limited, 1954), 19-21; John Douglas Eames, *The Paramount Story*, (New York: Crown Publishers, Inc., 1985), 7; and Leslie Halliwell, *Mountain of Dreams: The Golden Years at Paramount Pictures*, (New York: Stonehill Publishing Company, 1976), xiii.

to explore new opportunities to advance his budding interest in the motion picture industry.[96]

One of the few entrepreneurial miscues of Zukor's life occurred during 1906-1907, when he became a licensee of the short-lived Hale's Tours and Scenes of the World (crude travelogues projected on screens in small theaters built to resemble the interior of a railroad car, complete with swaying seats and conductor, simulated viewer-as-passenger travel by rail). Such specialized theaters proved to be a passing fad - a gimmick that, once experienced, quickly lost its appeal - and following the summer of 1906 most closed, though a few continued to operate in amusements parks across the country through the 1910s. Zukor, however, quickly recouped his losses and by 1908 owned a string of nickelodeons.[97]

In 1910 longtime friends Adolph Zukor and Marcus Loew merged their respective nickelodeon and variety show circuits to form Loew's Consolidated Enterprises, with Loew as president and Zukor as treasurer. By 1912, Loew's Enterprises controlled a circuit of prosperous nickelodeons and theaters, including the prestigious American Music Hall in New York City. But the ever ambitious Zukor - whose evolving interests in the motion picture industry now included the production and distribution of films, as well as, their exhibition - was cognizant of the longer running motion pictures being made and successfully exhibited throughout Europe, and became convinced that multi-reel feature films would be just as popular among the American movie-going audience.[98]

Zukor departed Loew's early in 1912 to give the American public what he thought they wanted. After purchasing the American distribution rights to French director Louis Mercanton's *Queen Elizabeth* (*Les Amours de La Reine Elizabeth*), a stagy, four reel film starring world renowned stage actress Sarah Bernhardt, Zukor incorporated the Famous Players Film Company on June 1, 1912 and struck a deal with the still dominant Motion Picture Patents Company to distribute the feature film through the MPPC's licensed exchanges. Zukor, however, promoted *Queen Elizabeth* on the basis of both Bernhardt's immense fame and the dramatic theatrics of the film, in stark contrast to the distribution practices of the MPPC, which publicized neither the stars nor the content of its films. Zukor, unlike the shortsighted MPPC, reasoned that motion pictures with recognizable stars would cost more to produce in the future, but such films would also earn more. The American premiere of *Queen Elizabeth* occurred on July 11 at the prestigious Lyceum Theater in New York City and the film became a nationwide success, proving Zukor's instincts correct. With the formation of Zukor's Famous Players Film Company in June, 1912 the outlines of the

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[96] Zukor, 24-26; Eames, 7; Halliwell, *Mountain of Dreams*, xiii; Musser, 371; Robinson, *From Peep Show to Palace*, 90; and Philip French, *The Movie Moguls: An Informal History of the Hollywood Tycoons*, (Chicago: H. Regnery Company, 1971), 156-157.

[97] Zukor, 31-33; Eames, 7; Sklar, *Movie-Made America*, 42, 285; Musser, 429-431; and Robinson, 94-95.

[98] Zukor, 1, 7, 37-38; Eames, 7; and Sklar, *Movie-Made America*, 42.

motion picture industry's studio system began to take shape and, ironically, by contracting to distribute the film, the MPPC contributed to its own eventual demise.[99]

Emboldened by the success of *Queen Elizabeth* and secure in the knowledge that the American public wanted to see feature films with stars, Zukor recruited a cadre of professionals, most notable of whom were Edwin Porter (chief of direction and photography) and B.P. Schulberg (publicity director), to produce films starring the foremost names of the stage in remakes of proven theater hits. "Famous Players in Famous Plays" became the credo of Zukor's Famous Players Film Company, and within a year such stage icons as Lily Langtry, John Barrymore, and Mary Pickford, who was already known to audiences as "Little Mary" and whom Schulberg would soon dub "America's Sweetheart," were signed to long-term contracts and began appearing in the company's productions. Film stardom was further cultivated by the appearance of the first of many motion picture magazines, *Photoplay*, in 1912, as movie-going audiences began to adulate their favorite movie stars. Fans may not have known they were attending a Famous Players production, but they would stand in line to see America's Sweetheart and the lucrative lure of such screen idols was not lost on Zukor.[100]

As Zukor, and other independent producers who also recognized the promotional value of movie stars as drawing attractions, such as William Fox, Marcus Loew, Lewis J. Selznick, and Louis B. Mayer, transformed the popularity of personalities into profits, the star's powerful and familiar persona, which was literally a commodity, became a major component of the American cultural experience during the 1910s, the key to the success of a motion picture, and the foundation upon which the American motion picture industry flourished:[101]

> ...the importance of the stars of the period 1913-1920...transcends any single screen personality. The success of this early group proved an economic theory-that personalities could give a studio a kind of continuity of sales which could not be achieved by ideas, exploitation, or even art. With production and distribution apparatus already in place...with a technique of cinematic story-telling rapidly developing...the perfection of the star system was the final touch needed to assure an infant industry that it would grow into healthy economic (if not aesthetic) adulthood. The production system that developed in the teens of this century is that system that prevailed , with very few changes, through all the years of Hollywood's greatness.[102]

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[99] Zukor, 41-49; Eames, 7-8; Sklar, *Movie-Made America*, 42-44; Bowser, 225-226; Belton, 64; Mast, 95; Robinson, *From Peep Show to Palace*, 138; Hampton, 110; and Robert H. Stanley, *The Celluloid Empire*, (New York: Hastings House, 1978), 16-18.

[100] Zukor, 61-82; Robinson, *From Peep Show to Palace*, 159-161, 167; Sklar, *Movie-Made America*, 71; Jacobs, *Rise of the American Film*, 86-89; Mast, 95-96; Zierold, 160; Gomery, 4; Mae D. Huettig, *Economic Control of the Motion Picture Industry: A Study in Industrial Organization*, (Philadelphia: University of Pennsylvania Press, 1944), 24; and Floyd B. Odlum, "Financial Organization of the Motion Picture Industry," *The Annals of the American Academy of Political and Social Science*, ed. Gordon S. Watkins, (Philadelphia: American Academy of Political and Social Science, 1947), 21.

[101] Mast, 96.

[102] Richard Schickel, "Almost Purely Emotional," *The Movies: An American Idiom, Readings in the Social History of the American Motion Picture*, ed. Arthur F. McClure, (Cranbury, NJ: Associated University Presses, Inc., 1971), 66-67.

By 1913, motion picture production was underway in such diverse locales as New York City, Chicago, Philadelphia, Los Angeles, and Jacksonville, Florida and films were increasingly distributed through a states' rights distribution system, which successfully competed head-to-head with the MPPC's waning General Film Company after 1912. Independent producers, such as Zukor's Famous Players, leased the rights to their films to the various states rights exchanges throughout the country. Initially, the territorial boundaries of a states' rights exchange occasionally encompassed an entire state, hence the name, but by 1914 there were nearly 800 exchanges in the United States, which made distribution of motion pictures inefficient and unruly. The exchanges, which retained exclusive rights to the films in their territories, subsequently rented the films to local exhibitors. Because each exchange handled the motion pictures of many different production companies, neither the exchanges nor the exhibitors they leased the films to extensively promoted the films.[103]

Zukor, however, sensed the comparative advantages that could be derived from distributing motion pictures to the nation's largest markets through one exchange. On May 15, 1914 Zukor and two other independent producers, including Jesse Lasky, who, with Samuel Goldfish (later Goldwyn) and Cecil B. DeMille had formed the Feature Play Company in November, 1913, entered into five year agreements with the newly organized Paramount Pictures Corporation, to distribute the motion pictures produced by their companies. The president of Paramount Pictures Corporation, the first successful national distributor of motion pictures, was W.W. Hodkinson, owner of several states' rights exchanges in the western United States, including the key markets of Los Angeles and San Francisco. Hodkinson and four other states' rights distributors, whose territories encompassed the major eastern markets of New York, Boston, Pittsburgh, and Philadelphia, incorporated as Paramount and distributed motion pictures on a percentage basis. In exchange for 35 percent of the rental receipts, Paramount paid for the costs of promotion, guaranteed a minimum return to the producer for each film distributed and, most importantly, agreed to advance the producers from $20-$25,000 for each future film, all financed by the higher admission prices movie-going audiences would willing pay to see their favorite stars in a succession of well made films, playing in the larger theaters that were now under construction in many markets. As conceived by Hodkinson, Paramount's financing, distributing, and promotion of motion pictures would encourage producers to maintain a high level of production, and it did. Zukor, for example, contracted with Paramount to distribute the entire production of the Famous Players, 52 films a year, an amazing average of one motion picture per week.[104] The greeting in the Christmas card Paramount Pictures Corporation's mailed to members of the industry in 1914 succinctly captured Hodkinson's vision: "The Dawn of a New Era: Better Pictures, Finer Theatres, Higher Admission Prices."[105]

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[103] Slide, 326; Bowser, 135.

[104] Zukor, 84-86; Bowser, 227; Koszarski, *An Evening's Entertainment*, 69; Sklar, *Movie-Made America*, 142-143; Gomery, 27; MacGowan, 184; Huettig, 24-30; Hampton, 118-119; Stanley, 24; and Jesse L. Lasky & Don Weldon, *I Blow My Own Horn*, (Garden City, NJ: Doubleday & Company, Inc., 1957), 121-122.

[105] Bowser, 135.

Headquartered in New York City, Paramount Pictures Corporation distributed films under the now familiar trademark of a snowcapped mountain peak crowned by a half-circle of stars. The origins of both the name Paramount and the trademark are attributed to Hodkinson. The more mundane account relates that Hodkinson usurped both from the side of New York City laundry truck. The more colorful account relates that Hodkinson borrowed the name from an apartment building in New York City and, while doodling during a conference, sketched a mountain reminiscent of the those in the Wasatch range of his native Utah. The halo of stars symbolized the bevy of movie stars appearing in motion pictures distributed by Paramount. Regardless of the origin, Hodkinson believed that through judicious promotion both the name Paramount and the company's trademark would become synonymous with movie stars and entertainment in the public's mind.[106]

The enormous success of the Paramount Pictures Corporation established distribution as the fulcrum of the motion picture industry and Zukor, who had signed away the distribution rights to the films he produced, became "...discontent at being relegated to a mere subcontractor's role in another man's business enterprise."[107] In addition, Zukor visualized the profitability of vertically integrating the motion picture industry, of bringing the successive stages of production, distribution, and exhibition under the control of a single enterprise, which would influence prices, protect profit margins, and limit competition from both abroad and in the United States. Zukor embarked on his goal of vertically integrating Paramount by purchasing 10 percent of the company's stock in 1915 but Hodkinson, who shied away from both the production and exhibition of motion pictures, continually rebuffed Zukor's further attempts to acquire more shares. Undaunted, Zukor bought out three of Hodkinson's original five partners and, in concert with Jesse Lasky acquired 50 percent of the company's stock on May 21, 1916. Zukor took control of Paramount and on June 13 finally forced the besieged Hodkinson to resign as president. On June 28, Zukor and Lasky merged their respective Famous Players Film and Feature Play Companies to form the Famous Players-Lasky Corporation, with Zukor as president, Samuel Goldfish as chairman of the board, and Lasky as first vice-president in charge of production. Friction between Zukor and Goldfish threatened to sidetrack Zukor's grand designs for the new enterprise, but Lasky aligned himself with Zukor rather than Goldfish, who, ironically, was Lasky's brother-in-law, and in September Goldfish, destined to be one of co-founders of Metro-Goldwyn-Mayer, surrendered his interest in the company for $900,000. In December, Famous Players-Lasky acquired the remaining 50 percent of Paramount.[108] The star rosters, production capabilities, and distribution network of the Famous Players-Lasky Corporation were so formidable that *Film Daily* christened the new enterprise "...the United States Steel Corp. of the motion picture industry."[109]

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[106] Fernett, 158; Hampton, 118-119; French, 16; Ray Pickard, *The Hollywood Studios*, (London: Frederick Muller Limited, 1978), 63; and Cecil B. DeMille, *Autobiography*, ed. Donald Hayne, (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1959), 106.

[107] Sklar, *Movie-Made America*, 143.

[108] Zukor, 125, 129; Koszarski, *An Evening's Entertainment*, 69-71; Sklar, *Movie-Made America*, 143-144; Hampton, 152-153; Stanley, 25; Fernett, 161; Pickard, 63; Lasky, 121-125; and Thomas Schatz, *The Genius of the System: Hollywood Filmmaking in the Studio Era*, (New York: Pantheon Books, 1988), 71-72.

[109] Koszarski, *An Evening's Entertainment*, 69.

During 1917, motion pictures became the nation's fifth largest industry, behind only agriculture, transportation, oil, and steel, and Hollywood, with more and more production companies locating in and around its geographic area - scattered from Culver City to Edendale (see the map entitled Historic Studios of the Los Angeles Area on page 69), would soon become both the American and international film capitals, though many companies, or studios, also maintained corporate and financial offices and production facilities in New York City. Large, presentation movie theaters were increasingly replacing nickelodeons in cities and towns across the nation, and the average weekly movie theater attendance exceeded 10,000,000.[110] As the motion picture industry matured and a few studios began to emerge as leaders, new forms of concentration originated. Propitiously for Zukor and Lasky, Famous Players-Lasky instantly became the world's largest producer and distributor of motion pictures upon its founding, because Europe had been embroiled in conflict since the outbreak of World War I in 1914 and few films were being produced on the continent. Yet, Famous Players-Lasky faced competition in the United States from Carl Laemmle's Universal Pictures (1912), William Fox's Fox Film Corporation (1915), and a slew of independent producers and distributors. To counter his domestic competition and increase Famous Players-Lasky's dominance of the American motion picture industry, Zukor turned his attention during the fall of 1916 to rationalizing the process of renting films to exhibitors.[111]

To rein in exhibition, Zukor rigorously exploited four distribution practices employed earlier by the monopolistic Motion Pictures Patent Company: block booking, blind bidding, zones, and clearances. If exhibitors, which could be a single theater or a chain of jointly owned theaters, wanted to show motion pictures starring the most popular Famous Player-Lasky actors, they paid premium fees for the lavishly produced star vehicles, or "A" films, and contracted for the studio's entire yearly output of motion pictures (block booking), including inexpensively produced films with no major film stars, known as "B" films, which were usually made to fill the second half of a double bill. Because exhibitors contracted with studios for motion pictures before the films were produced, they were forced to rent them in advance without a pre-screening, a practice known as blind bidding. Block booking and blind bidding complemented each other, by both insuring that whatever a studio produced during the year would be rented and guaranteeing a financial return on less popular or less successful motion pictures.[112]

In addition to utilizing block booking and blind bidding, Zukor also sought to control the "first runs" of Famous Players-Lasky films by implementing a series of zones and clearances. Because the majority of a motion picture's total revenue was usually generated within the first few weeks of its premiere, generally at the larger, more comfortable theaters in major cities at higher admission prices, only one or two of such theaters in any particular city or

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[110] Koszarski, *An Evening's Entertainment*, 99-100; and Gene Brown, *Movie Time: A Chronology of Hollywood and the Movie Industry From Its Beginnings to the Present*, (New York: MacMillan, 1995), 37.

[111] Sklar, *Movie-Made America*, 144; and Sklar, *Film*, 75-77, 94-95.

[112] Koszarski, *An Evening's Entertainment*, 71; Sklar, *Movie-Made America*, 144-145; Sklar, *Film*, 145; Belton, 66; Mast, 99; Jacobs, *Rise of the American Film*, 165; Slide, 43-44; and Charles P. Skouras, "The Exhibitor," *The Annals of the American Academy of Political and Social Science*, ed. Gordon S. Watkins, (Philadelphia: American Academy of Political and Social Science, 1947), 28-29.

geographic area, a zone, would be permitted to exhibit a new motion picture. The smaller, second-run theaters obtained a motion picture only after it completed both its run in the larger theater and a clearing period of up to 30 days, during which time the film was withdrawn from exhibition, to both renew audience demand and protect the larger theaters from competition with smaller theaters with lower admission prices. The effectiveness of block booking and blind bidding and zones and clearances depended upon the drawing power of movie stars, which largely determined a film's box-office success, and during 1917 Famous Players-Lasky had the six top stars of that decade under contract - Mary Pickford, Marguerite Clark, Douglas Fairbanks, Harold Lockwood, William S. Hart and Wallace Reid.[113]

Zukor's competitors, particularly Universal and Fox Film Corporation, also adopted variants of such distribution practices, with varying degrees of success (Zukor, after all, had most of the top stars). Rather than capitulate to Zukor and his ilk, however, the owners of over two dozen of the nation's top independent theaters and theater circuits, led by Thomas Tally of Los Angeles, banded together in April, 1917 to strengthen their bargaining power, forming the First National Exhibitors Circuit. United under the unofficial motto of "the Good Guys Get, by Getting Together," First National's exhibitors, who controlled a number of the nation's more profitable first-run theaters and hundreds of smaller second-run theaters, soon realized they could effectively circumvent Zukor by distributing their own motion pictures. Because exhibition was the most lucrative of the motion picture industry's three branches, First National could afford to finance the production of films and in July, 1917 gave rising actor Charlie Chaplin the eye-opening sum of $1 million and his own Hollywood studio to produce eight films for distribution to First National's theaters. In 1918 First National tendered the motion picture industry's second million dollar offer, luring Mary Pickford from Famous Players-Lasky after her contract expired (when Zukor realized he could not raise the rentals on Pickford's films high enough to match the offer).[114]

As First National vertically integrated in reverse, adding production and distribution to exhibition, Zukor countered by expanding into exhibition and securing theaters of his own. Financed by a $10 million stock issue underwritten by the Wall Street investment firm of Kuhn, Loeb & Company in 1919, Zukor built, purchased, or acquired the controlling interest in over 600 theaters nationwide by 1921, all of which operated under the aegis of Paramount Pictures Corporation. Among the theaters Zukor acquired the controlling interest in were three large, former First National theater chains, which weakened but did not cripple First National. In addition, Zukor secured three of the most prestigious first-run theaters in the country - two on Times Square in New York City, the Rialto and the Rivoli, and a third in downtown Los Angeles, Grauman's Million Dollar Theater, which collectively assured Famous Players-Lasky of prominent showcases for their films in the two centers of the American motion picture industry.[115]

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[113] Ibid.

[114] Koszarski, *An Evening's Entertainment*, 72-74; Sklar, *Movie-Made America*, 145-146; Sklar, *Film*, 99; Mast, 101; Hampton, 152-156; Eames, 12; Zukor, 139; Slide, 128-129; and Joel W. Finler, *The Hollywood Story*, (New York: Crown Publishers, Inc., 1988), 31.

[115] Koszarski, *An Evening's Entertainment*, 75; Sklar, *Movie-Made America*, 146; Sklar, *Film*, 146; Jacobs, *Rise of the American Film*, 289-290; and Hampton, 254-280.

Theater owners were leery of Zukor's tentacular reach and found the occasional tactics of intimidation employed by his agents contemptible, but had little leverage with which to either battle or bargain - they wanted the motion pictures Famous Players-Lasky produced. One general manager of a southern theater chain perceived the tint of the Marxian red menace in the process:

> The methods they are using are as near Bolshevism as anything I know of. They hope to gain a hold for each tentacle of their octopus by threats and brute financial force, and the independent exhibitor who has worked years to get his theaters in paying class and has striven night and day to make motion picture fans of his town's population is a mere pawn in the operation of this huge octopus and classed by it as worthy of no consideration.[116]

Though the approximately 600 theaters Paramount controlled in 1921 amounted to less than 5% of the total number of theaters operating in the United States at that time, an inordinate number of them were the large, profitable first-run theaters, which made the block booking tactics of Famous Players-Lasky's productions effective once again:

> Paramount could now set up its own program of pictures, ballyhoo its own stars, advertise and promote its special films, with the assurance that they would play in prominent theaters in every major city, daily newspapers would review them, and popular national magazines like the *Literary Digest*, cover them. Naturally, moviegoers would want to see the films they had read about. Independent theater owners had little choice but to accede to an expanded block-booking system, giving up more of their autonomy and more of their receipts, if they wanted to hold their audiences.[117]

Zukor continued to acquire theaters throughout the 1920s. Most notably, he merged the existing Paramount theaters with the large Balaban and Katz chain in Chicago, the nation's second largest market, during 1925 and christened the new subsidiary the Publix Theaters Corporation (with the motto *"You don't need to know what's playing at a Publix House. It's bound to be the best show in town."*). The name Paramount remained associated with the company's theaters in the public's mind, however, and to reflect the importance of the over 1,000 theaters the studio now controlled Famous Players-Lasky changed its corporate name to Paramount Famous Lasky Corporation in 1927. Three years later, Zukor merged the various pieces of the Paramount Famous Lasky Corporation into a new company - the Paramount Publix Corporation.[118]

The significance of the studios controlling the three tiers of the motion picture industry - production, distribution, and exhibition - and the potential power exercised by the studio president, or mogul, over creativity was not lost on the industry's artists. As Cecil B. DeMille noted,

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[116] Quoted in Koszarski, *An Evening's Entertainment*, 75.

[117] Sklar, *Movie-Made America*, 146.

[118] Koszarski, *An Evening's Entertainment*, 51, 74-77; Sklar, *Movie-Made America*, 145-146; Gomery, 18-19; Hampton, 254-280; Zukor, 171; and Lasky, 240-241.

> Of the three great divisions of the motion picture industry, production is the creative part. It is what is done in the studios and put on film that people pay to see. But people cannot see the product of the studios unless it is brought to them by the distributor and put on the screen of their local theater by the exhibitor. As the middleman, whoever controls distribution can control the creative element of the industry by the simple dictate, "Make what I say, or I won't handle it." Moreover, if production is tied by rigid financial terms to distribution...production can be crippled as producing costs rise and the return from distribution remains fixed.[119]

The tension between artistry and business continues today to be an enduring characteristic of the American motion picture industry.

Motion picture companies continued to vertically integrate throughout the 1920s, often besting the competition by simply buying it out, and by the end of the decade five major studios, each with their own production, distribution, and exhibition units, dominated the oligopolistic American motion picture industry: Paramount; Warner Bros. Pictures, Inc. (the former First National); Loew's Inc., known throughout the industry as Metro-Goldwyn-Mayer, or MGM; Fox Film Corporation; and Radio-Keith-Orpheum (RKO), also known as Radio Pictures Incorporated. Two additional studios, Columbia Pictures Industries, Inc. and Universal Pictures, had only production and distribution units and often exhibited their films in theaters controlled by the "Big Five." Independents, with the notable exception of United Artists - organized in 1919 by Charlie Chaplin, Mary Pickford, Douglas Fairbanks, and D.W. Griffith to distribute films made by them as independent producers, a concept years ahead of its time - were largely either gobbled-up or driven out of business. During the 1920s, the major studios transformed the American motion picture industry into an efficient and profitable trust, succeeding where the Motion Picture Patents Company failed, a pattern of business that would remain in place until after World War II.[120]

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[119] DeMille, 157.

[120] Koszarski, *An Evening's Entertainment*, 75-78; Gomery, 5-6; Sklar, *Film*, 94-95, 99, 108; Mast, 99, 101; Stanley, 32; Schatz, 69-70; and Slide, 70, 136-137, 256-257, 209-210, 289-290, 364-365.

LEGEND

1. **1908 Selig Studio** - First studio in California "roof top studio" (at 700 South Main St) (1908-09 Selig moved to Olive St between 7th and 8th behind a Chinese laundry - 1909 he bought property at 1845 Allesandro and expanded his studio)

2. **1911 Biograph Studio** - Permanant studio (906 Girard St at Georgia) - First Studio 1910 a "temporary studio" at Washington and Grand also a "temporary studio" at 312 California St in Santa Monica (not shown)

3. **1915 David Horsley Studio** - formerly Bostock's Arena and Jungle formerly site of Chutes Park (1919 Main St SW corner at Washington)

4. **1913 Selig "Zoo" Studio** - (32 acres 3800 Mission Rd next to Eastlake Park LA) - Selig also has his first studio he built at 1845 Allesandro, Edendale (no. 6 on map)

5. **1919-23 Astra Studio** - formerly Kalem and Diando Motion Picture Studio (Verdugo Rd at Chevi Chase Dr)

6. **1909-1915 Selig Studio** - 1915 William Fox Studio (1845 Allesandro, Edendale)

7. **1911 Pathe Studio** - 1913 Norbig studio later Reaguer, Westwood Studios (1745 Allesandro at Aaron St, Edendale)

8. **1909 Bison Film Co.** - Division of NY Motion Picture Co. then Kay-Bee Studio, 1912 Keystone Studio - also divisions of NY Motion Picture Co. (1712 Allessandro St, between Aaron and Effie, Edendale)

9. **1916 Marble Normand Studio** - built by Mack Sennet (4319 Effie St and Fountain Ave in 1917 address became 1215 Bates Ave)

10. **1939 Monogram Studio** - formerly Lubin Film Co. 1912 Kalem, then Essanay, Charles Ray Willis and Inglis Studio and Ralph Like's International Sound Recording - Now KCET TV and PBS TV (1425 Hoover St at Sunset Dr, Hollywood)

11. **1925-39 First Disney Studio** (2719 Hyperion, Silverlake area)

12. **1915 Vitagraph** "new" West Coast Studio moved from previous studios at 1415 Ocean, Santa Monica in 1911 and 1440-1448 2nd St, Santa Monica in 1913 - 1925 Vitagraph Studio became Warner Brothers 1948 KABC TV (11 acres 1708 Talmadge ST NE corner at Prospect Ave East Hollywood)

13. **1915 Old Fox Studio** - formerly T. Dixon Studio (1401-1417 Western Ave and Sunset Blvd, Hollywood)

14. **1918 Warner Brothers** Studio - formerly Beesmyer Ranch (40 acres Sunset Blvd, Hollywood)

15. **1913 Kinemacolor Studio** - Circa 1913 became Majestic-Reliance Studios both part of the Mutual Film Corp. - D.W. Griffith became director and chief for all Reliance productions in 1913 at this studio - later became Fine Arts Studio (4500 Sunset Blvd and Hollywood Blvd)

16. **Circa 1916 Pacific Film Laboratories** - later National, Bulls Eye, Berwilla (1920), Larry Darmour (1920's), post WWII Columbia Pictures, Family Films, Key West and Gothem. (5812 Santa Monica Blvd at Van Ness)

17. **Circa 1918 David Horsley Laboratory** (Sunset Blvd between Gower and Beachwood)

18. **1911 Nestor Studio** - First Studio in Hollywood - Founded by David Horsley - 1912 Merged with Universal - 1914 became Sterling Film Company - 1915 became Quality Pictures - 1922 Christie Studio (NW corner 6101 Sunset Blvd, Hollywood)

19. **1913 Lasky Feature Play Company Studio - Lasky Barn - Paramount's first studio (6284 Selma ave and 1540 N. Vine St, small building just south of the barn) (1912 original studio Harry Revier and Harry Burns studio and laboratory. Later address became 1520 N Vine St Hollywood)**

20. **1919 Hollywood Studio** - Studio designed and built by John Jasper, also known as Jasper Studio later Metropolitan and General Services Studios (1040 N Las Palmas Ave)

21. **1915 L-KO Studio** 1916 Century Studio (6100 Sunset Blvd SW corner)

22. **1924 Columbia Pictures Studio** (1438 N Gower St between Sunset and Santa Monica Blvd.

23. **1918 Metro Studio** - formerly occupied by Mutual, Chaplin, Bustor Keaton - demolished circa 1929 a "new" technicolor building was then built on the site (1325 Eleanor/1025 Lillian Way Hollywood) - in 1919 Metro at 900 Cahuenga

24. **Circa 1920 Robertson-Cole circa 1923 FBO Studio - Later RKO - 1957 became Desilu Studios - Currently Paramount Pictures Viacom Studio**

25. **Originally the Paralta Studio built in 1918 same year Robert Brunton Studio - 1922 Became Joseph Schneck United Studio - 1926 Famous Players Lasky Corp now Paramount Pictures Viacom Studio (5451 Marathon Hollywood)**

26. **Circa 1919 Jesse D. Hampton Studio** sold to Pickford-Fairbanks Studio (7100 Santa Monica Blvd) - 1922 United Artist Studio - adressed changed in 1923 to 7200 Santa Monica 1928 Samuel Goldwyn bought out Douglas Fairbanks share in the studio and Mary Pickford retained controlling interest in the studio property (Santa Monica & Formosa next door to Vidor Village; operated by King Vidor) (Also nearby in 1920 at Santa Monica & Poinsetta Pl, Principle Pictures, later Education Studios and Grand National)

27. **1918-54 Chaplin Studios** - 1954 Kling Studios Rental Stage then Red Skelton and CBS TV 1966 A&M Records (5 acres 1416 La Brea Hollywood)

28. **1922 First National** - 1928 Warner Brothers (102 acres 4000 Warner and Burbank)

29. **1938 to present Disney Studios** - Operation began May 1940 (51 acres 500 S Buena Vista St)

30. **1937 Columbia Movie Ranch** lot (40 acres)

31. **1914 to present Universal Studios** - Old Taylor Ranch used by Universal since 1912 when Universal formed (230 acres)

32. **1927-33 Mack Sennet Studio** - 1933-35 occupied by Mascott 1935 Republic Pictures - 1966 became CBS (CBS Studio Center 4024 Radford, Studio City)

33. **1928 Fox Movietone City Studio** (96 acres)

34. **1919 Hal Roach Studio** - demolished 1963 (10 acres 8822 West Washington Blvd National and Washington Ave, Culver City)

35. **Circa 1919-24 Thomas Ince Studio** - 1924 Cecil B. Demille Studio - 1927 Pathe and RKO Pathe - 1930s Selznick International - Later Desilu Productions (Desi Arnaz and Lucille Ball) then Laird International Rental Studios now Sony Studios

36. **1915-19 Triangle Studios** organized by Harry and Roy Aitkenson with Thomas Ince, Mack Sennet, D.W. Griffin - associated with Mutual Film Corp - Later Goldwyn Studio - Circa 1925 became MGM Studio (40 acres) - Originally expanded to 187 acres - 1986 became Lorimar Telepictures now Sony Studios (10202 West Washington Blvd, Culver City)

37. **1911 Vitagraph Company of America** (Studio at 1440 2nd St between Santa Monica and Broadway and house with office and film lab at 1415 Ocean Ave, Santa Monica)

38. **1912 2nd Kalem Studio**

39. **1920's Herman Film Co.** - now Douglas Park (Wilshire Blvd Santa Monica

40. **1911 Inceville Studio** - part of NY Motion Picture Corp including Kay-Bee, Domino, Bison, Broncho Film Companies - later under Thomas Ince part of Triangle Film Corp (18,000 acres where Sunset Blvd meets Pacific Coast Hwy Santa Inez Canyon)

NOTE: Number of acres listed are from various sources. However, these changed in many cases as studios changed. This map is compiled from various sources as noted, however, complete varification of information on studios and their locations was not made in production of this map. Most of the verification of information was provided by Eugene Hilchey at Century Archives in Studio City Ca. Some studios were located with assistance of the LA Fire Dept. to locate cross streets from studio addresses. Not all the historic studios of the LA area may be shown on this map and many studios existed for only short periods. Also, the names of studios, companies and persons associated with sites often changed and intermingled.

MAP SOURCES:

Letter dated May 27, 1987 from Hollywood Heritage Inc. to Joe Edmiston, Director Santa Monica Mountains Conservancy regarding an exhibit project to document the historic use of the Santa Monica Mountains for filming on file at the Santa Monica Mountains National Recreation Area.
Eugene Hilchey, Century Archives, Studio City Ca.

Schatz Thomas, the Genius of the System: Hollywood Filmaking in the Studio Era. (New York: Pantheon Books, 1988), map page 10. reprinted Map of Los Angeles Studios originally published in Motion Picture Almanac 1930.
Fernett Gene, American Film Studios: An Historical Encyclopedia, (Jefferson, North Carolina and London: McFarland and Co. Inc., 1988

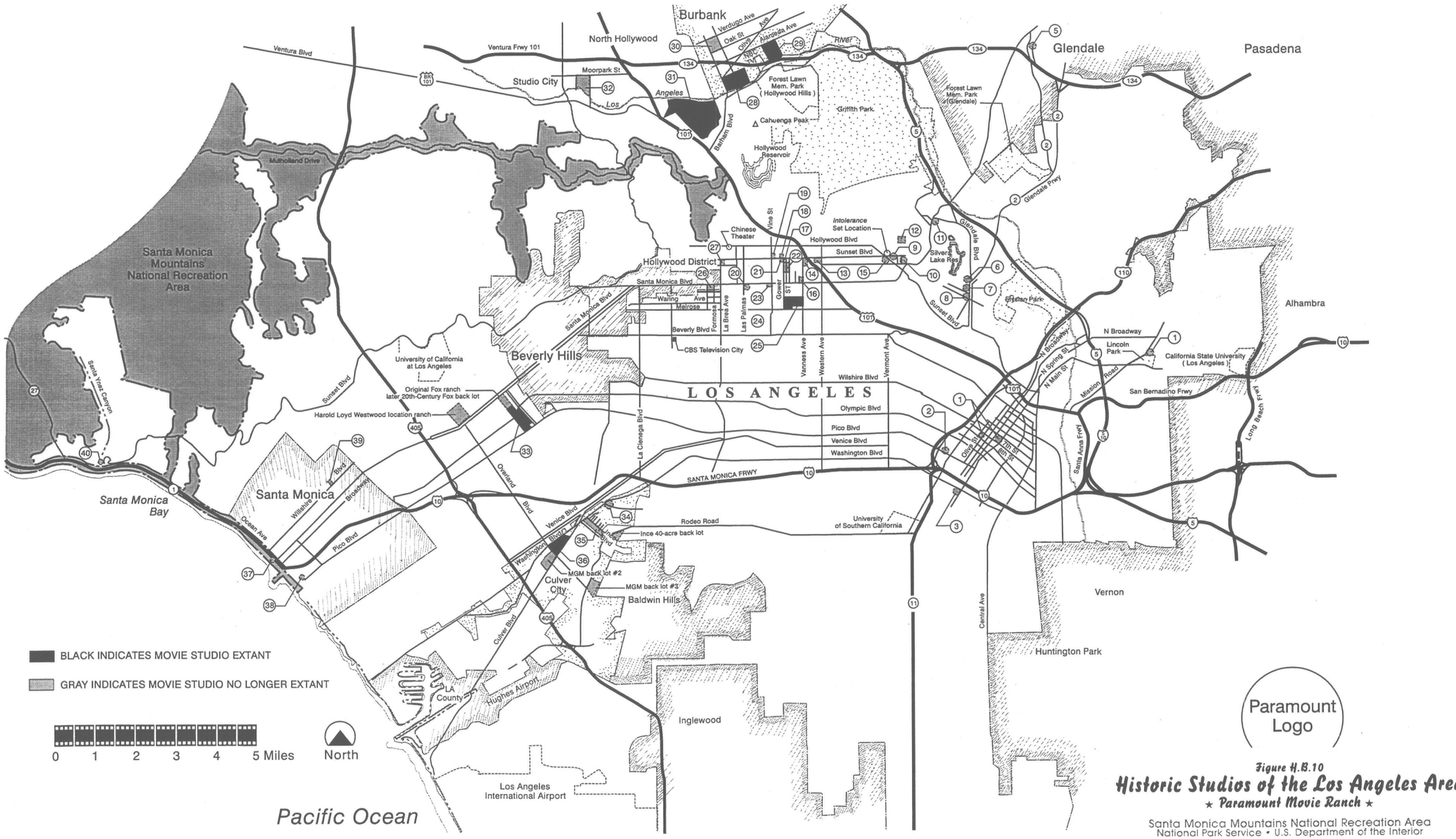


Figure H.B.10

Historic Studios of the Los Angeles Area

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

Hollywood and Motion Picture Production During the Studio Era

By 1922 approximately 84% of the motion pictures produced in the United States were made in Hollywood,[121] and by the end of the decade the Hollywood mystique had fully emerged. Larger than life stars, such as Mary Pickford, Roscoe ("Fatty") Arbuckle, Douglas Fairbanks, Marie Dressler, and Charlie Chaplin, became wealthy, lived glamorous lives, and garnered widespread newspaper and magazine attention, much of it promoted by studio press agents for the purpose of keeping the stars in the public eye. Yet, the stars themselves sometimes cooperated only too well. In 1920 "America's Sweetheart," Mary Pickford, shocked her legion of fans by divorcing actor Owen Moore in Nevada and promptly marrying her paramour, the dashing Douglas Fairbanks. The following year, "Fatty" Arbuckle hosted an uproarious party at a San Francisco hotel at which a would be starlet died under suspicious circumstances. The press immediately depicted the tragedy as a "sex crime" and Arbuckle himself was implicated. Though later acquitted after several trials, Arbuckle was driven from his movie career.[122]

Such incidents only magnified Hollywood's post-World War I reputation as a Gommorrah, from which sin was being spread by motion pictures with such titles as *Forbidden Fruit*, *Godless Men*, *Passion's Playground*, *Short Skirts*, *Sinners in Silk*, and *Women Who Give*. Although these movies promised considerably more than they gave, a reliable tactic for attracting patrons, and somewhat reflected America's changing mores during the so-called Jazz Age and the era of the flapper, moralists worried about the effect of such films on the youth of the 1920s and clamored for official censorship. In 1922 American motion picture producers, seeking to forestall official censorship through self-regulation, hired Will H. Hays, who had been chairman of the Republican National Committee and President Warren G. Harding's Postmaster General, to act as their conscience. Hays, who opined that he was uniquely qualified for such a responsibility because he remained in his words "an unreconstructed Middle Westerner from 'the sticks'" throughout his life, devised a moral code with standards governing love-making, décolletage, crime, and profanity. Since Hays' day the gist of the code has remained intact, though it has occasionally undergone revision, becoming more or less strict as societal pressures on the motion picture industry fluctuated.[123]

During the 1920s, westerns and especially comedies became movie staples. Arbuckle, Harold Lloyd, and Buster Keaton were among the motion picture industry's leading comedians of the day, but their stereotypical comedy only recycled the nickelodeon tradition of sight gags and stunts - as when a motorcycle knocks the ladder out from under a house painter and the dislodged bucket of paint falls on the head of the motorcyclist. Charlie Chaplin, however, brought a more sophisticated humor to his films that his slapstick contemporaries lacked, and

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[121] Koszarski, *An Evening's Entertainment*, 104.

[122] Koszarski, *An Evening's Entertainment*, 110, 114-116, 191-197, 206, 265-268, 344; Belton, 94-100; and Mast, 130-134.

[123] Koszarski, *An Evening's Entertainment*, 203-208; Mast, 103-106; Sklar, *Movie-Made America*, 77-85; Zukor, 147; French, 72-73; and Tino Balio, *Grand Design: Hollywood as a Modern Business Enterprise*, (Berkeley: University of California Press, 1993), 42-45.

gave movies their initial standing with the nation's intelligentsia.[124] In 1925 the eminent American literary critic Edmund Wilson reviewed Chaplin's performance in *The Gold Rush* for the *New Republic*, offering that

> (t)he one comedian who has succeeded in doing anything really distinguished with this comedy of gags is...Charlie Chaplin. In the first place, he is, I believe, the only comic star in the movies who does not employ a gag-writer; he makes everything up himself; so that, instead of the somewhat mechanical character of the humor of even the best of his competitors, most of whose gags could be interchanged among them without anyone's knowing the difference, Chaplin's jokes have an unmistakable quality of personal fancy. Furthermore, he has made a practice of using his gags as points of departure for genuine comic situations.[125]

Wilson speculated, however, that if Chaplin continued to make comedies like *The Gold Rush* he would not be able to hold his popular audience.[126] But the opposite of what Wilson predicted happened, as other film comedians took to imitating Chaplin.[127]

The overtly visual brand of comedy was not only swept aside by Chaplin but also by the coming of sound to motion pictures between 1926 and 1929, the "...most important transformation in motion picture history...."[128] The advent of the "talkie" impacted every film genre and more than a few acting careers, adding an as yet unimagined verisimilitude to motion pictures, such as the sounds of the outdoors, automobiles and trains, and, most ominously for many stars, the human voice. Inventors had attempted to wed sight and sound since the 1890s and a sound on film system was available as early as 1922, but the costs of converting theaters and studios was daunting. Warner Bros., with fewer theaters to convert and seeking to gain the edge on the larger Paramount and MGM studios, took the plunge first. Following the premieres of the studio's *Jazz Singer* (October, 1927), with songs and limited dialogue, and *Don Juan* (July, 1928), an all talking feature with a synchronized musical score, the public clamored for more. The public's acceptance of the talkie was not lost on other studio moguls. By 1930, over 50 percent of the nation's theaters were wired for sound and the 57 million weekly admissions of 1927 had nearly doubled. Though the number of motion pictures produced declined between 1928-1929, as studios adjusted to the vagaries of making movies with sound, the drawing power of the talkie enabled the motion

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[124] Koszarski, *An Evening's Entertainment*, 99-104; Sklar, *Movie-Made America*, 104-121; Belton, 145-148; and Mast, 106-130.

[125] Edmund Wilson, "The New Chaplin Comedy," *New Republic*, (September 2, 1925), 45.

[126] Ibid, 45-46.

[127] Koszarski, *An Evening's Entertainment*, 178-180, 323; Belton, 29-31; Sklar, *Movie-Made America*, 113-121; and Mast, 126-127.

[128] Sklar, *Film*, 172.

picture industry to weather the 1929 stock market crash and the first few years of the Great Depression.[129]

Regardless of the star or film genre, however, motion pictures were generally produced during the studio era, both before and after the advent of sound, on an assembly line basis for the studio's theaters. Most motion picture companies maintained studios on both coasts - Paramount opened its Astoria Studios in the Queens Borough of New York City in September, 1920 and filmed more than 100 silent features there - but by the end of the decade Los Angeles was renowned as the "Mecca of the Motion Picture" and was the undisputable locus of American film production, as well as the unofficial center of America's dreams and fantasies and the arbiter of social norms.[130] Cheap land in southern California encouraged the building of large studios, and the studios arrayed in and around Hollywood were often labyrinthine complexes of buildings, sets, and workshops that covered acres, typically encompassing:

> ...actual stages where films are shot; workshops where sets are built; storerooms where sets, properties, furniture, and costumes are kept; areas for maintaining and storing cameras, lights, and related equipment; dressing and make-up rooms; editing facilities;...facilities for special effects; screening theaters; all the administrative and executive offices and buildings; and all the machinery and personnel involved in the plant's operation and the making of movies.[131]

Inside the studios, the techniques of mass production - division of labor, specialization of the workforce, and economies of scale - were utilized to produce a motion picture, not unlike the process of manufacturing an automobile on an assembly line.[132] The following depicts the alchemy of collaboration, between an elaborately segmented labor force of actors and technical personnel behind the camera, necessary for making a movie during the studio era:

> The studio kept everyone under contract, including producers, directors, screenwriters, cinematographers, art directors, costume designers, sound recordists, and other technical staff. With such a sizeable pool of talent held in constant readiness for each new project, it is relatively easy to cast a picture and get it into production. The physical layout of the studio is similarly designed to facilitate production...with its own police force, fire, sanitation, water, and electrical departments, and with its own commissary or restaurant, gymnasium, and infirmary.

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[129] Sklar, *Film*, 172-188; Mast, 185-197; Jacobs, *Rise of the American Film*, 297-299; Huettig, 42-47; McGowan, 260; and Paul Michael, ed., *The American Movies Reference Book: The Sound Era*, (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1969), 2-3.

[130] Koszarski, *An Evening's Entertainment*, 99-104; Sklar, *Film*, 98; Richard Koszarski, *The Astoria Studio and its Fabulous Films: A Picture History With 227 Stills and Photographs*, (New York: Dover Publications, Inc., 1983), 7-9; and Ethan Mordden, *The Hollywood Studios: House Styles in the Golden Age of Movies*, (New York: Alfred A. Knopf, Inc., 1988), 43-45.

[131] Ira Konigsberg, *The Complete Film Dictionary*, (New York: Penguin Books USA, Inc., 1987), 358.

[132] Belton, 61-63; and Koszarski, *An Evening's Entertainment*, 104-137.

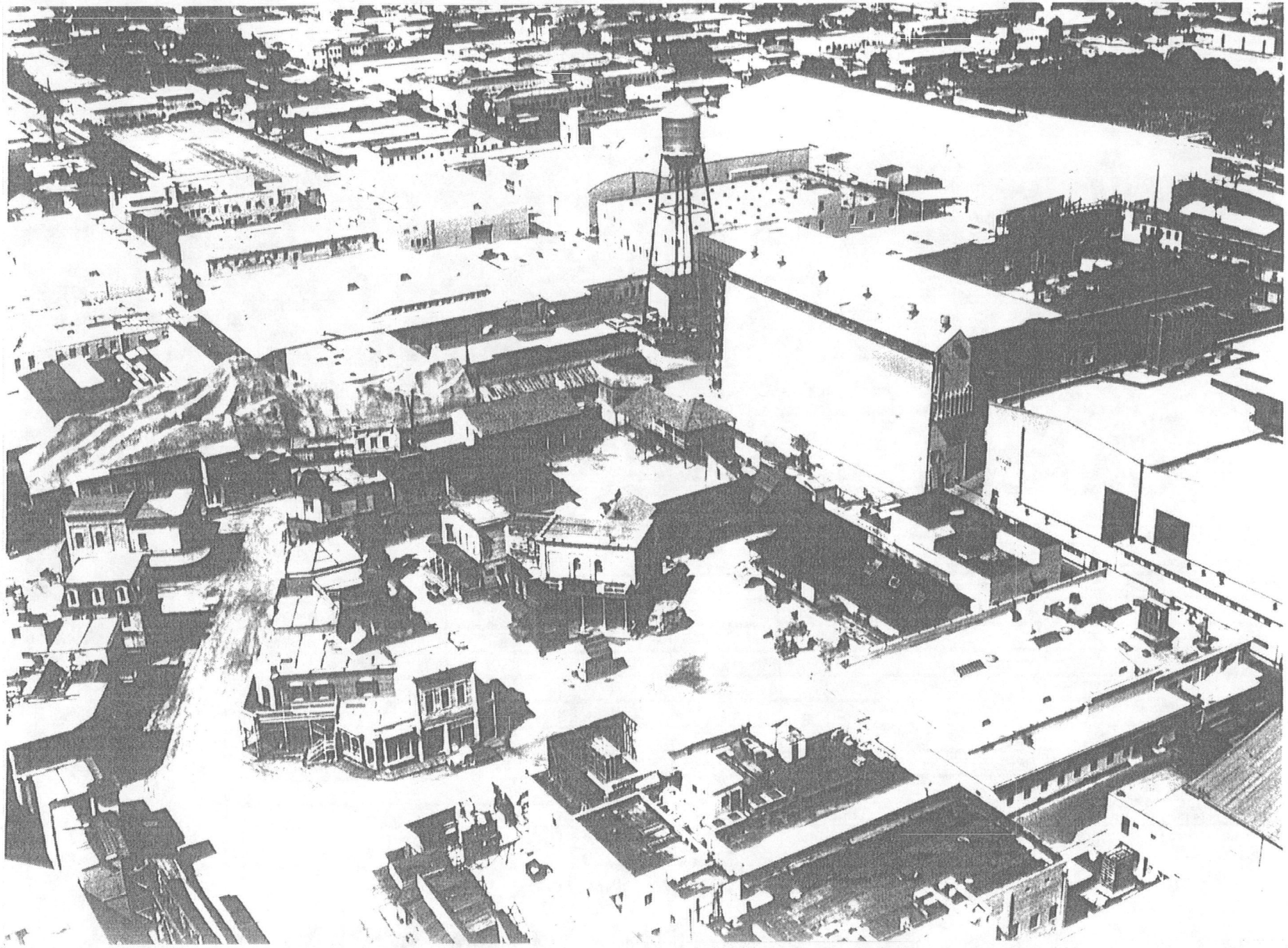
A story department houses readers whose job it is to pore through recent books, magazines, and newspapers in search of story ideas. Nearby stand the offices of studio screenwriters, who prepare story synopses or treatments, write dialogue, and generate shooting scripts for stars under contract. These scripts are then analyzed by unit managers or production assistants and broken down scene by scene by assistant directors, who estimate overall budget and shooting time and who organize a shooting schedule. This schedule will be planned in such a way as to economize on costs.

Scenes from films are rarely shot in the order in which they appear in the screenplay (in continuity), but rather they are shot out of order. Thus all the scenes staged in one setting or location will be shot back to back; scenes containing the same groups of actors or actors who are only available for a short time period will be shot together; shots requiring the rental of expensive equipment not owned by the studio, such as special camera cranes, or the use of studio equipment in high demand by other studio production units will be shot on a single day; and so forth. Shooting scripts are sent to the casting department, which suggests actors for those roles not already cast by the producer or director.

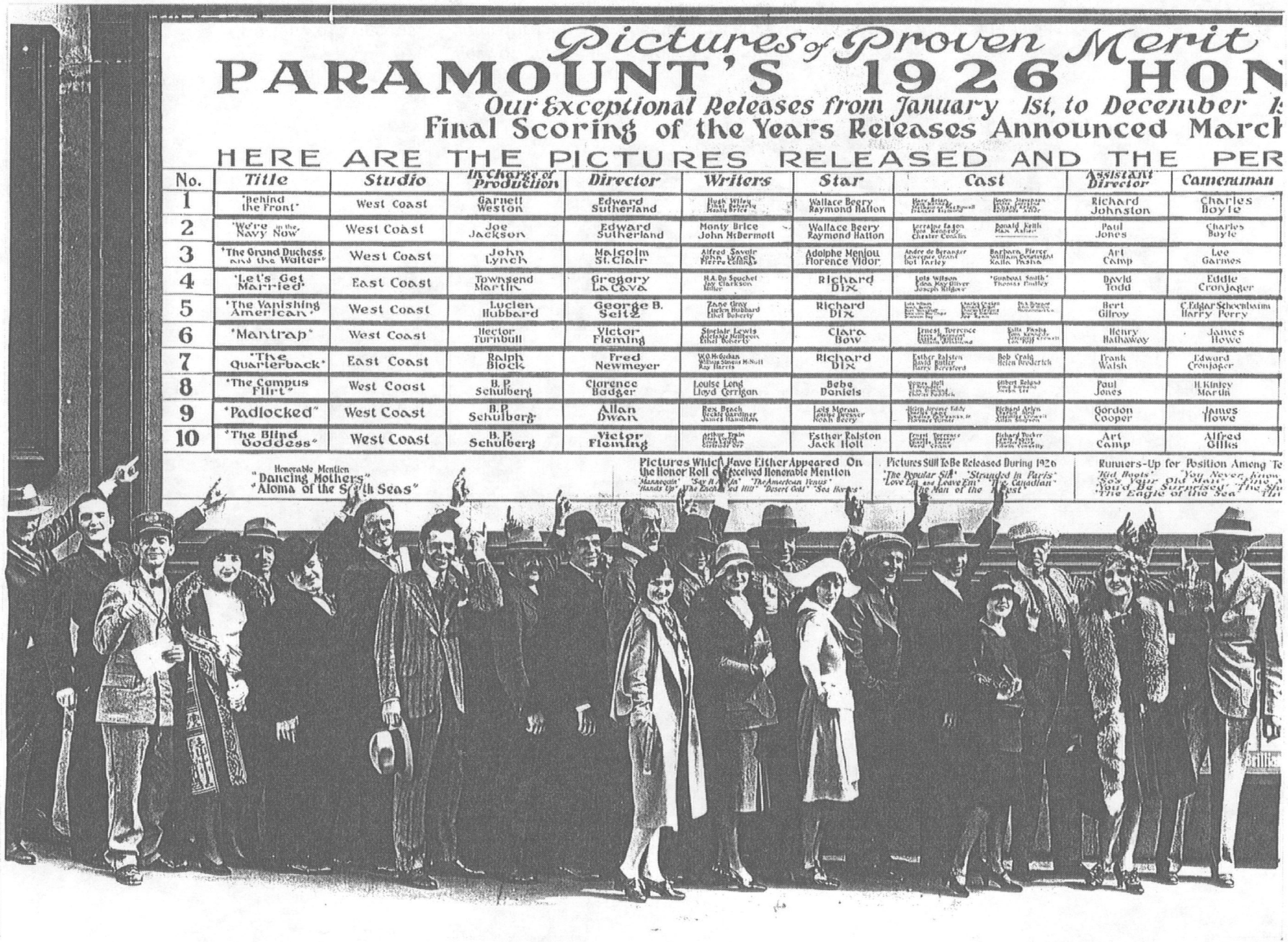
The scripts are also sent to the art department, which designs the sets and perhaps draws up a storyboard, or a sketch of what scenes will look like, for the use of the art director, costume designer, and cinematographer. Carpenters in the studio workshop build sets according to the instructions of the art director; scenic artists paint them; staff set directors "dress" the set with tables, chairs, and other furnishings provided by the prop department, which stores a supply of such items in the prop room. A wardrobe department is staffed with seamstresses to make alterations in existing costumes, which are stored on the lot (or rented...), and to execute designs for new costumes.

The studio's camera and sound departments provide the necessary equipment for filming scenes and recording dialogue and sound effects (and repair this equipment when necessary). Additional equipment for the filming of stunts or sequences involving special effects, such as explosions, bullet holes, or fires, are made in the studio's special-effects department. Electricians wire the set for both on-camera props, such as table lamps, and off-camera equipment, such as...lamps, cameras, sound recording equipment, and other machinery to produce special effects such as wind, rain, snow, or fog.

...After filming, editors prepare a rough cut of the film that is synched up with dialogue and sound effects. To this is added a musical score written by a studio composer and recorded by the studio orchestra. The montage department assembles montage sequences, which condense the passage of time or space (as seen in montages of newspaper headlines which summarize the course of events over time or in travel montages which convey the characters' European vacation through stock shots of the House of Parliament in London, the Eiffel Tower in Paris, and the Coliseum in Rome); the studio's own laboratory adds optical effects, such as fades, dissolves, or wipes; and the titling department prepares the credit sequence and any intertitles to be inserted in the film.



Aerial view of Paramount's Hollywood studio (circa 1930s).
Courtesy of Wisconsin Center for Film and Theater Research, University of Wisconsin-Madison.



A segment of Paramount's labor force of actors and technical personnel, 1926.
Courtesy of Wisconsin Center for Film and Theater Research, University of Wisconsin-Madison.

> ...During production and just prior to the film's release, the publicity department orchestrates promotion for the film in the media, designing posters and ad campaigns as well as supervising the production of publicity photographs and pressbooks to be sent to newspapers, magazines, and exhibitors, and of trailers to be run in theaters.[133]

Studios also took advantage of the surrounding Los Angeles environs for motion picture production, with their unparalleled possibilities for year-round outdoor filming and varied natural terrain. The authenticity of outdoor shots - with scenic and technical accuracy, and depth as well as height and breadth - increasingly drove producers and directors beyond the studio's walls,[134] striving for the realism that, as one contemporary noted, was "...one of the main stocks in trade of the screen production,"[135] especially in light of the growing popularity of cinema's western genre. Motion Picture production occurred in the nearby foothills and mountains of Los Angeles throughout the 1910s - Griffith Park, a virtual wilderness at this time, was an oft used locale - but to maximize the efficiency of outdoor filming studios began to either lease or purchase sizable tracts of land, known later as movie ranches, upon which to film.

The Paramount Movie Ranch, Circa 1923-1948

Producer/director Thomas Ince may have inadvertently established the pattern for southern California movie ranches late in 1911, when he occupied the former Miller Bros. 101 Ranch at the mouth of the Santa Ynez Canyon, where Sunset Boulevard meets the Pacific Ocean (see page 88). Ince designated his newly acquired property "Inceville."[136] A brief description of the ranch cum studio, and the many sets that were constructed on the property, appeared in a 1915 edition of *The Moving Picture World*:

> ...the establishment is made up of a confusion of frame buildings, small and large, each additional structure marking the expansion of the company's business. It has a main stage 175 x 220 feet; a new glass stage 360 x 160 and two auxiliary stages 50 x 80 feet; an administrative building, a restaurant, a commissary, a wardrobe building, a property building, a scene building, 200 dressing rooms, an arsenal where weapons, ammunition and explosives are kept, a power house furnishing light for stages and buildings, a reservoir furnishing fresh water, six stables and corrals and a number of

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[133] Belton, 67-70.

[134] Koszarski, *An Evenings Entertainment*, 118-122; and Sklar, *Film*, 100.

[135] Koszarski, *An Evenings Entertainment*, 119.

[136] Koszarski, *An Evenings Entertainment*, 100, 109, 216-218; Mast, 106-107; Slide, 168; and Wanamaker, Section VI, 2.



Photograph of Inceville, circa 1910s.
From *American Film Studios: An Historical Encyclopedia*, Gene Fernett.

> other structures. In addition to the inexhaustible supply of natural settings for exteriors, Inceville has a Spanish Mission, a Dutch village with a genuine canal, old windmill, etc., a Japanese village with jinrikshaws, an Irish village, a Canadian village, an East Indian street and a Sioux camp.[137]

The remoteness of Inceville led to Ince being robbed "stagecoach style" once, but the former ranch's diversity of landscape, from wooded canyons to grassy lowlands and high bluffs to ocean beach, imparted an openness and authenticity to the outdoor scenes of his films, particularly the pursuit or battle scenes of his westerns, which his studio bound contemporaries could not equal:[138]

> ...the stagecoach sweeping down a mountain trail flanked by mountains and plains and sagebrush, the Indians pursuing, the posse galloping across the prairies...the dust and smoke and powder of the gun battle...the dust of the horses hooves, the silhouettes of the tribe of Apaches on the mesa awaiting the moment to join the attack. One of the most common (and beautiful) Ince images is smoke-the swirling, enveloping movement of gunpowder or dust, shot through refractive beams of light....[139]

In 1912 Carl Laemmle of Universal Pictures purchased 600 acres of land in Burbank upon which to build his Hollywood studio. A year later Laemmle leased 1,000 adjoining acres of undulating, wooded terrain fronting Griffith Park to the east, known as the Universal ranch. In 1916 the Famous Players-Lasky Corporation, the predecessor of Paramount, co-leased the Universal ranch for location filming and two years later entered into a short-term lease for an additional 1,500 acres on West Roscoe Boulevard in Canoga Park, which the studio also subleased to smaller, independent motion picture production companies.[140] Of the two locations leased by Famous Players-Lasky, more motion pictures were probably filmed at the Universal ranch. The property gradually became known as Lasky ranch and Famous Players-Lasky apparently erected $1.5 million of infrastructure on the ranch to facilitate production.[141] When Famous Players-Lasky ended their association with Lasky ranch during 1927, the *Los Angeles Times* heralded some of the once wildly popular but now largely unrecognized silent motion pictures the studio produced there:

> The old Lasky ranch, as it is known, leaves a heritage of history and romance. Great and brilliant stars of yesterday traipsed its distances in their business of making screen entertainment for the world. Bill Hart rode his way to fame over the crest of its hills. Wallace Reid cycloned down its dusty roads in those unforgettable comedies of mad motoring, *Excuse My Dust*, *The World's Champion*, *Too Much Speed* and others that made him beloved to audiences the globe around....It was on the old Lasky ranch that

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[137] Quoted in Slide, 168.

[138] Koszarski, *An Evening's Entertainment*, 100, 109, 216-218; Mast, 106-107; and Wanamaker, Section VI, page 2.

[139] Mast, 106.

[140] Wanamaker, Section VI, 2; and Slide, 364-365.

[141] "New Lasky Lot Opened for Picture," *Los Angeles Times*, 21 November 1927: Part II, 9.

> William Desmond Taylor directed parts of *Huckleberry Finn*, *Jennie Be Good*, *Anne of Green Gables* and others of the fourteen pictures he made during his creative career. Dorothy Dalton's long list of stellar pictures have (also) left their marks on the landscape....[142]

By 1923, Famous Players-Lasky began filming on the wide-open spaces of a third outlying property, located just to the west of Calabasas and south of the present day Ventura (101) Freeway, on a portion of the former rancho Las Virgenes.[143] The diversity of the property's landscape - an oak flecked savannah punctuated by the meandering, intermittent Medea Creek and a number of shallow arroyos; rolling, canyon gouged hills blanketed with coastal sage scrub and chaparral; and the visage of Sugarloaf Peak looming large in the view to the south - made the movie ranch "...(an) ideal location site for pictures, having every conceivable type of terrain in its broad expanse, foothills, mountains, canyons, large stretches of flat ground, wooded sections, everything...."[144] The first known motion picture produced at the movie ranch by Famous Players-Lasky was the *Border Legion*, filmed on a western street set and released during 1924, but the ranch would prove to be conducive for the filming of westerns as well as a substitute for worldwide locales.[145]

On July 22, 1927, as the lease on the Lasky ranch expired, the Paramount Land Corporation, a subsidiary of the newly re-christened Paramount Famous Lasky Corporation, purchased from John H. Blair and associates 2,461 acres of the Calabasas property for $412,000.[146] The Paramount Land Corporation leased the ranch to the Paramount Famous Lasky Corporation, at a rate of $2,000 per month for the first six months and $2,500 per month for the second six months. In September, 1928, after the initial one year lease expired, the Paramount Land Corporation drafted a new lease that was predated to July, 1927. Under the terms of the new lease, which covered the two year period of July, 1927 to June, 1929, Paramount Famous Lasky Corporation paid a monthly rental of $2,000 per month. The rent in excess of $2,000, which the Paramount Land Corporation collected for six months, was refunded. By 1931, the monthly rental rate had declined to $1,600, perhaps reflecting the worsening economic conditions of the Great Depression.[147]

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[142] "World on Move at Lasky Ranch," *Los Angeles Times*, 20 November 1927: Part II, 1.

[143] Wanamaker, Section III, 2-3.

[144] "New Ranch to Make Film Bow Monday," *Paramount Studio News*, 16 November 1927: 1+.

[145] *Border Legion*, production stills, director William K. Howard, with Antonio Moreno and Helen Chadwick, Paramount, 1924.

[146] Records of the Title Insurance and Trust Company, Archives of the Santa Monica Mountains National Recreation Area; and "Studio Plans Announced," *Los Angeles Times*, 17 July 1927: Section V, 8.

[147] A.C. Martin, memorandum to Mr. Lagace and Miss Stray, 28 September 1928; A.C. Martin, memorandum to Mr. Lagace and Miss Stray, 19 June 1928; A.C. Martin, memorandum to Mr. Lagace and Miss Stray, 30 August 1930; and A.C. Martin, memorandum to Mr. Lagace and Miss Stray, 9 September 1930, archives of the Santa Monica Mountains National Recreation Area.

HISTORIC MOVIE RANCHES OF LOS ANGELES AND VICINITY
PARAMOUNT RANCH/SANTA MONICA MOUNTAINS

LEGEND

1D INCEVILLE/HARTVILLE
New York - Motion Picture Co. (Then Bison Life Motion Picture Co.) leased early 1910-1922. Hartville from 1915. Also called The Miller 101 Bison Ranch/Miller Brothers 101 Ranch Real Wild West Show. 18,000 acreas. Included Western town, Indian Tepee Village,scattered sets (located in Castellammare, Palisades Highlands,Santa Inez Canyon at Sunset Blvd.)

2B OLD UNIVERSAL RANCH JESSE L. LASKY LOCATION RANCH
1912 Universal Film Manufacturing Corporation later jointly leased with Jesse L. Laskey Feature Play Company 1916 - 1920's before move to Paramount Movie Ranch 1927. 1000 acres used in noted silent era epics northeast area today is Forest Lawn Memorial Park, Hollywood Hills (located between Barham Blvd. On the West and Griffith Park on the east/ the Los Angeles River on the north to the Hollywood Reservoir on the south).

3F D.W.GRIFFITH RANCH
In 1912 D.W. Griffith bought a ranch at Vahn and Foothill Blvd. (San Fernando Valley).

4A MIXVILLE/FOX RANCH
Purchased in 1916 to early 1930's. Former Wind Brown Ranch Included Western Town and support facilities used during height of Tom Mix's career, keystone cops, and other silent era films (First listing at Ivanhoe. In 1916 located at Teviot Street to junction of Glendale Boulevard and Allesandro Street. Included Silver Lake Reservoir Edendale/Silverlake District L.A.)

5P IVERSON MOVIE RANCH
Circa 1912-1980's. Consisted of 500 acres on a 412 acre upper ranch 88 acre lower ranch. Along with the Corriganville movie ranch was most active of any movie ranches. Included extensive dramatic rock outcrops including "Garden of the Gods", western town and ranch house (located N. Of Santa Susana Pass Road northwest of Topanga Canyon Boulevard in Chatsworth).

6J PARAMOUNT RANCH
Used by Paramount Studios from at least 1924. 2,743 acres purchased in 1927. Sold in 1943 with lease option until 1948. National Park Service owns 726 of the former movie ranch (located off Cornell Road in Agoura).

7E RKO RANCH
RKO Radio purchased 88 acres 1929-1954. Described as "Biggest and best looking western town in Hollywood." Included 600-700 feet of railroad track with rolling stock. 300 yard American town, European street, plantation house, Notre Dame Cathedral and other sets and facilities. (located at Burbank Blvd. and Louise, Burbank)

8H WARNER BROTHERS RANCH
Warner Brothers purchased 2000 acres in 1929. Included Western town set, medieval and various other sets (located South of US101 freeway between Las Virgenes Road and Lake Calabasas in Calabasas Park).

9C COLUMBIA RANCH / BURBANK STUDIOS RANCH
40 acres purchased in 1934 by Columbia Studios, owned jointly with Warner Brothers studio until Columbia bought by Sony and moved to old MGM studio in Culver City. Currently owned by Warner Brothers. Historically served as back lot. Western town and sets razed in 1993. More demolition occurred in September of 1996. Property is currently a studio with sound stages and little remaining historic integrity(located Northwest of Oak Street and Hollywood Way in Burbank).

10O CORRIGANVILLE MOVIE RANCH
Owned by Ray "Crash" Corrigan 1740-2060 acres from 1937-1967.From 1949 to 1967, also operated as a "theme park". Purported to be the location for 3,500 film and television productions included town and large sets. Was acquired in 1965 by Bob Hopeand later called Hopetown. Was destroyed by fire in 1970. 225 acres were acquired by the Santa Monica Mountains Conservancy in the late1980s. Plans call for reconstructing portions of the ranch (located east end of Smith Road in Simi Valley)

11T MONOGRAM RANCH/MELODY RANCH
50 acres purchased by Ernie Hickson 1910-1952 and known as Placerita Ranch and Trem Carb Ranch. 1937-1952 Monogram Allied Artists Studio leased the ranch and it was known as the Monogram Ranch. 1952-1993 Gene Autry purchase 120 acres as part of Flying A Productions and the ranch was known as Melody Ranch 1993 Velvant Brothers purchased 66 acres. The ranch in 1915 included a 50 structure western town with same interiors. The ranch also included a hacienda set, a locomotive and support buildings. In 1963 the town and Autry's historical western artifacts burned to the ground. The town set was rebuilt by the Veluzat brothers.

12Q MGM PORTER RANCH
From 1940 to 1950's, Metro Goldwyn Mayer Studios leased this land which included most all of the 91326 zip code of Northridge. No sets or facilites were developed (located approximately between Limekiln Canyon and Aliso Canyon in the Santa Susana Mountains in Northridge).

13I CENTURY RANCH
In 1941 Twentieth Century Fox leased land from sponsors of the Crag's Mountain Club and land later purchased in 1946 to form the 3000 acre Century Ranch. In 1974, the ranch was sold to the state to create Malibu Creek State Park. Various sets for film and television were constructed. One building remains as a park residence as well as other remnant buildings. (located off Las Virgenes Road and Waycross Drive Calabasas).

14N SPAHN RANCH
A 511 acre horse ranch for movies which included scattered movie cabins and a western town. Earlier it was owned by William S. Hart (located at the begining of the Santa Susana Pass across from the Iverson Ranch).

15K MGM WILDWOOD / CONEJO RANCH
1400 acres leased by MGM in the early 1950s through the late 1970's. The ranch included several large standing sets. Part of today's Wildwood Regional Park (located in northwest Thousand Oaks).

16M BELL MOVIE RANCH
1952-1988, 70 acres. Included a 6 acre western town. The entire town was demolished except for one building. (located on Studio Road, Box Canyon Chatsworth).

17V PATTERSON / BIG SKY RANCH
1920's was owned by Pacific Western Oil Company and known as Patterson Ranch. J.P. Getty purchased 10,000 acre ranch in 1941. In 1981, 6711 acres bought by Big Sky Ranch Company. In 1987, was sold for development. Used first for filming circa 1950's mostly for television (located between Tapo Canyon Road and Erringer Road in Simi Valley.

18R DISNEY GOLDEN OAK RANCH
1959 Disney Studios purchased this 705 acres. Includes 19th century town, western street, lagoon, stables, pool, ranch house etc. (located on Placerita Canyon Road east of State Route 14 in Newhall).

19G JACK INGRAM RANCH
1940's-early 1960's. Included a western town (located on Topanga Canyon Road near Mulholland Drive in Calabasas).

20S DIAMOND V / VELUZAT RANCH
1952 to present 750 acre ranch. Includes Western Town, Mexican Village, cabins, barns and 10 acre European village (located north end of Haskell Canyon Road in Saugus).

21L BURRO FLATS
Approximately 2500 acres (current Rocketdyne property?) used until 1948-49. Now part of North American Aviation Rocketdyne Corporation testing ground. Included a western town and scenic locations (located on the North American cut-off road in East Simi Hills).

22U JAMES ARNESS RANCH
Included "Gunsmoke" Dodge City street set (located on Arness Fire Road in Simi Hills)

Sources:

Compiled from California State Historic Preservation Office, information completed by Mr. William J. Ehrheart and Mark Wanamaker for National Register nomination for Corriganville Movie Ranch and Eugene Hilchey, Century Archives Studio City Ca.

"The Outlook" July 22, 1987, page A11, "Conservancy to Consider Hope Ranch Development" by Associated Press.

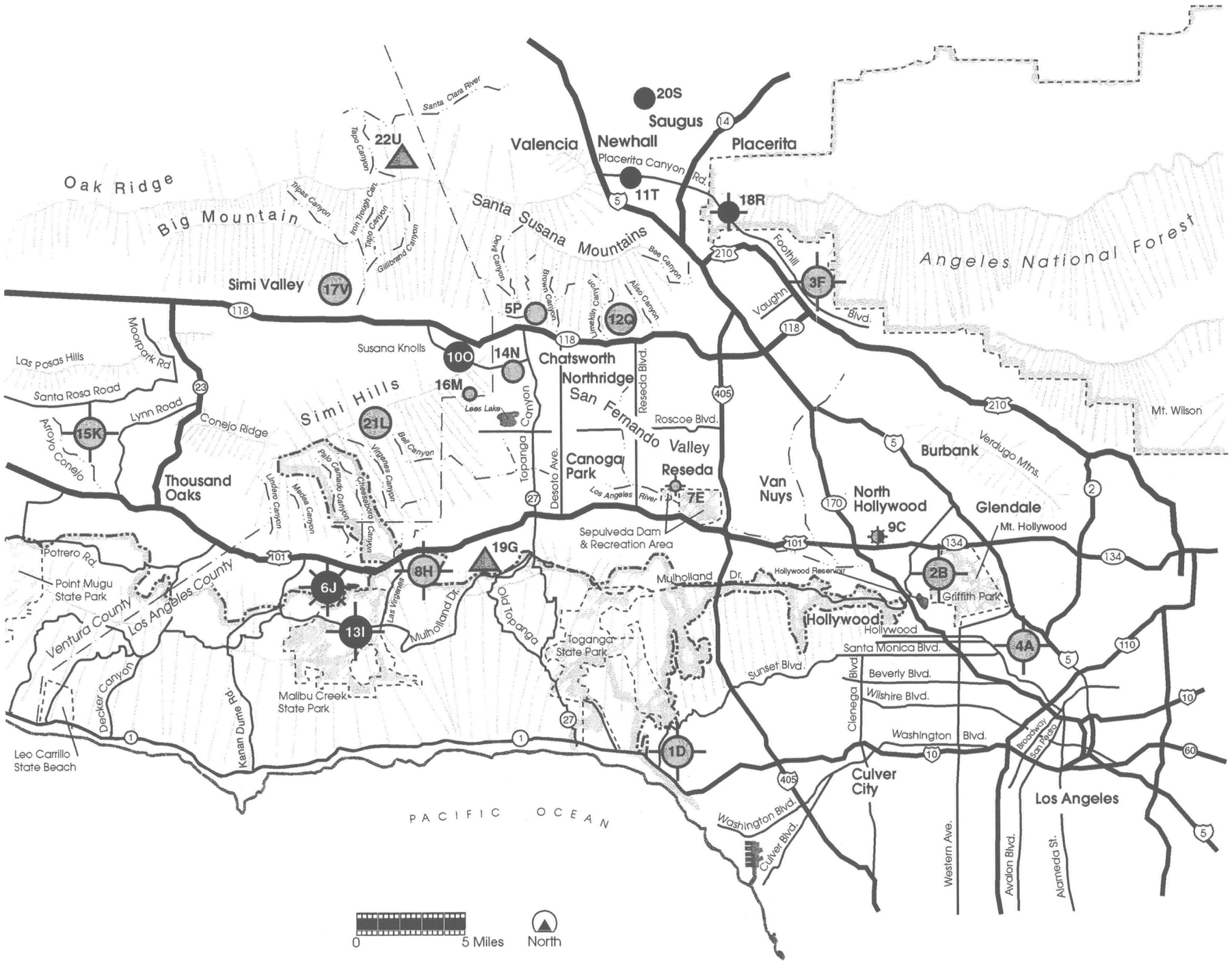
News Chronicle, Thousand Oaks, California, October 18, 1987, page 3 "There is Hope, Future Bright for Movie Ranch Site" by Nettie Bredstrand.

Los Angeles Times, January 31, 1987, page 19 "Former Homestead Film Location for Hollywood Epics and Serials" by Jerry Beras.

News Chronicle, Thousand Oaks, California, February 26, 1987, page 4 "Showdown on Studio Road".

The Enterprize, Simi Valley, California, September 14, 1988, page 2 "Movie Ranch May Be Rebuilt on Hopetown Site" by Susan Chasen.

Los Angeles Daily News, February 2, 1986, "Movie Ranches Continue to Kick Up Dust" by Gina Shaffer



- 30 - 100 ACRE ORIGINAL RANCH
- 100 - 1000 ACRE ORIGINAL RANCH SIZE
- 1000+ ACRE ORIGINAL RANCH SIZE

- SANTA MONICA MOUNTAINS NATIONAL RECREATION AREA BOUNDARY
- MOVIE RANCH SIZE UNKNOWN
- PRIVATELY OWNED MOVIE RANCH
- STUDIO OWNED OR LEASED MOVIE RANCH
- STUDIO OWNED OR LEASED MOVIE RANCH FROM "GOLDEN ERA" OF STUDIOS 1920'S TO 1940'S

- *Gray indicates movie ranch no longer extant*
- *Black and gray indicates movie ranch property remains but retains little historical integrity*
- *Black indicates movie ranch extant with some historical integrity*

Paramount Logo

Figure H.B.-11

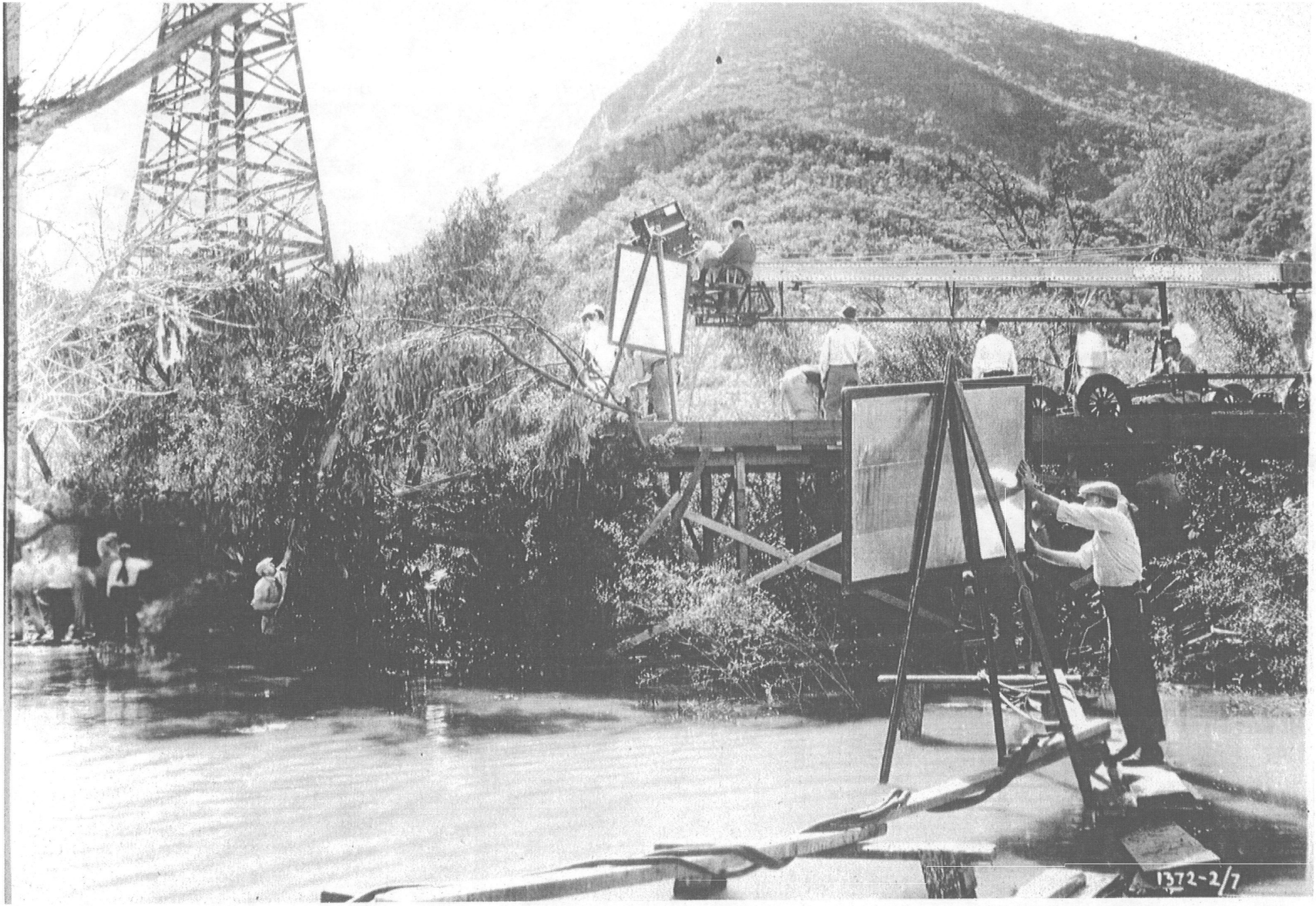
Historic Movie Ranches of the Los Angeles Area

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior
638/20045 • DSC/Feb 97



Scene from *To Have and To Hold*, filmed at Lasky Ranch-1922 (SMMNRA archives).



Filming of *Thunder Below* (1932) at Paramount Ranch, with Sugarloaf Peak in background (SMMNRA archives).

Following the purchase of the property, an announcement in the studio's newsletter encouraged Paramount's employees to visit the site, "...the largest single piece of property held by any motion picture company...," to observe firsthand how the property was being molded for the production of motion pictures:

> Monday, November 21, is going to be another Red Letter day in the history of the Paramount West Coast studio organization. On that day, the new Paramount ranch...will receive its baptism of fire as a site for film production. The first company to use the new ranch for photographing motion pictures will be the troupe which will make George Bancraft's first starring picture, tentatively called *Honkey Tonk*. The set for this picture is now under construction and will be ready when Director Victor Schertzinger calls "Camera!" for the first time. Little has been said or announced concerning the new ranch, but its development for film purposes has been going ahead quietly for the past several months.....Media (sic) creek runs through the heart of the property. Construction of permanent buildings has been under way ever since Paramount secured title to the property. There are now ten permanent structures on the ranch and a permanent bridge has been built over Media (sic) creek. The buildings completed include the ranch house, bunk house, stables, prop sheds, locker rooms for the various studio departments, pump house, and sawmill, and there are several large corrals, in addition to two 20,000 gallon water tanks, supplied from wells which Paramount has developed on the property. The site has already been chosen for the permanent "western" street and the plans are now being drawn, with work on the street scheduled to begin as soon as the plans are ready. The ranch is an impressive place and should be seen to be appreciated. The only way to actually cover it at the present time is on horseback, although a considerable portion of the new roads planned has already been completed. Drive out there some time soon. It's worth it.[148]

A *Los Angeles Times* article on Sunday, November 20, the day before the Paramount ranch received its "baptism of fire," noted that many of the eclectic sets used on the former Lasky ranch were being moved to the newly acquired Paramount ranch:

> Monte Carlo is on the move. Paris is peregrinating. Main street is meandering. Ghost towns of the old West have awakened and are stirring restlessly. Halls that reverberated to the staccato denunciations of Lenin and Trotzky now echo the sounds of hammer and saw and a carpenter is commanding Russia. Mountains are on the move and new lakes and rivers are appearing where desert sagebrush fought a losing fight with alkali and drought. It sounds like the moving-picture business. It is. Out beyond Hollywood, where bungalow occupants now water their lawns, where coyotes once howled, where real-estate pennants wave hopefully their message of streets to come and millions to be made, a new cinema miracle is being wrought. With one gesture a 1000-acre ranch is being abandoned and a new area, nearly three times as large, is being fitted out to take its place. Paramount Famous Lasky is on the move....[149]

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[148] "New Ranch to Make Film Bow Monday," *Paramount Studio News*, 16 November 1927: 1+.

[149] "World on Move at Lasky Ranch," *Los Angeles Times*, 20 November 1927: Part II, 1.

SURVEY OF
TRACT Nº 2804
As per Map Recorded in Book 33 page 85 of Maps &
LOT H
of the Rancho Las Virgenes as per Map filed in Court Case
2898 Superior Court of Los Angeles Co.

NOTE: Survey made by Triangulation

SCALE

N

TRACT Nº 2804
MAP BOOK 33 PAGE 85

RANCHO LAS VIRGENES
Sup Court Case

LOT 'H'

TRACT Nº 7661
M.B. 80 P. 65-66

VOID

WESTERN STREET

SEE PART 4 FOR CORRECTED PLAN

LAS VIRGENES ROAD

CENTRAL AVENUE

MALIBU CREEK

MALIBU LAKE

WARING SUBDIVISION

PART 2

PART 4

SEE KINGSBORO WESTERN ST. MAP PART 4

Found 1½ Iron Pipe N.E. Corner Lot H

Found 4x4 mortared 3'x 8 on North 1.0'E & on About 1' on East end on Line, No Inscription

5x5x2 ± mound of Stones SE Corner 1 on N Rancho Las Virgenes

Found 8" Iron pipe with brass cap

Found 2" iron pipe with brass cap

Found 2" iron pipe brass cap

Found 2" iron pipe with brass cap

Found 2" iron pipe in small mound of rocks 0.38'NO OW 0.65' dished-from pipe set

Found ½" Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found ¾ Pipe in Cement

Found chiseled cross on rock in mound of stone Horiba 0.1' E

Set 2" iron pipe, N 65° 14' 54" E 7.00 from Line Star Tree

LV 12
Found drab colored stone marked LV 12 also 2" iron pipe with brass cap N 44°56' W 1'3 from stone marked Rancho Las Virgenes Sta 12

Found granite rock 20 x 10x6 marked CC and LV 5180 west of line Atlas County Surveyors iron pipe in cement 0.06' west of line for closing corner of Sec's 36,34 T.1S & T.1N R.18 W. S.B.M. with Rancho line

MICROWAVE TELEPHONE - RANCH PRIVATE LINE

SUMMARY OF AREAS

Area Lot H lying southerly of the center line of Ventura Boulevard as per deeds 3686 page 395 386

Gross ..... 513.1487 Acres

Exceptions
Areas of lots sold in Tract Nº 7661 comprised in the W. ½ of Streets and Alleys Lots 13 14 20 21 28 29 32 33 35 NW ¼ SW ¼ Sec 31, 1S 1W only portion NE and Colonel Edmonson along Ventura Boulevard 6.0286

Net ..... 505.459 Acres

Area Tract Nº 2804 lying Northerly of Ventura Boulevard Gross 2471.2247

Exceptions
Areas of lots sold in Tract Nº 2804 comprised in the E. ½ of Streets Lots 1 2 34 35 & 71 72 & adjacent one of said reclusion one acreage or lands in Sec 3 Southern Cal Nº 2804 ..... 2.2.5

Total 246.4.1.34

Revised Plan, Nov 1953

Found 1½ Iron Pipe
N.E. Corner Lot H

LAS VIRGENES

VENTURA BOULEVARD

RANCHO
SUP Court Case

LOT "H"

TRACT No 7661
M.B. 98 / P. 63-66

Found 2" iron pipe mit brass cap

CORNELL

N 60°20'09" E 4597.06

Found 4x4 marked D.V.9 on North
D.V.6 on West I.V. on East and on
South Indistinct

Set 2x2 yr mounds of Parks SE Corner
Lot H Rancho Las Virgenes

(Basis of Bearings S 62°10'36" E
from bearing N 62°20'09" W)

Road as constructed

TRACT No 7202

SEE ENLARGED WESTERN ST. MAP PART 4.

Found 2" iron pipe with brass cap

Found 2" iron pipe with brass cap

TRACT Nº 2804
MAP BOOK 33 PAGE 85

Found 2" iron pipe brass cap

Found chiseled cross on rock in mound of stone
Marked D.V. IV.

LV 12
Found drab colored stone marked LV 12
also 2" iron pipe with brass cap N 42°40 W 13
from stone marked Rancho Las Virgenes No 12

MEDEA CREEK

Found granite rock 20"x10"x8" marked CC and L.V. 590
west of line Also County Surveyors iron pipe in cement 0.82'
west of line for closing corner of Secs 3 & 34 T.1S.R.17W.
R.18W. S.B.M. with Rancho line

NOTE:- ● INDICATES TELEPHONE - RANCH PRIVATE LINE

N 61°39'59" W 3765.147

Found ½" Pipe in Cement

Found ½" Pipe in Cement

Found ½" Pipe in Cement

Set 2" iron pipe N 87°24'54" E 7.00'
from Live Oak Tire

S 87°24'54" W 3310.14'

LV.8

LV.7

LV.10

LV.9

LAKE MALIBOU

LV.11

SUMMARY OF AREAS

Area Lot H lying southerly of the center line of Ventura Boulevard as per deeds 5826 page 320 326

Gross ..... 313.2687 Acres

Exceptions
Areas of lots sold in Tract No 7661 computed to the ℄ of Streets and Alleys Lots 13 14 20 22 31 32 33 35 M.B. 31 38 43 60 sly portion 67 and Culver Extension along Ventura Boulevard ..... M.B. 10 26

Net Lot H ..... 309.631 Acres

Area Tract No 2804 lying Northerly of Ventura Boulevard

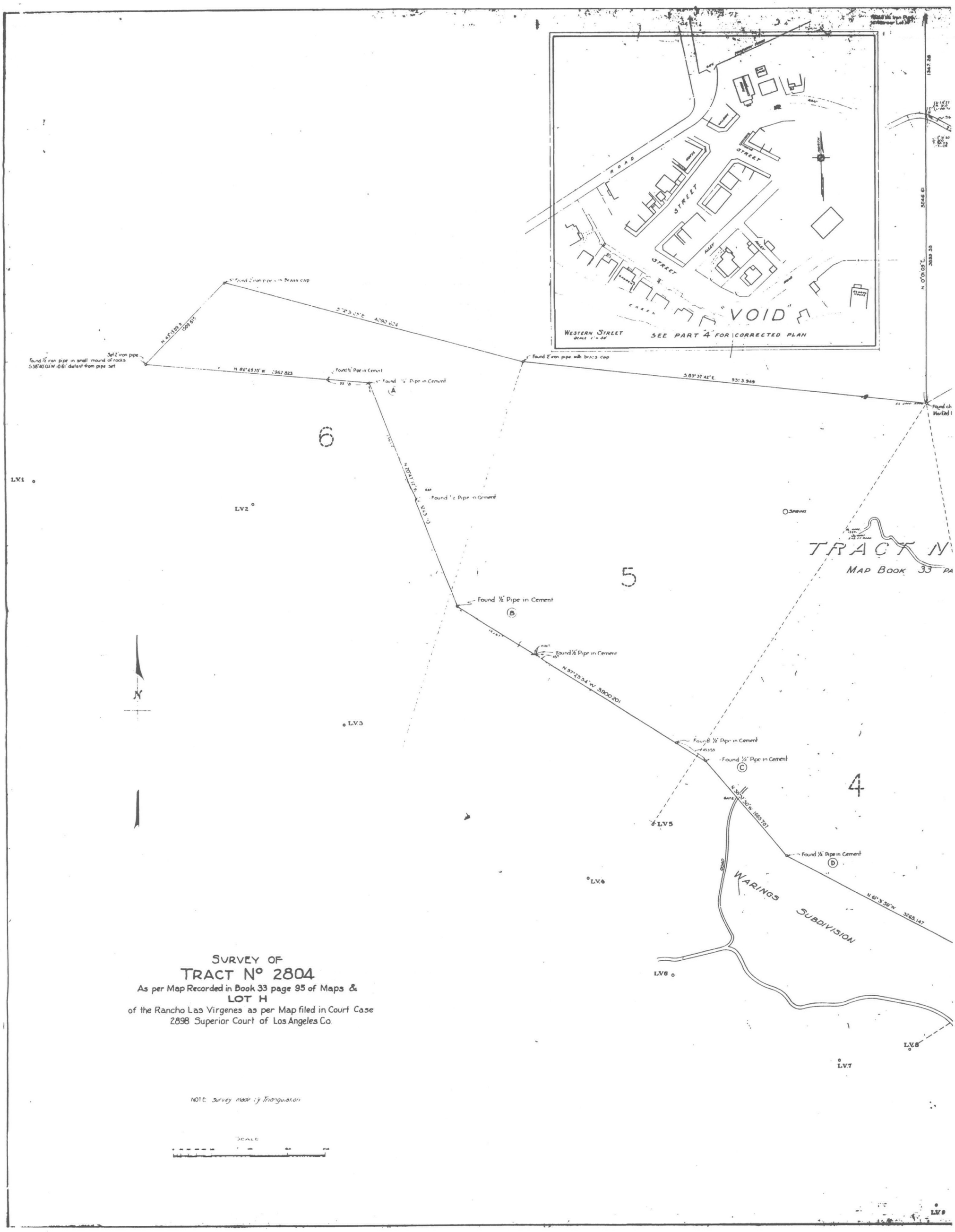
Gross 2.471 2247

Exceptions
Areas of lots sold in Tract No 2804 as shown on the Streets Lots 12 54 55 57 58 59 inclusive and 37 64 67 inclusive and overlap of lands in Lot 3 Juanita Sub 2.246 3/4

Net Tr 2804 ..... 2.246 3/4

Total 311.878 4

REVISED MAR. 10TH 1920



SURVEY OF

TRACT Nº 2804

As per Map Recorded in Book 33 page 95 of Maps &

LOT H

of the Rancho Las Virgenes as per Map filed in Court Case 2898 Superior Court of Los Angeles Co.

NOTE Survey made by Triangulation

SCALE

The article reminiscently elaborated on a few of the specific sets and livestock being transferred from the former Lasky ranch to the Paramount ranch and noted that Paramount Famous Lasky's state-of-the-art "permanent outdoor studio" would be a suitable "...companion for the twenty-six-acre plant of inclosed stages and multistoried wardrobe and technical buildings that is in the very heart of Hollywood...," befitting the "motion-picture Mahomet":

> ...Just as (Paramount Famous Lasky studio) is recognized as one of the most modern motion-picture production plants in the world, so will the new ranch be classified, according to plans announced by Paramount officials. An improvement program that means the expenditure of $1,000,000 is now under way at the newly acquired acreage....For all the old exterior settings which were practicable are being moved the thirty miles along the Ventura Highway. It is a huge undertaking, this wholesale shifting of settings, and a colorful one, full of romance. Some of the greatest pictures that Paramount has made came to being as the cameras ground footage of these expatriated splendors. It was there that the lightning flashed the law to Theodore Roberts when he, as Moses, in turn obeyed the mandates of Cecil B. DeMille during the filming of *The Ten Commandments*. Many of the great *Ten Commandments* settings are being trucked and rolled to the new picture farm. One of the largest of the settings that soon will find itself in unfamiliar territory is composed of the French farmhouse, barns and sheds that were used for the filming of Pola Negri's *Barbed Wire*. This setting, created by Hans Drier, European architect, breathes of Breton peasantry to the very apex of its gables, so carefully was it done. Changed here and there as needs develop it will be used again and again. Paramount's famous Western street is benefitting by the change. In its next edition it will be a proud array of saloons, hotels, blacksmith shops, assay offices and chap-board homes. Here cowboys will shoot and and (sic) and (sic) swear beyond all limits of the law-but not ot (sic) exceed the limits as megaphoned by an anxious-eyed director. As the nucleus around which this bigger and better western street will grow a small army of carpenters and movers in now making the old buildings intact: buildings with bars against which James Cruze lined his actors when he filmed *The Pony Express*, *The Covered Wagon*, and others of the many pictures he made while directing for Paramount. Things other than picturesque settings are making the hegira across the northern valley. All the live stock that made its home on the old Lasky ranch is being moved to the new. Some of the finest cattle ponies in the West already have become accustomed to their new quarters in a modern stable and corral. That beautiful beast, Flash, reigns as king of the drove from his new box-stall throne. Flash is the ghost horse of high temper and swift hoofs that carries Gary Cooper, Lane Chandler, and Jack Lunden, Paramount's western stars, through the Zane Grey stories. Flash's new kingdom embraces a diversity of subjects. Bison, oxen, a camel or two goats, sheep and even Roscoe, a trained and privileged hog, are in their new home. Bozo, the high-school goose that piled up laughs in *You Never Know Women*, also is there. Ten permanent buildings are being built, these (sic) including store houses, quarters for the cowboys who are under Jack Moore's foremanship, stables, barns and pump houses. Two deep wells have been sunk and the artesian flow from these is being diverted into a stream that in time will form a lake suitable for picture use.[150]

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[150] Ibid., Part II, 1+.

The next day, Monday, November 21, the *Los Angeles Times* reported that filming for the first motion picture produced at the ranch since Paramount Famous Lasky's purchase of the property, the tentatively titled *Honky Tonk*, would begin that day at noon. The article also noted one facet of the ranch unmentioned in the previous day's lengthy report: "(e)ighteen miles of eight-foot wire fence have been built around the ranch...,"[151] presumably to exclude both two- and four-legged unwanted visitors.

Soon after acquiring the property, Paramount transformed the movie ranch into a production oriented world within itself. The nucleus of the movie ranch was the headquarters area, accessible from Cornell Road via a narrow, unpaved entry drive. The headquarters area, furnished with water and sewage, electricity, and a telephone system linking the ranch's various sets, encompassed over a dozen support facilities associated with the production of motion pictures, including maintenance; equipment storage and repair; grip storage lockers for camera and lighting equipment; a set construction area that included mill/carpentry, door and window sash, paint, and electric shops; a lumber yard; a caretaker's house with both a detached garage and a small, detached ancillary dwelling; a bunkhouse; livestock barn and corrals; a blacksmith shop; and a fire patrol station, which was built and equipped by Paramount but staffed with Los Angeles County firemen. Parking for the headquarters area was located adjacent to the north side of the entry drive, but production crew members were often bussed to the ranch from Paramount's Hollywood studio. An interconnecting system of narrow, unpaved roads and a low-slung steel bridge that spanned Medea Creek linked the headquarters area with the outlying sets.[152]

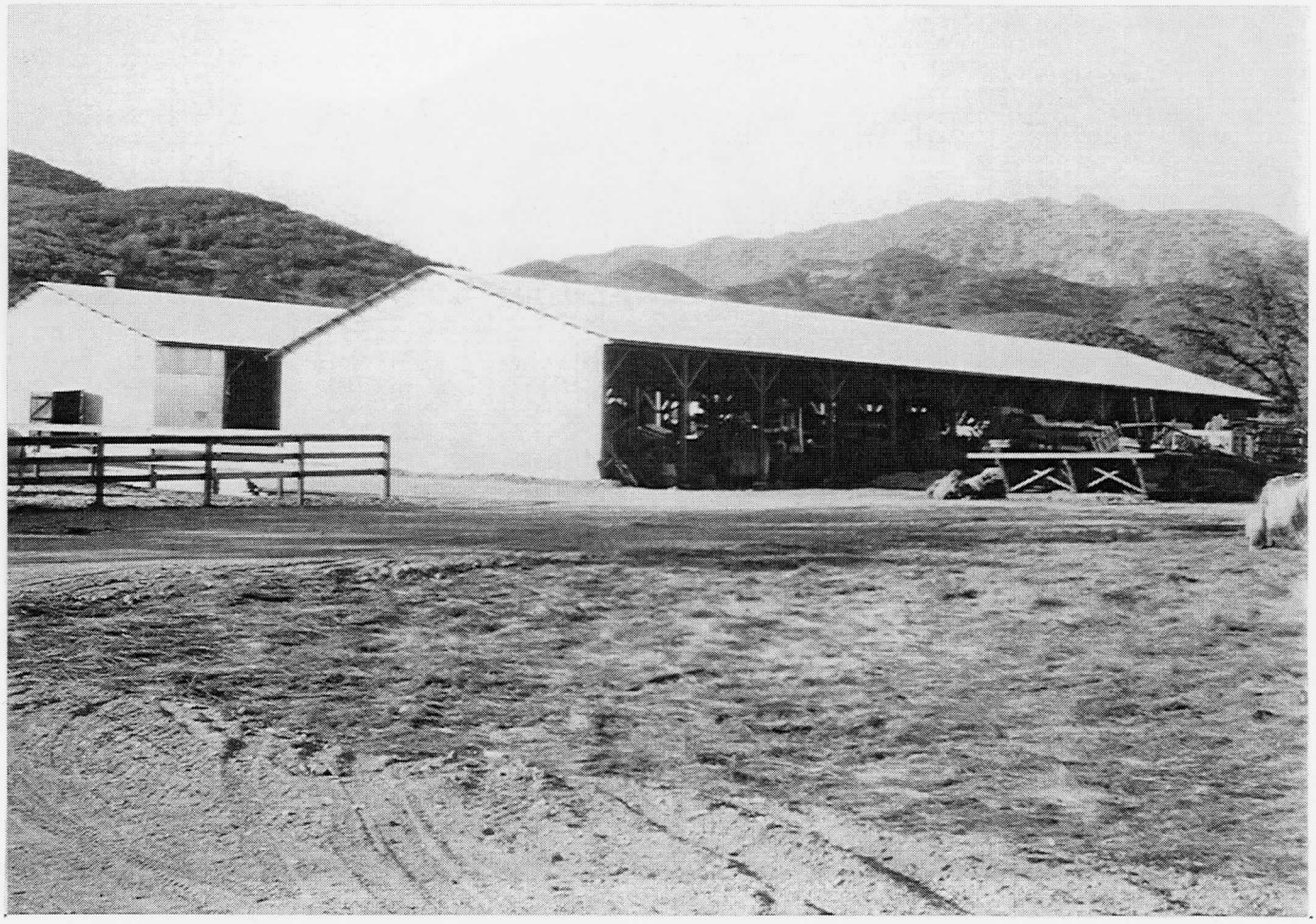
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[151] "New Lasky Lot Opened for Picture," *Los Angeles Times*, 21 November 1927: Part II, 9.

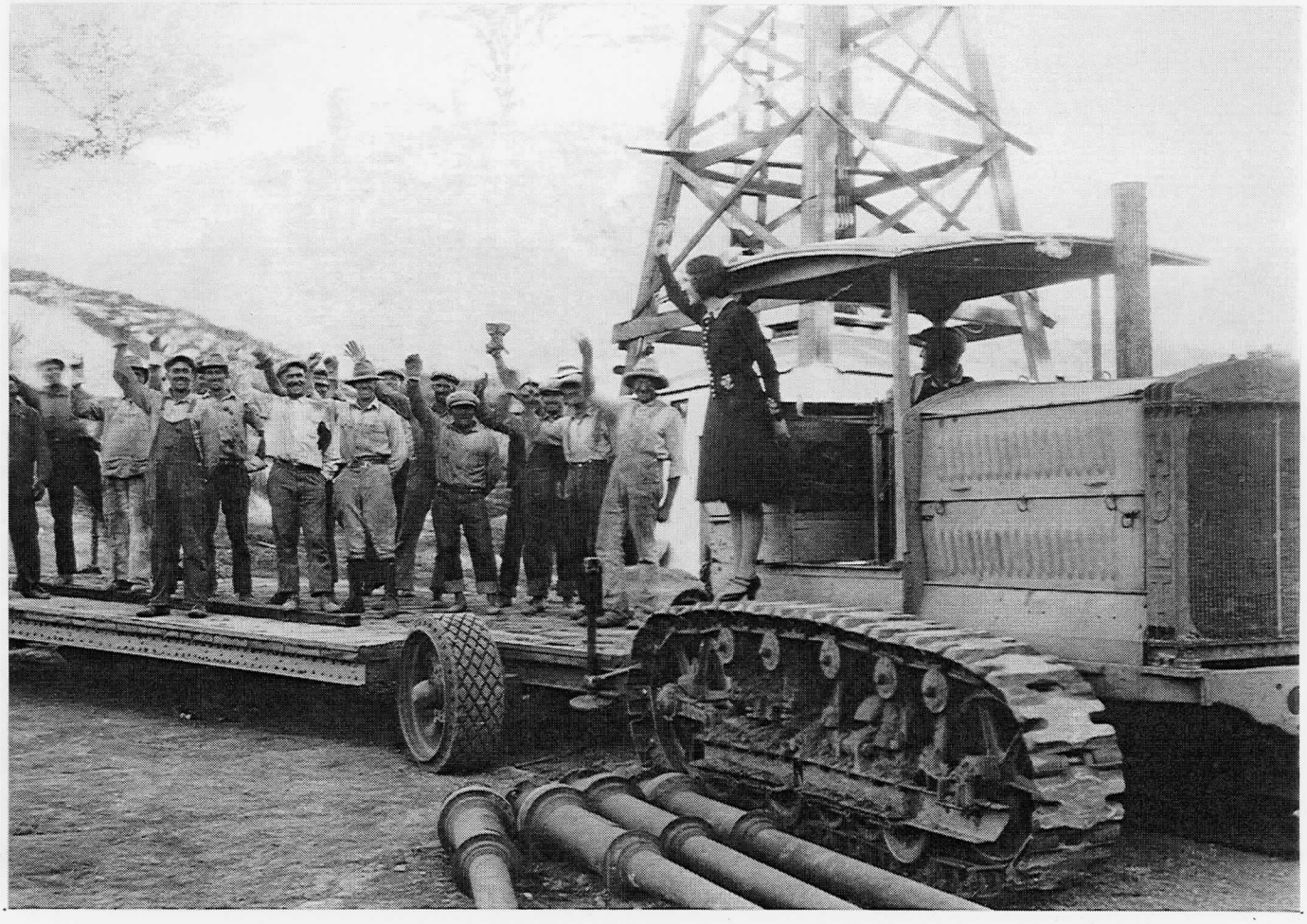
[152] Whittier College, Department of Geology, Fairchild Aerial Photo Collection, Flight C300, 1928; Wanamaker, Section III, 9; David Boucher, *Ride the Devil Wind*, (Bellflower, CA: Fire Publications, Inc., 1991), 44-46; *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of the Santa Monica Mountains National Recreation Area; and Steve Burns, Landscape Architect-National Park Service (Denver Service Center), interview with Pat O'Brien, Quality Leader-Resource Planning (Denver Service Center), 29 May 1996.



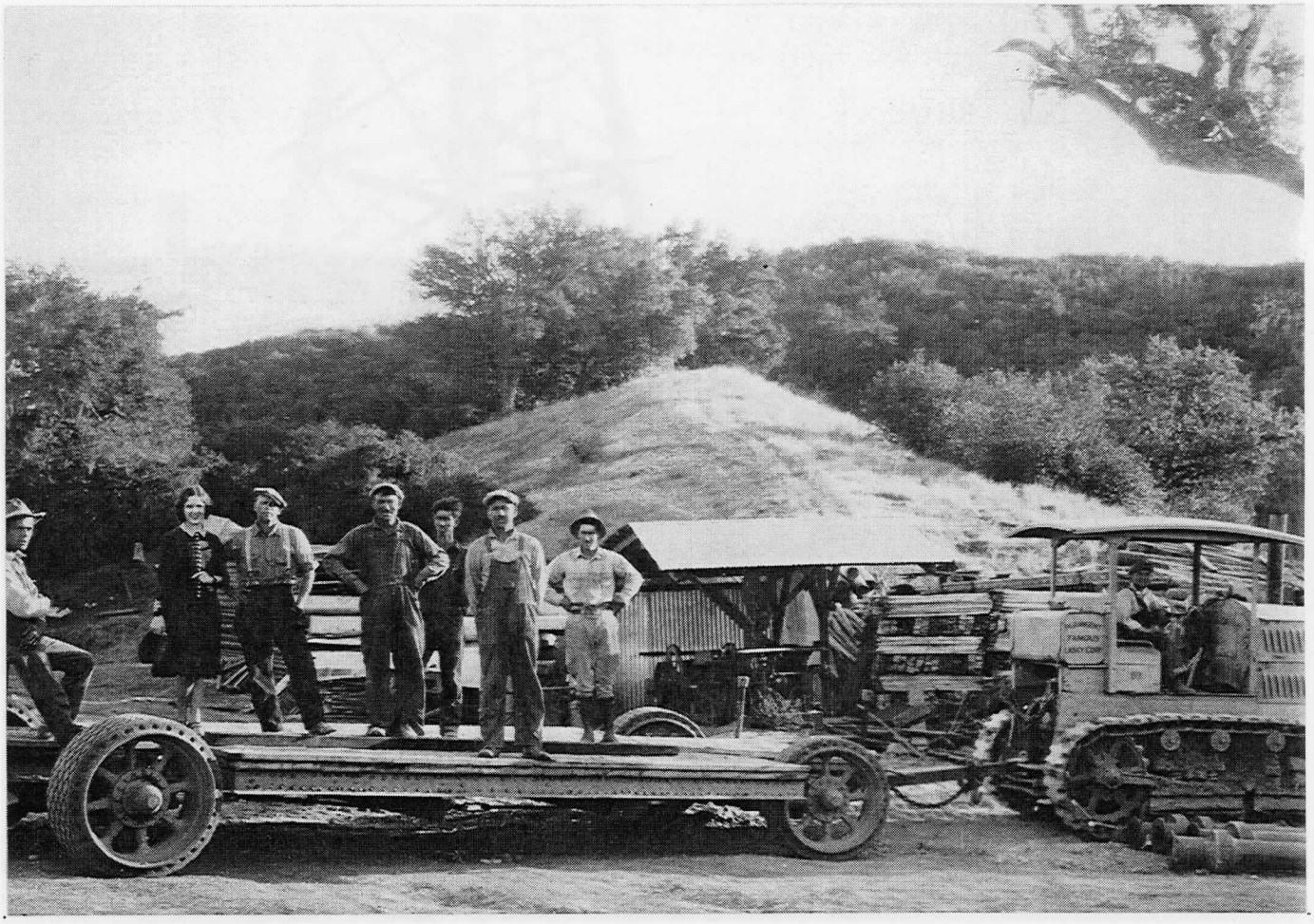
Stockpiled lumber at the Paramount Ranch, circa 1927 (SMMNRA archives).



Prop storage sheds housing rolling stock, circa 1927 (SMMNRA archives).



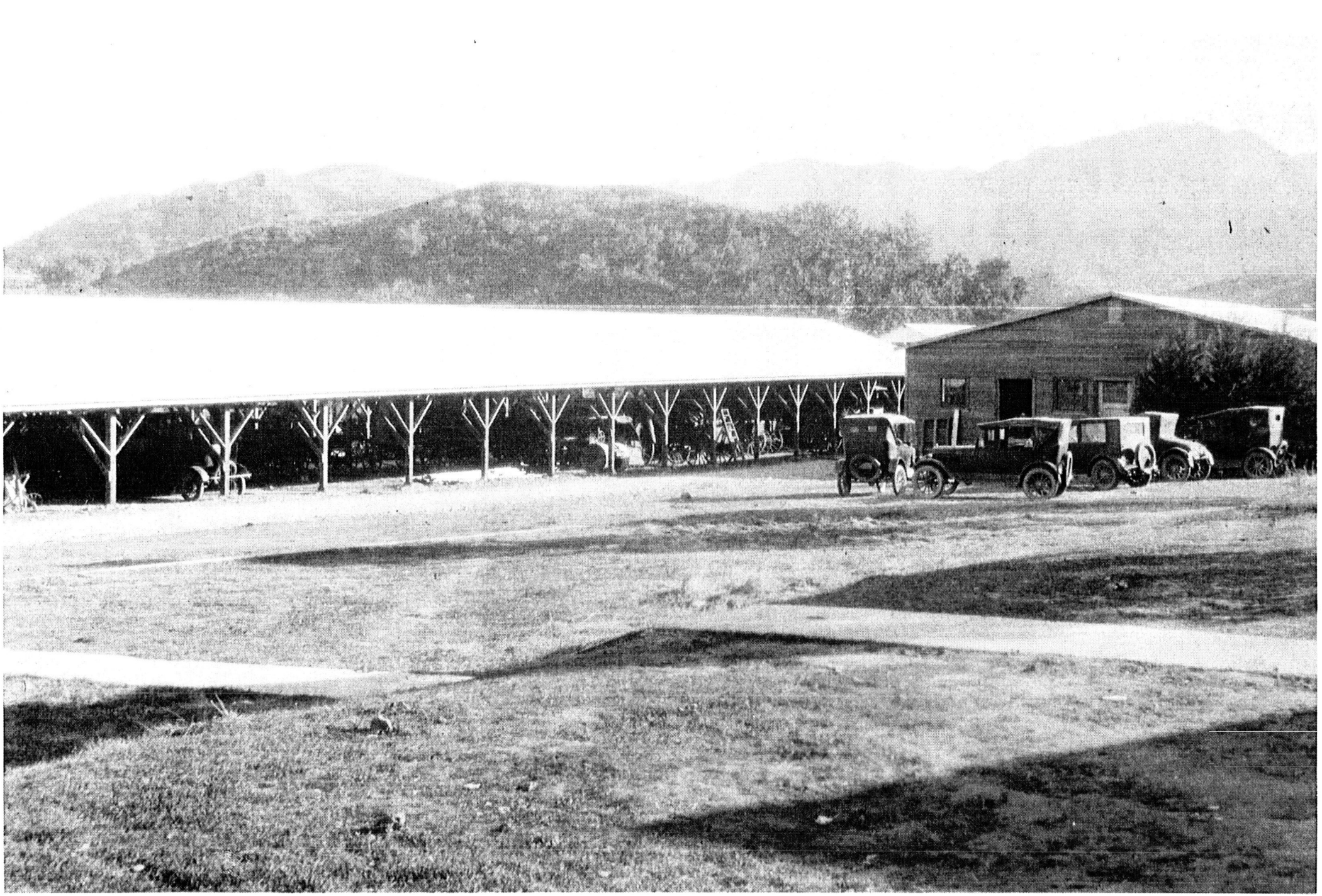
Starlet Mary Brian with workmen near lumber yard and mill/carpenter shop, circa 1927 (SMMNRA archives).



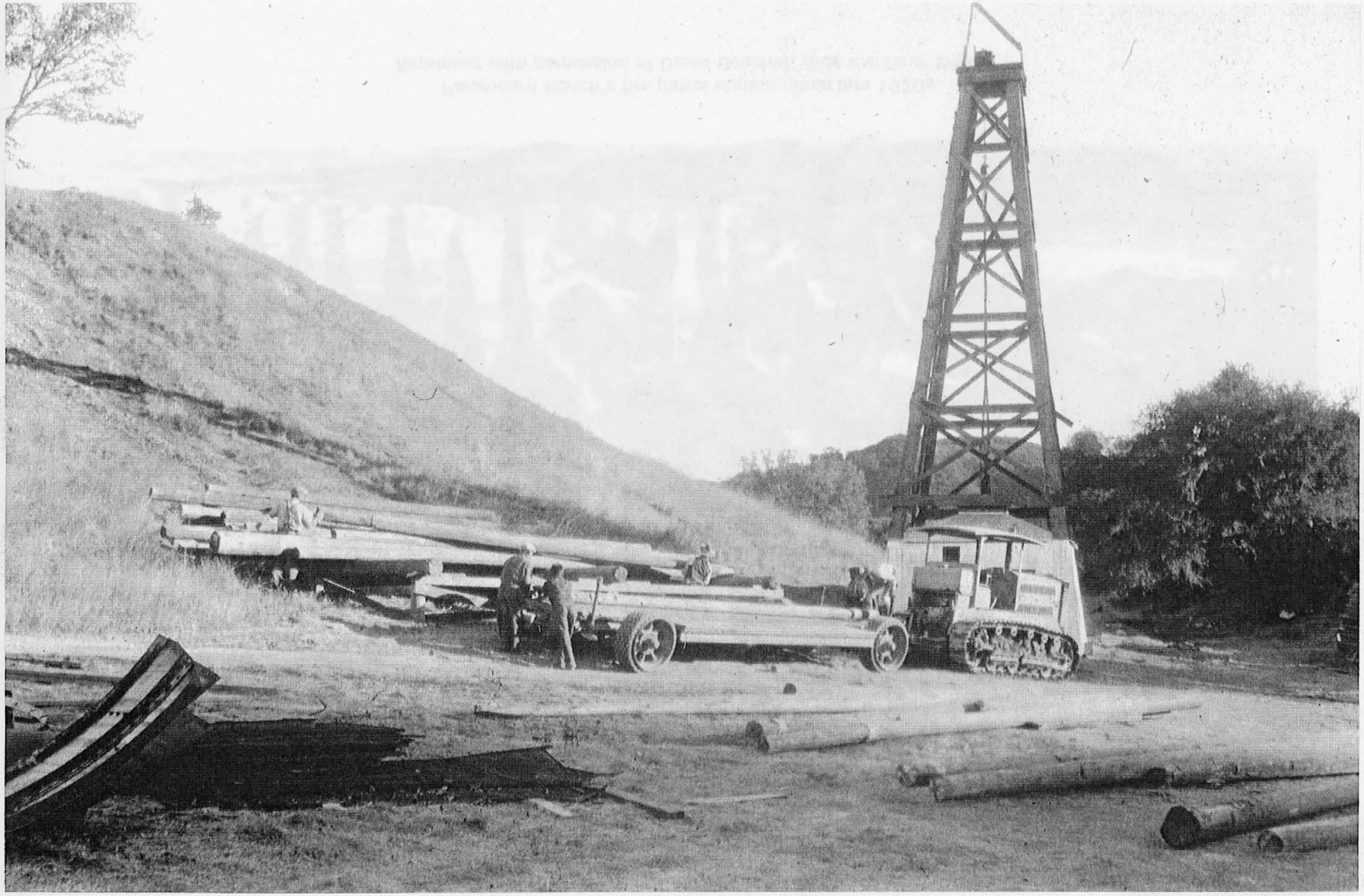
Starlet Mary Brian with workmen at site of water well, circa 1927 (SMMNRA archives).



Starlet Mary Brian at Paramount Ranch's newly constructed bunkhouse, circa 1927 (SMMNRA archives).



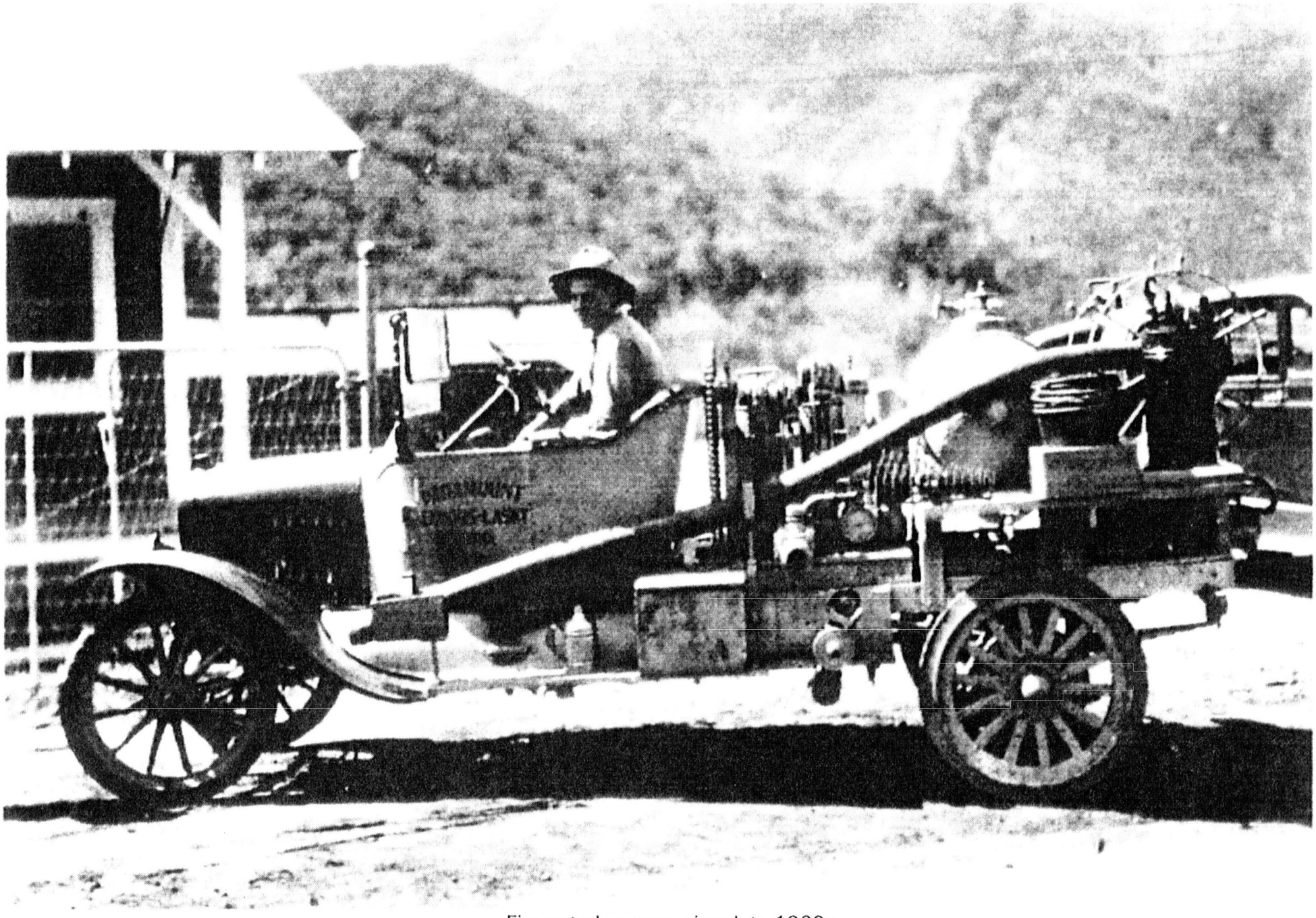
View of prop storage shed and paint shop/harness room building, circa 1927 (SMMNRA archives).



Construction activity at Paramount Ranch, circa 1927 (SMMNRA archives).



Paramount Ranch's fire patrol station, circa late 1920s.
Reprinted with permission of David Boucher, *Ride the Devil Wind*.



Fire patrol wagon, circa late 1920s.
Reprinted with permission of David Boucher, *Ride the Devil Wind*.

By 1928 the outlying sets, which were generally arrayed to the north and south of the headquarters area along the intermittently flowing Medea Creek, included a Swiss Village, located approximately one mile northwest of the headquarters area on the western bank of Medea Creek; a two-street western town comprising approximately 40 structures, located approximately one mile north of the headquarters area; and the Taylor Ranch set, which included two ranch houses, a barn and corral, and several shacks, located approximately one-half mile north of the headquarters area. Numerous smaller sets were also located both north and south of the headquarters area. Such smaller sets often encompassed a number of temporary structures, constructed with either false fronts or only two or three sides and supported by piers, which were frequently redressed for future filmings.[153]

Examination of a series of aerial photographs, taken during the years 1933, 1937, 1939, 1940, and 1945, and a schematic of the ranch dated 1936, and revised in 1937, reveal how Paramount continued to develop the movie ranch during the studio's nearly two decade ownership of the property. By 1933 the studio erected a Mexican era hacienda and surrounding courtyard, known as the Hacienda or Alvarado set, approximately one-quarter mile northwest of the headquarters area. A post stockade set, representative of a frontier fort manned by the U.S. Cavalry in the 19th century West, was constructed east of Medea Creek approximately one-quarter mile north of the headquarters area. *Fighting Caravans* (1931), starring Gary Cooper, and *The Vanishing Frontier* (1932), starring John Mack Brown, were the first of several motion pictures to utilize the stockade post as a prominent set. Less than one-quarter mile northeast of the headquarters area a German/Austrian Street set was built circa 1931, for the filming of Ernst Lubitsch's *Broken Lullaby* (1932), starring Lionell Barrymore. To the south of the headquarters area, both east and west of Medea Creek, a number of small, unidentified structures were also erected by 1933. Many of these structures were smaller movie sets, including an oil derrick erected for the filming of *Thunder Below* (1932), starring Tallulah Bankhead.[154]

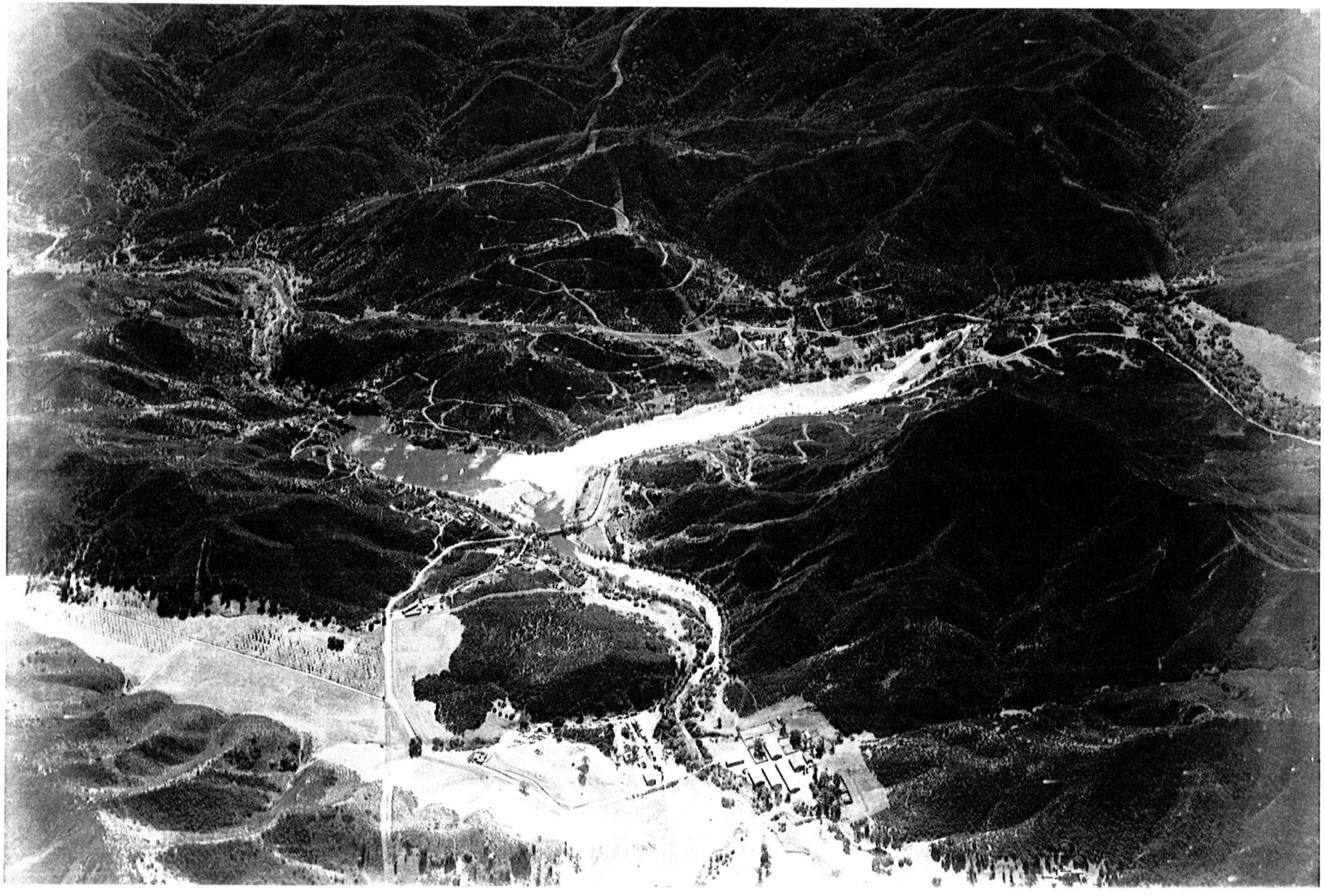
By 1937 Cornell Road was paved with rock oil and a drainage swale had been dug perpendicular to the road just north of the headquarters area. A mess hall/kitchen constructed in the headquarters area during 1935 probably replaced the movie ranch's temporary "tent city," which apparently functioned as a commissary and provided temporary offices and dressing rooms from approximately 1933-1935. An incinerator was also added to the headquarters ares by 1937, as well as additional areas for the storage of lumber and other matériel, and to the northwest a powder magazine was built, for the safekeeping of hazardous materials.[155]

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[153] Whittier College, Department of Geology, Fairchild Aerial Photo Collection, Flight C300, 1928; and Wanamaker, Section III, 9-10, 19, 22-23.

[154] University of California, Los Angeles, Department of Geography, Air Photo Archives, Spence Collection, Folder 69-A, 4 November 1933; and Wanamaker, Section III, 17, 19, 21.

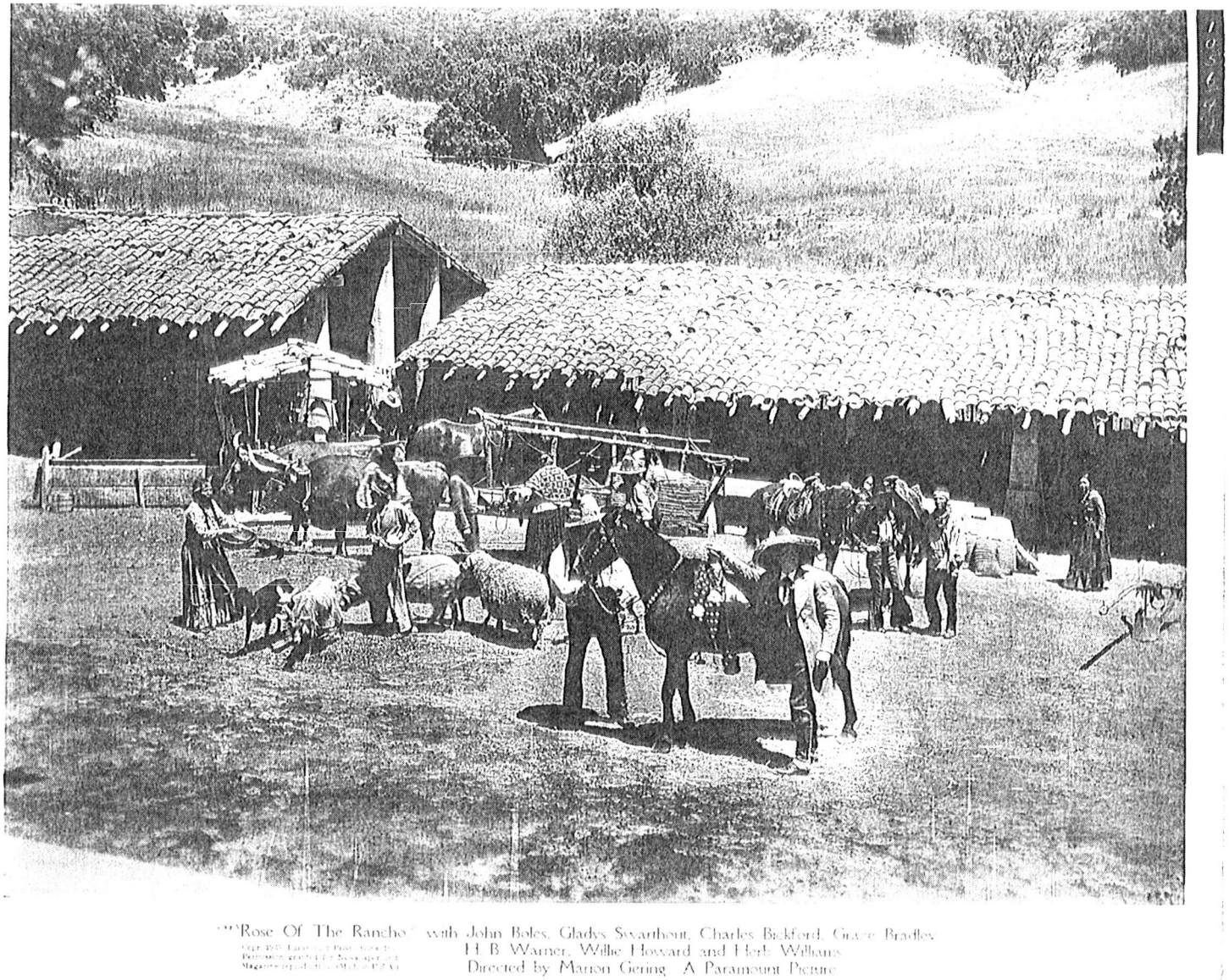
[155] Whittier College, Department of Geology, Fairchild Aerial Photo Collection, Flight 4761, 1937; and University of California, Los Angeles, Air Photo Archives, Spence Collection, Folder 69A, 27 August 1937; Wanamaker, Section III, 21; and *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of the Santa Monica Mountains National Recreation Area.



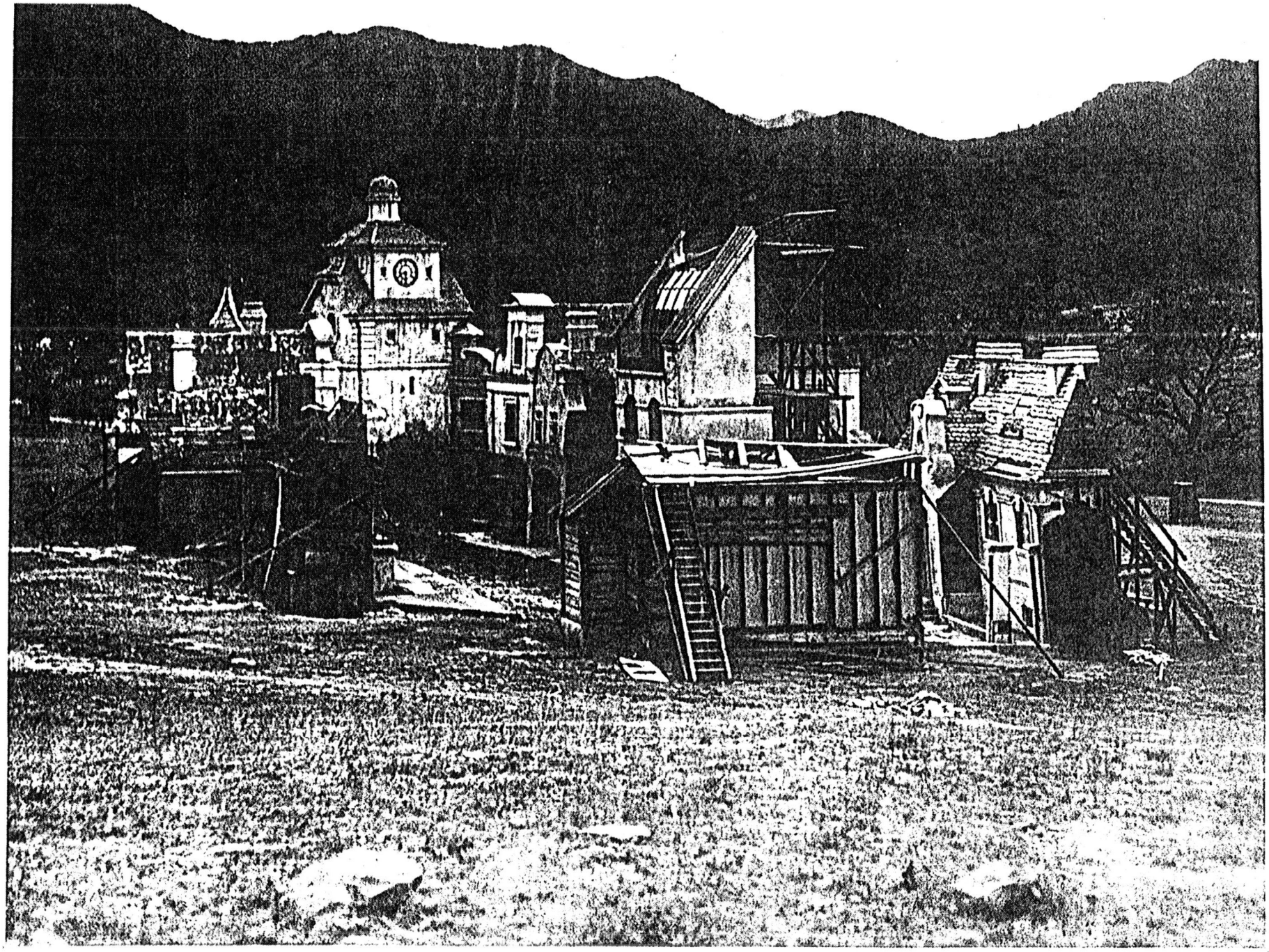
Oblique aerial photograph of southern section of the Paramount Ranch (1933).
Courtesy of UCLA Department of Geography.



Swiss Village Set, circa 1929 (SMMNRA archives).



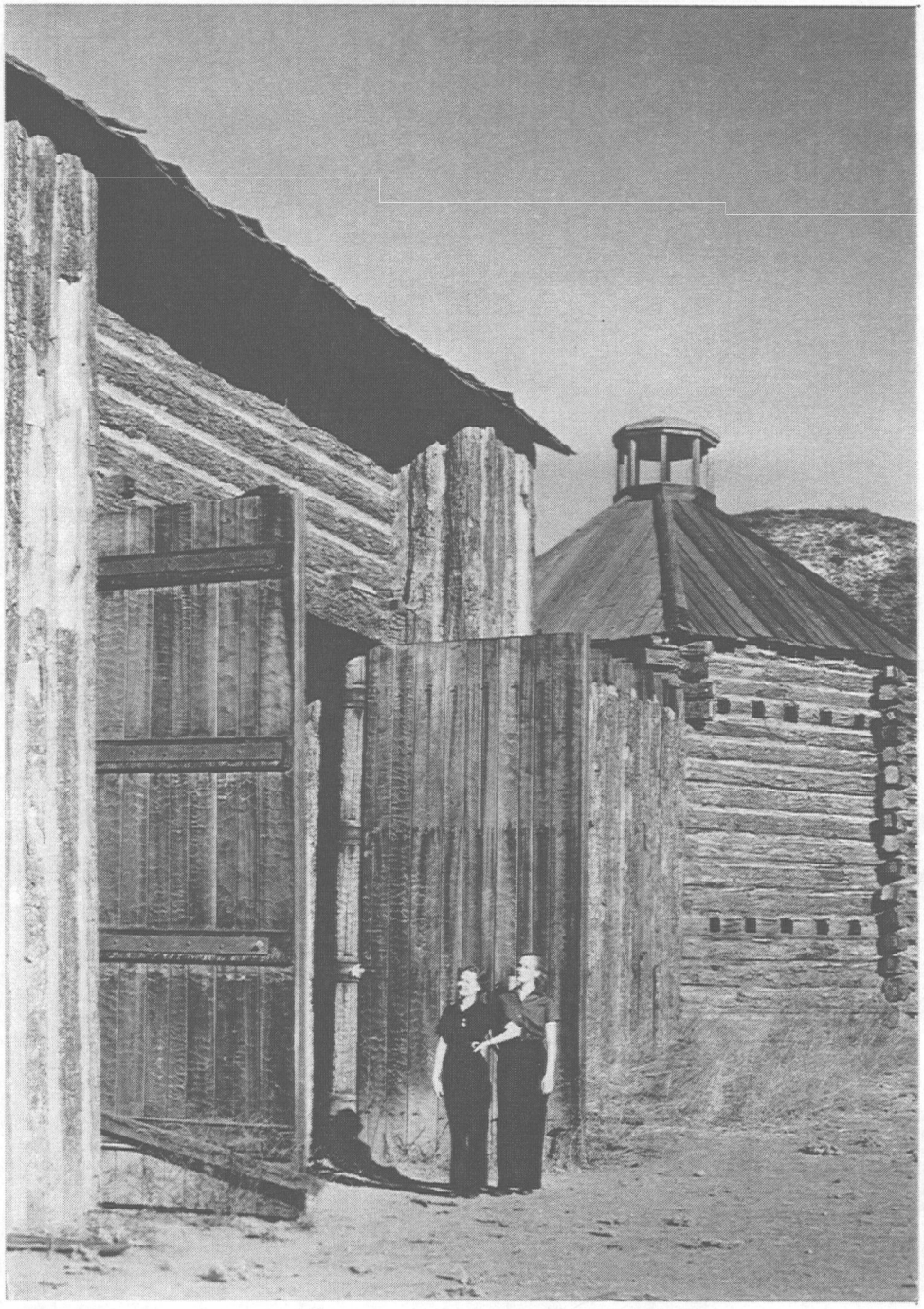
Scene from *Rose of the Rancho* (1936), filmed at the ranch's Mexican era hacienda set.
Courtesy of Academy of Motion Picture Arts and Sciences.



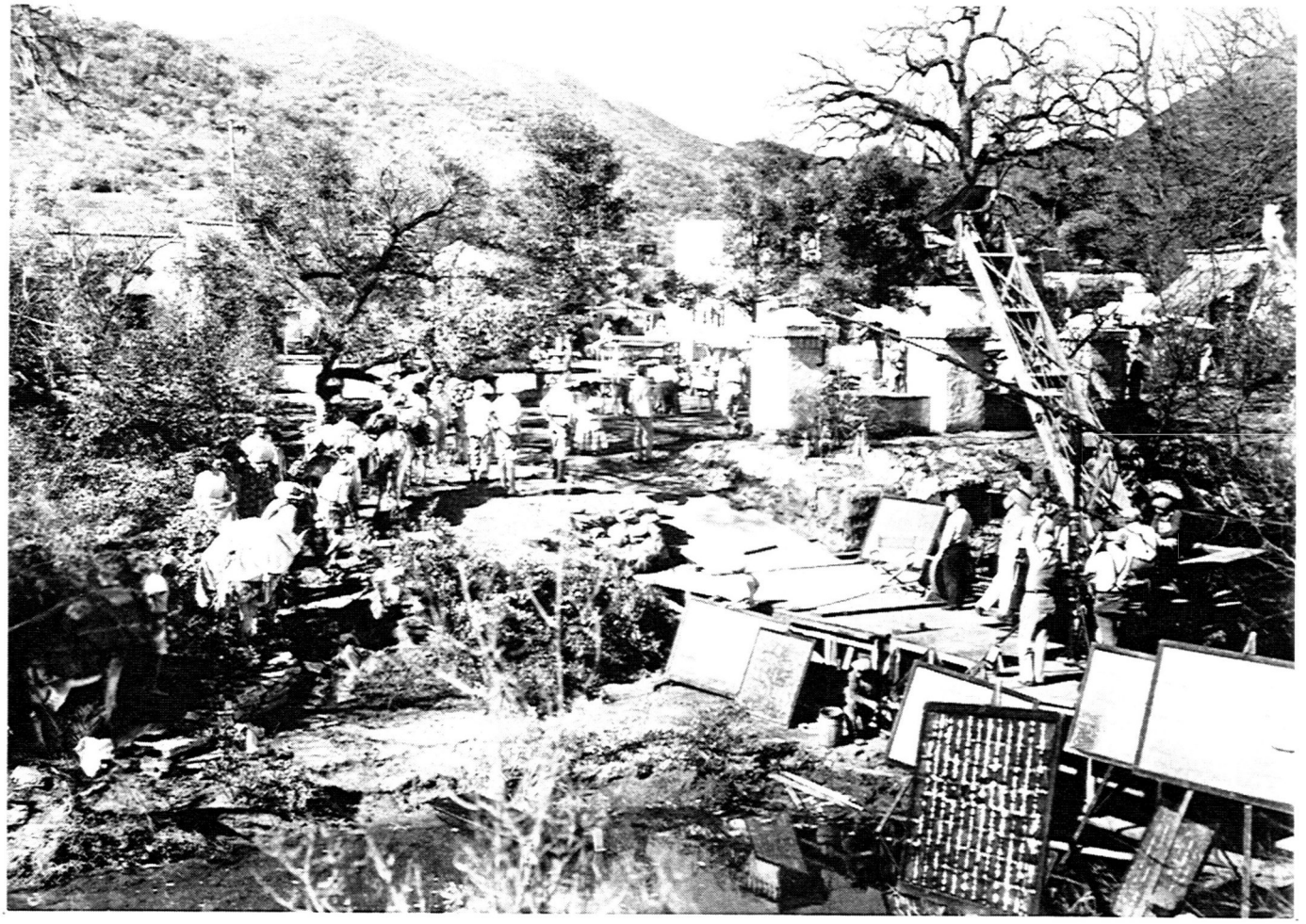
German/Austrian Street set under construction for *Broken Lullaby*, circa 1932 (SMMNRA archives).



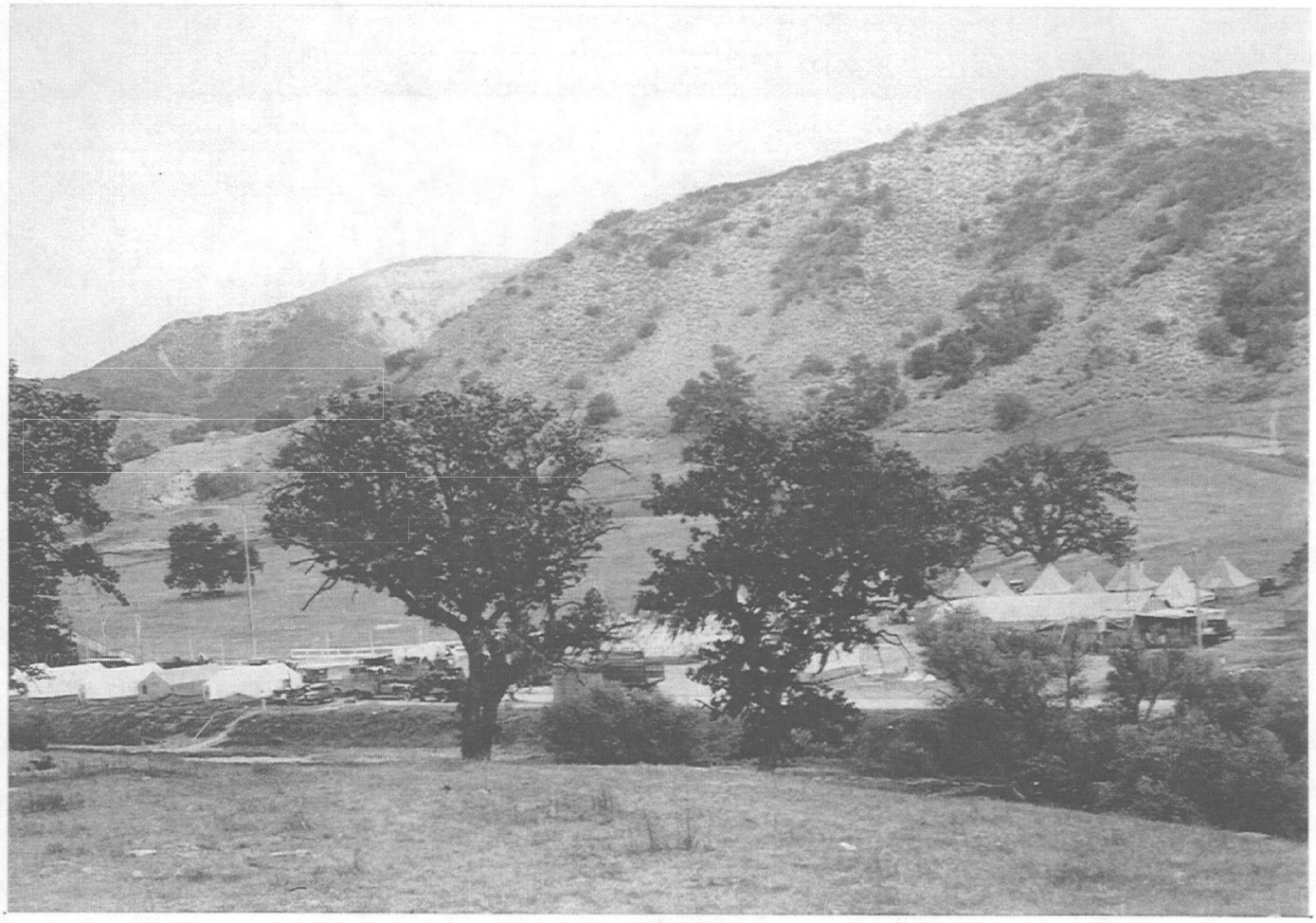
Filming of *Broken Lullaby*, circa 1932 (SMMNRA archives).



Post stockade set erected circa 1935 (SMMNRA archives).



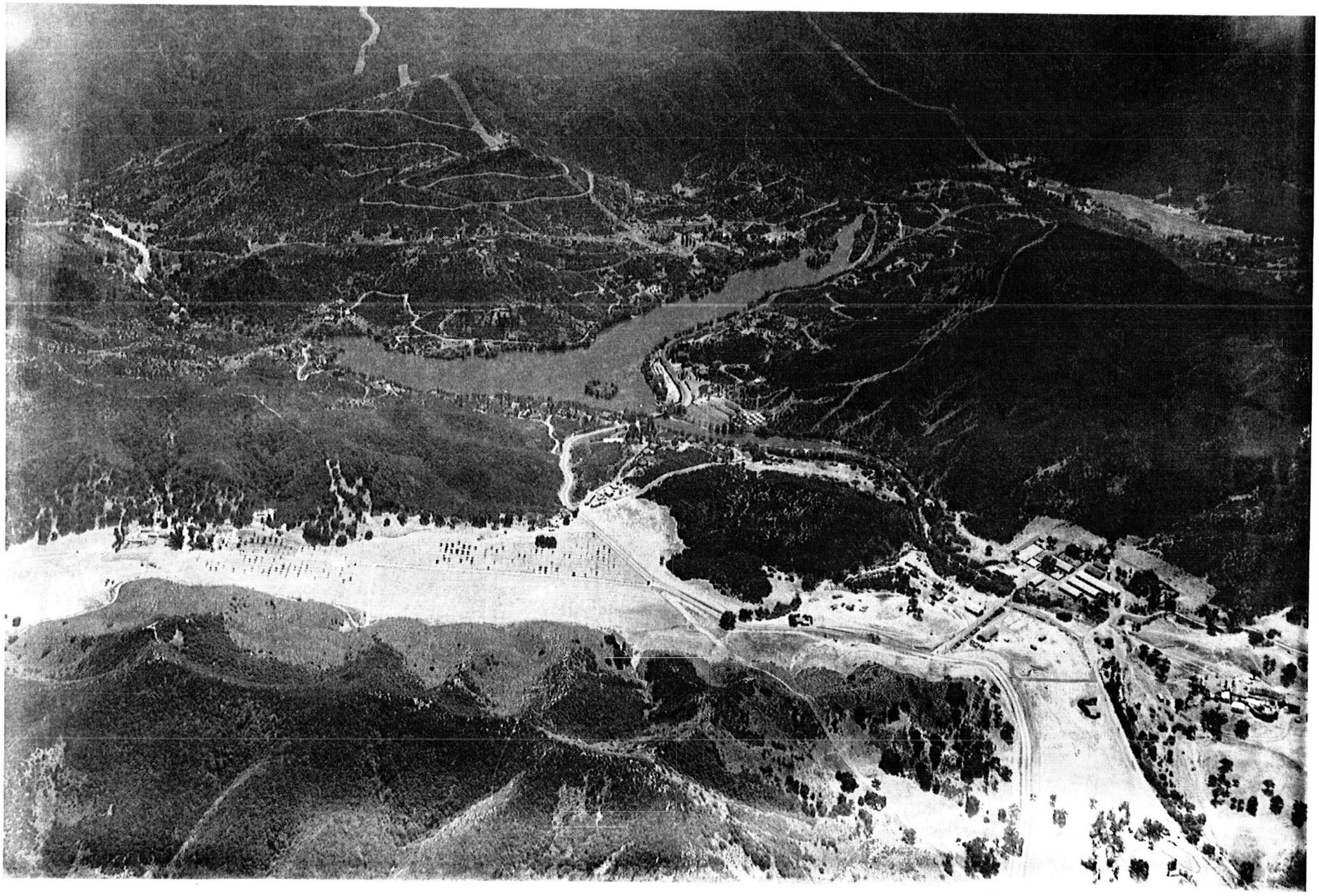
Filming of *Thunder Below*, 1932 (SMMNRA archives).



View of the Paramount Ranch's tent city, circa 1935 (SMMNRA archives).



Close-up view of the tent city, circa 1935 (SMMNRA archives).



Oblique aerial photograph of southern section of the Paramount movie ranch (1937).
Courtesy of UCLA Department of Geography.

Four additional motion picture sets also dotted the landscape of the Paramount ranch by 1937:[156]

- Marco Polo - a medieval Chinese fortress and village was erected atop a bluff approximately one-quarter mile north of the headquarters area, for the production of *The Adventures of Marco Polo* (1937), starring Gary Cooper and, according to one contemporary, 2,000 fully costumed horses.[157] *The Adventures of Marco Polo* was produced by Samuel Goldwyn, rather than Paramount, and exemplifies how Paramount made its movie ranch available to others for filming.

- Ebb Tide - though much of the motion picture was filmed on the sets and sound stages of Paramount's studio in Hollywood, a set reminiscent of a Pacific island village, known as the Tehua Village in the film, was built on a sand bar adjacent to Medea Creek about one mile north of the headquarters area, for *Ebb Tide* (1937), starring Ray Milland.[158]

- Salem Town - constructed adjacent to the German/Austrian Street set, approximately one-quarter mile northeast of the headquarters area for the Frank Lloyd production of the *Maid of Salem* (1937), starring Claudette Colbert and Fred MacMurray. A contemporary described the set as "...two-and-a-half blocks worth of Salem, Mass., complete with cobblestone streets. All materials were of the finest quality. Even the doorknobs were made of solid brass."[159]

- San Francisco Street - nearly three dozen structures of various architectural types and an adjoining plaza were erected on a hill approximately one mile north of the headquarters area, on the east side of Medea Creek, for the Frank Lloyd production of *Wells Fargo* (1937), starring Joel McCrea.[160]

The publicity release accompanying *Wells Fargo* both described the "largest single set ever constructed in the history of the studio" and provided a glimpse at the inner-workings of Hollywood set design and production:

> ...It became necessary to reproduce a large section of old San Francisco. Fire and the changes wrought by time had eliminated every possibility of filming these sequences "on location" in the city itself...There was instituted perhaps the most exhaustive search for old sketches, plans, pictures and descriptive material in the Bay City's

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[156] Ibid.; and Wanamaker, Section III, 18-23.

[157] Lawrence Bassoff, "The Last Sunset Hovers Over Paramount Ranch," *Los Angeles Times Calendar*. (28 October 1979), 1.

[158] Paramount Studios Daily Production Reports, Ebb Tide, July 12-17, 1937, Archives of the Santa Monica Mountains National Recreation Area.

[159] Ibid.

[160] Wanamaker, Section III, 21.

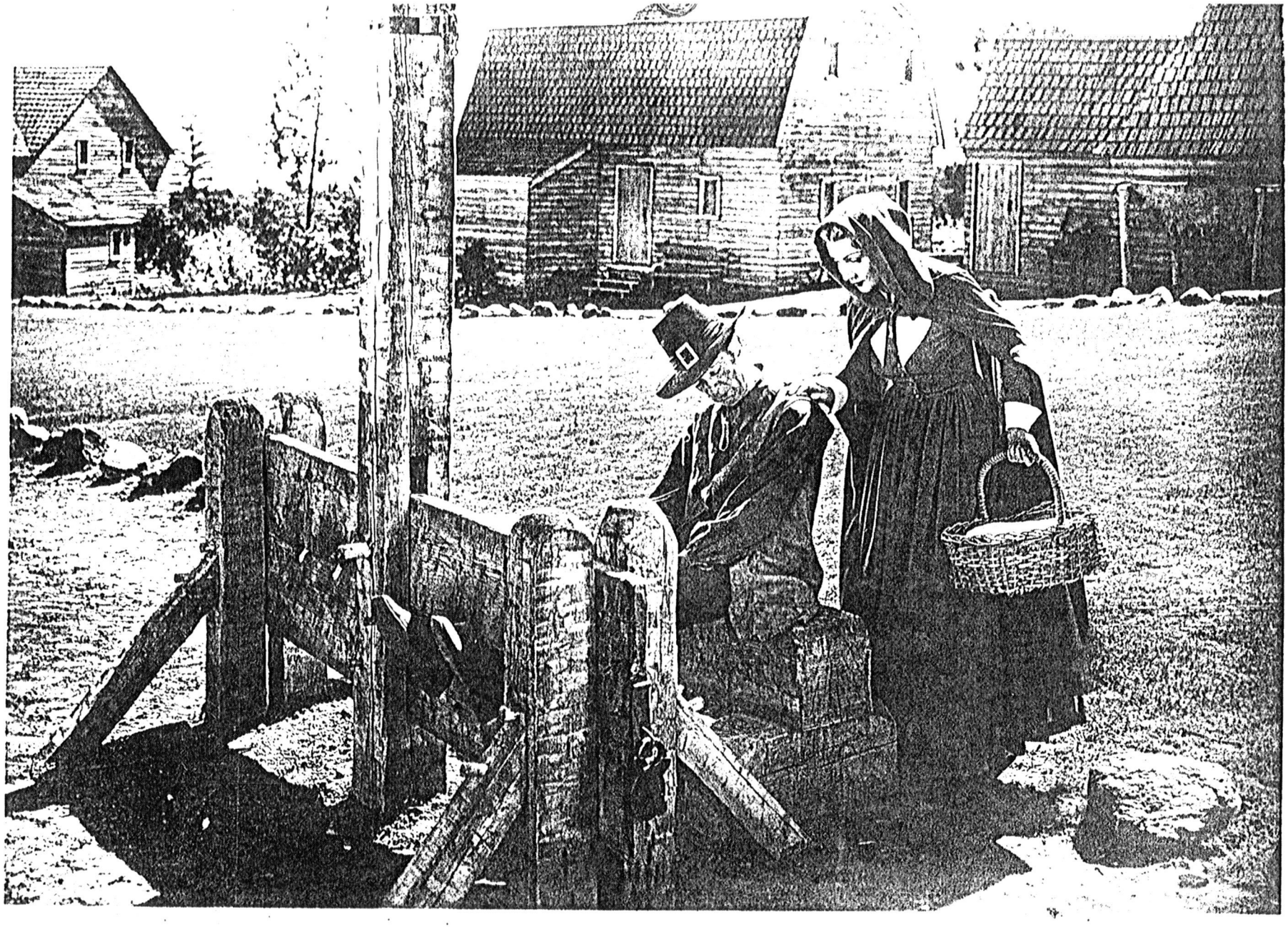
> history. This material, a dozen big files of it, was placed in the hands of the art department, where John Goodman, unit art director, went to work. Out of his efforts developed the largest single set ever constructed in the history of the studio...(The) set, also built at the studio's ranch, embraces all of the (San Francisco) park which gave Portsmouth Square its name, sections of four streets and a total of 32 buildings, faithfully reproduced. Before construction work could be put under way, it was necessary to level a hilltop and grade seven acres of land at a cost of thousands of dollars. Many of the buildings were fabricated in sections at the studio, hauled by truck to the ranch and assembled there with the aid of huge booms. Structures thus authentically re-created include the Postoffice (second), the first and second Wells Fargo offices in San Francisco, the fire station of famed Monumental Engine co., No. 6, the Hotel El Dorado, the Tehama House and others. More than $5000 was expended on sign painting alone, on store and building fronts...Prop men were called upon to dress every store window and equip every office, hotel lobby and other type of structure with merchandise and furniture of the period, a monumental task in itself. Stage coaches, mud wagons and carriages of all types were brought from Hood, Calif., where the country's largest collection of such transportation items has been assembled...A hand-drawn fire engine presented to the city of Carson, Nev., in the early 1850's was obtained from the Pony Express Museum at Arcadia, where it was on display. Authentic Wells Fargo equipment, ranging from huge safes and counter gold scales down to rubber stamps and wall bulletins, was obtained from San Francisco...Finally, when (director Frank) Lloyd issued the call for two thousand extras to appear in the "long shots" of the first Overland Mail arrival, the Black Friday panic and the Lincoln election riot, Hollywood's wardrobe resources were stretched beyond limit. Every costume of the 1850's was pressed into service and many additional had to be created in the emergency.[161]

In addition to the aforementioned sets, approximately 18 buildings along a street of the Western Town set were redressed in 1937 for *The Adventures of Tom Sawyer*, a United Artists production released in 1938. Tom Sawyer Street terminated at Medea Creek, which, according to one film historian, was apparently dammed to raise the water level of the nearly dry creek bed enough to represent the Mississippi River during close-up filming.[162]

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[161] Academy of Motion Picture Arts and Sciences, Motion Picture Producers & Distributors of America, Inc. publicity release, *Wells Fargo*, 15 December 1937.

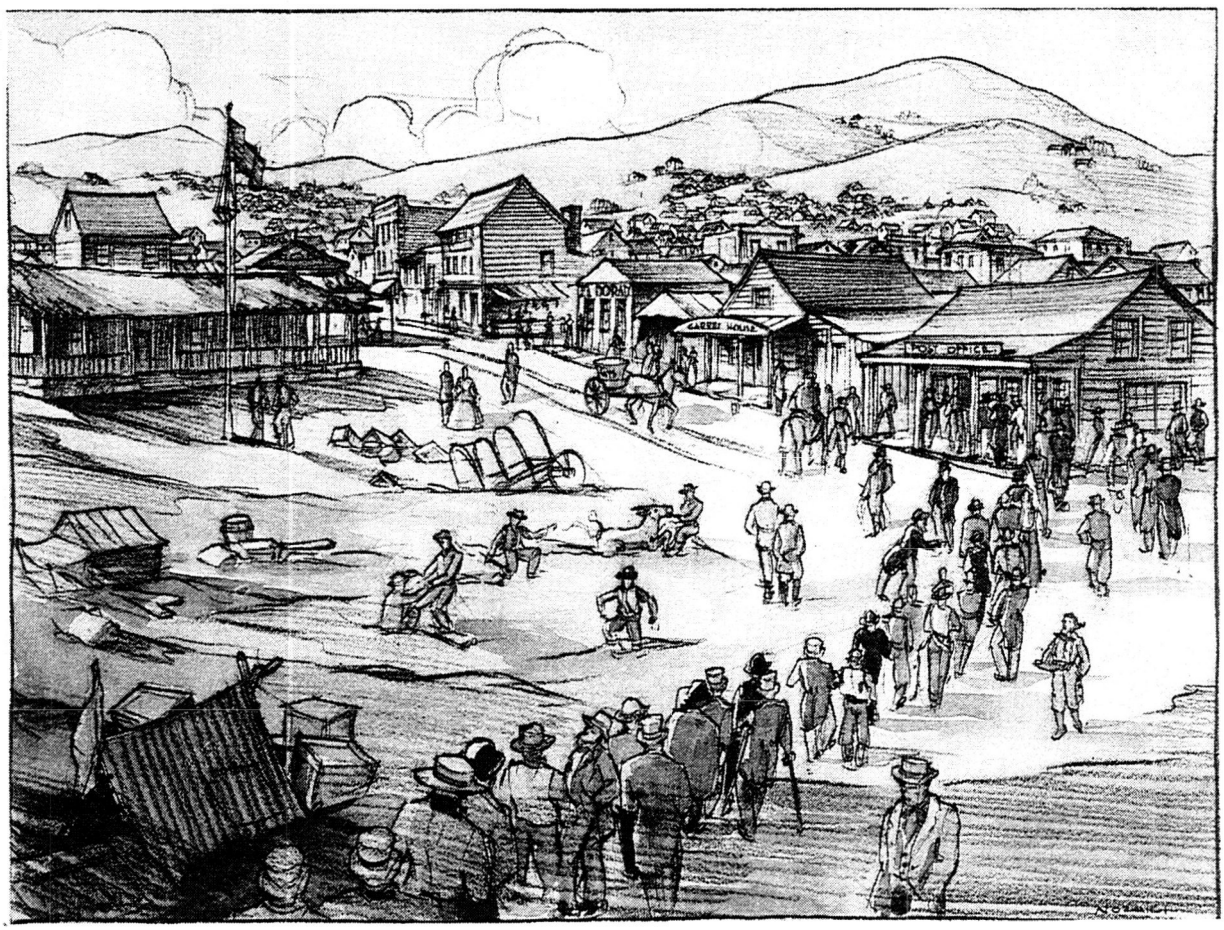
[162] Wanamaker, Section III, 22.



Claudette Colbert and Fred MacMurray in the Frank Lloyd Production, "Maid Of Salem," with Harvey Stephens, Louise Dresser, Gale Sondergaard, Edward Ellis, E. E. Clive, Mary Treen, Bonita Granville, Virginia Weidler and Benny Bartlett. Directed by Frank Lloyd. A Paramount Picture.

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Claudette Colbert and Fred MacMurray on *Maid of Salem* set, 1937 (SMMNRA archives).



Design sketch by Al Nozaki for San Francisco Street set of 1849 (c. 1937).
From Joel W. Finler's *The Hollywood Story*.

Adolph Zukor presents

FRANK LLOYD'S

"WELLS FARGO"

featuring

JOEL McCREA BOB BURNS

FRANCES DEE

with

LLOYD NOLAN, HENRY O'NEILL, PORTER HALL, ROBERT CUMMINGS, RALPH MORGAN, MARY NASH, JOHN MACK BROWN, BARLOWE BORLAND

Produced and Directed by Frank Lloyd
Associate Producer—Howard Estabrook

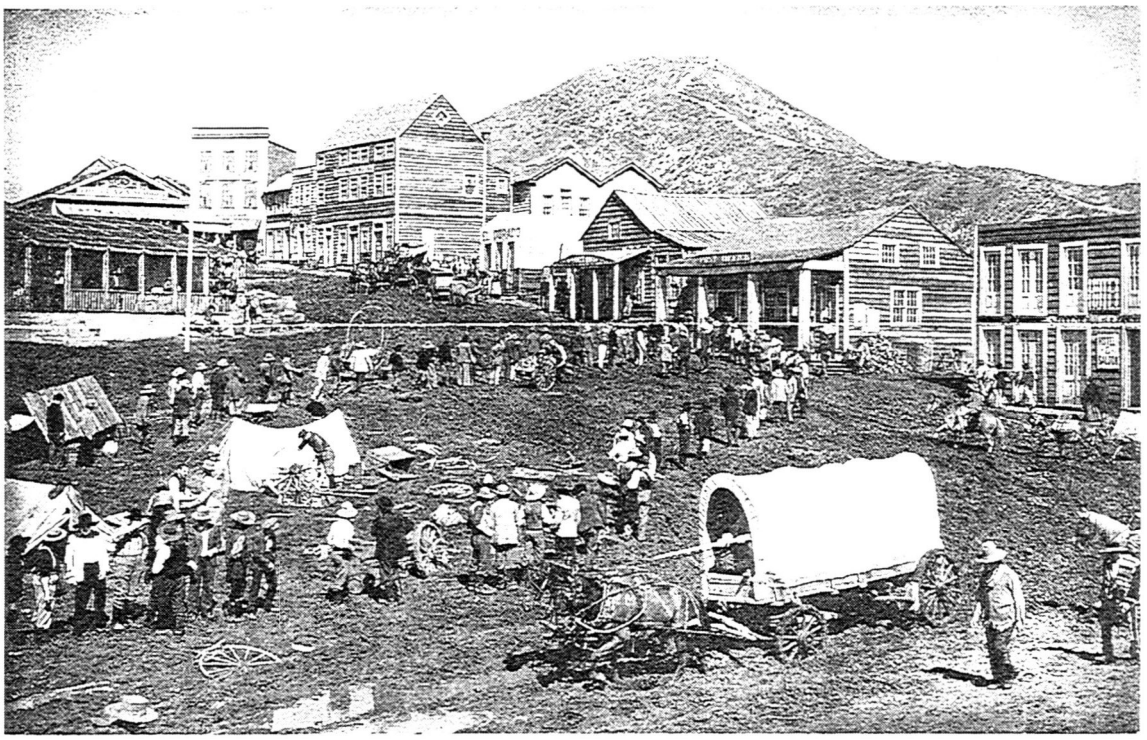
Screen play by Paul Schofield, Gerald Geraghty and Frederick Jackson.
Based on a story by Stuart N. Lake

A Paramount Picture



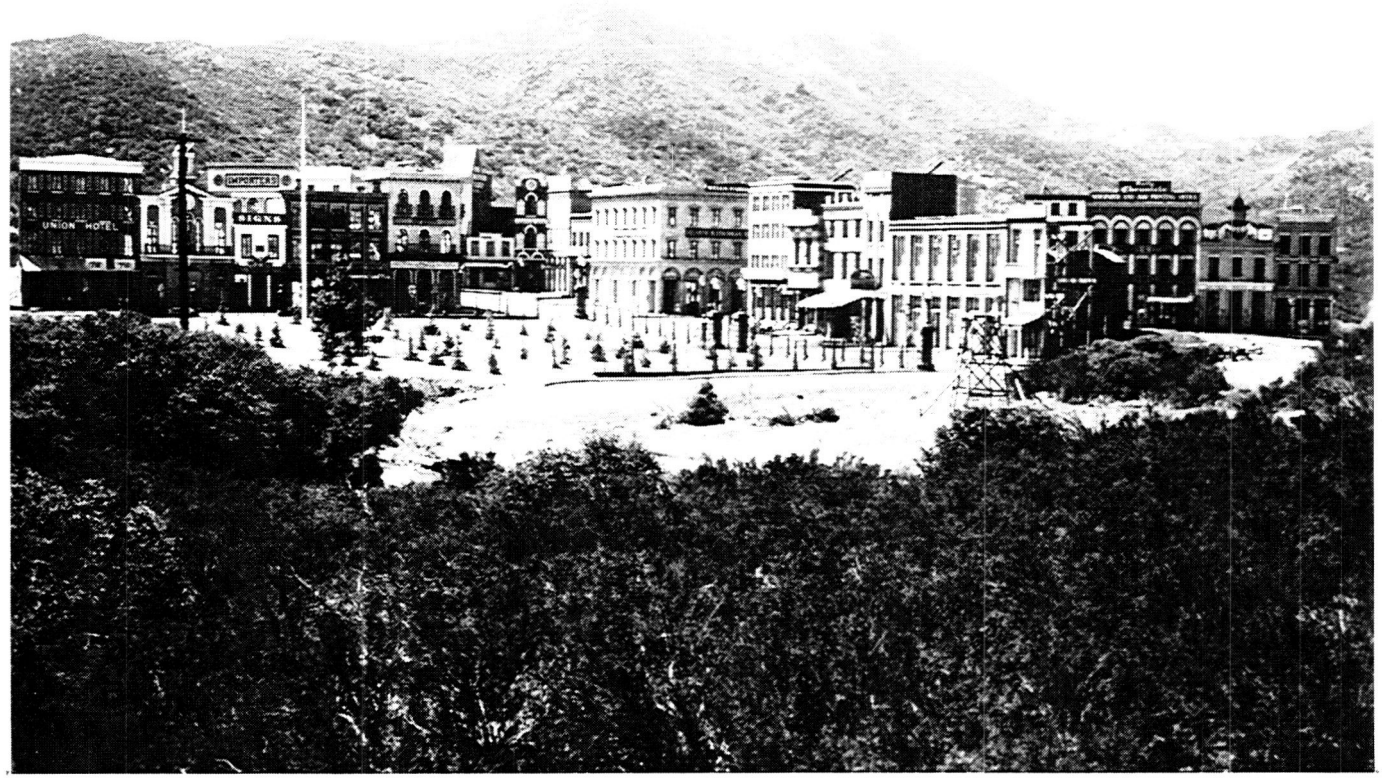
Bob Burns (Hank York) as a '49-er

For librarians and teachers wishing to have loose stills from WELLS FARGO, Paramount has agreed to supply a packet of the stills here illustrated for $1.00. Please order from Motion Picture Producers and Distributors of America, 28 West 44th Street, New York City.



San Francisco as the '49-ers knew it

View of Nozaki's built San Francisco street set of 1849 for filming of *Wells Fargo*. (Academy of Motion Picture Arts and Sciences, Motion Picture Producers & Distributors of America, Inc., publicity release, *Wells Fargo*, 15 December 1937.)



View of Portsmouth Square and San Francisco Street set of 1850s, erected for filming of *Wells Fargo*, 1937 (SMMNRA archives).



Scene from *Tom Sawyer*, 1938 (SMMNRA archives).

Aerial photographs of the Paramount movie ranch taken during 1939 and 1940 reveal no discernable changes to the landscape and only modifications of existing sets. Most notably, the Western Town set was completely rebuilt to resemble a 20th century midwestern street scene, complete with street lamps and paved streets. The little remembered *Arkansas Traveler* (1938) was filmed on the Midwestern Street set, as were the later Preston Sturges' classics *Hail the Conquering Hero* (1944) and *The Miracle of Morgan's Creek* (1944), both of which starred William Demarest.[163] Interestingly, the effect of snow was created for several exterior shots during the filming of *The Miracle of Morgan's Creek* by simply painting the leafless branches of trees surrounding the set white.[164]

The efficient mass production of motion pictures during the studio era was dependant upon the coordinated efforts of each member of the production team, to keep filming within the allotted budget and in sync with the production schedule. Daily production reports, which meticulously logged "...information concerning a day's shooting, ...includ(ing) the number of shots, takes, and camera setups; the shooting time for each take; the amount of film footage used; the names of both performers and production personnel employed; and the amount of time worked by each[165]," reveal that utilizing all personnel, equipment, and locations economically in order to stay on schedule was of the uppermost importance. For example, the remarks recorded on the daily production reports during one week's filming of *Ebb Tide*, which was filmed both behind the walls of Paramount's Hollywood studio and at the movie ranch, reaffirm how very much time was of the essence:[166]

Date	Location	Remarks
July 12, 1937	Exterior-Tehua Village (Ebb Tide Set)	Unit gained a full day due to completing scenes in "Ext Tehua Village" in one day where two were scheduled. This was accomplished in spite of one hour & ten minutes loss of time due to difficulties with sound system. Note: Average travel time paid was one hour & forty minutes.
July 13, 1937	Exterior-Deck of Golden State	Unit finished at 4 PM & shot test of Miss Storme until 5:45 PM. Due to shooting test & because of slow progress in fadeout sequence on Golden State, unit lost ½ day.

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[163] University of California, Los Angeles, Air Photo Archives, Spence Collection, Folder 69A, 11 September 1939; Whittier College, Department of Geology, Fairchild Aerial Photo Collection, Flight C6673, 16 October 1940; and Wanamaker, Section III, 25-27.

[164] Transcript of Budget Meeting-October 19, 1942, *The Miracle of Morgan's Creek*, Archives of the Santa Monica Mountains National Recreation Area.

[165] Konigsberg, 276.

[166] Paramount Studios Daily Production Reports, *Ebb Tide*, July 12-19, 1937, Archives of the Santa Monica Mountains National Recreation Area.

July 14, 1937	Interior-Attwater Warehouse	Company spent 1 hour shooting test of "Ext of Golden State" in big tank with storm effects.
July 15, 1937	Exterior-Dory Transport & Exterior Deck of Golden State	Company lost 1 hour because technicolor crew failed to bring with them the proper synchronized camera motor required for the shooting of the "Ext Dory" transparencies.
July 16, 1937	Exterior-Deck Golden State (Storm)	Unit gained ½ day by fast shooting.
July 17, 1937	Exterior-Deck Golden State (Storm)	Unit gained full day by fast shooting and finishing some scenes on "Ext Deck Golden State" sooner than expected. There is a possibility of this unit finishing its production tonight.
July 19, 1937	Exterior-Deck Golden State (Storm)	By fast shooting and completing scenes on "Ext Deck of Golden State " sooner than expected, unit gained 1½ days in schedule and closed today July 19th.

The importance of efficient transportation to the successful filming of a motion picture at Paramount Ranch, particularly when production was on a compressed or around-the-clock schedule and several locales at the ranch were used for filming, was expressed by a production assistant for *Home on the Range* (1935), a western starring Jackie Coogan and Randolph Scott and a remake of Paramount's *Code of the West* (1925):

> I am glad to have this opportunity to commend the operation and supervision of location transportation on the picture just finished at the Paramount Ranch "Code of the West." The company worked practically night and day for two weeks to complete the picture on schedule. We made from three to nine moves every day with trucks and cars and at no time did the company wait for transportation, due to the complete cooperation of every driver, who gave added and unasked service in addition to regular duties. In one particular instance the sound truck driver, Ralph Shenk, in addition to almost double transportation duties, also spent extra hours charging sound batteries. No one complained at any time, and I think that this company operated with less transportation than any company I have ever had on location. I take this time to thank them and you for the cooperation of all your departments.[167]

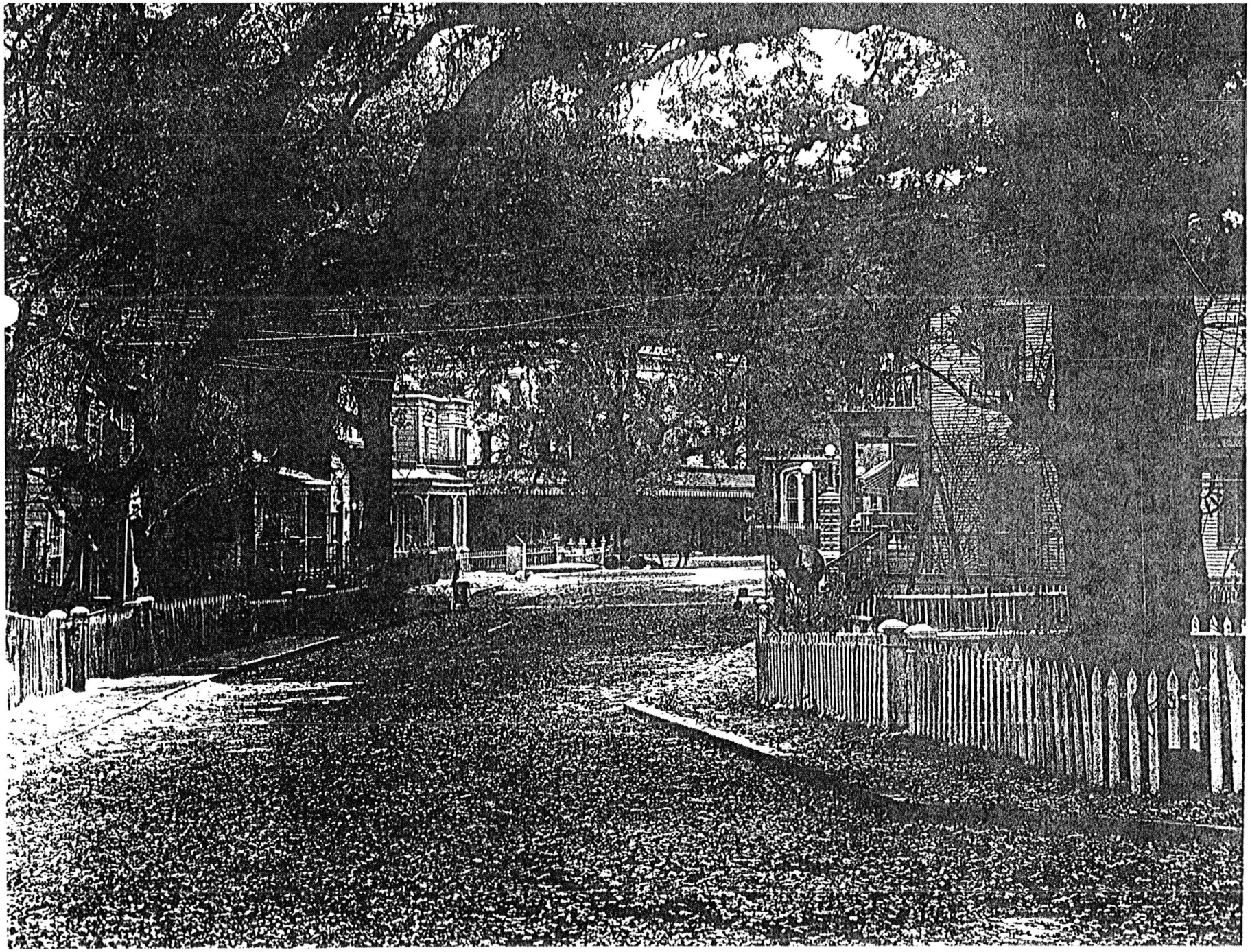
[167] Sydney S. Street, Paramount Productions, Inc., inter-office communication to Mr. Brandow, 27 September 1934.



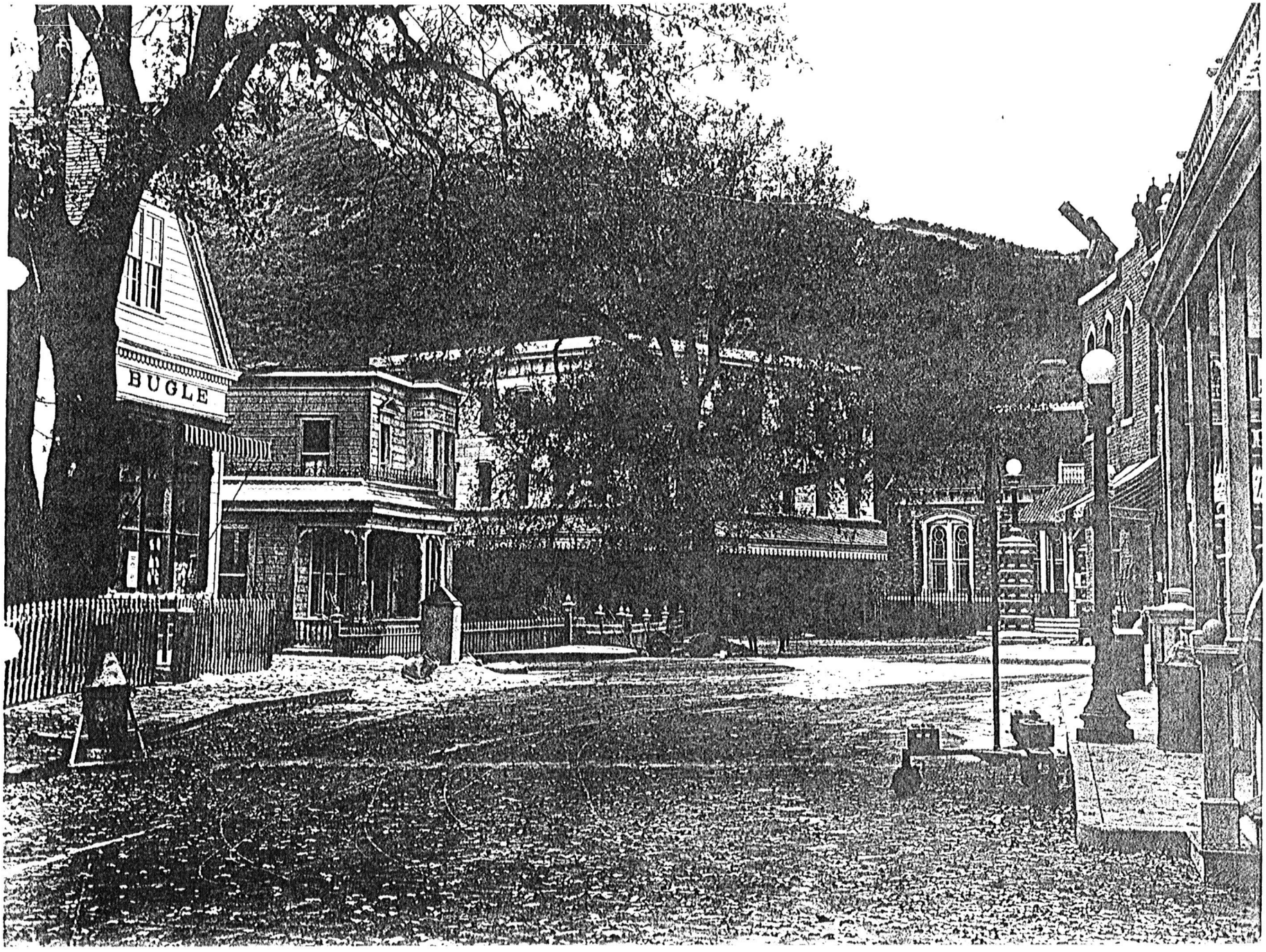
View of Midwestern Town set, early 1940s (SMMNRA archives).



View of Midwestern Town set, early 1940s (SMMNRA archives).



View of Midwestern Town set, early 1940s (SMMNRA archives).



View of Midwestern Town set, early 1940s (SMMNRA archives).

But sustaining the morale of a production crew during around-the-clock filming at Paramount Ranch was just as essential to on-schedule filming as efficient transportation, as Harold Hurley, producer of *Home on the Range*, iterated in a letter:

> I was very surprised this morning to find out from the boys on the Western Unit that the food and living conditions at the back ranch were most unsatisfactory. The eating and living conditions of a unit becomes a very important factor in maintaining the morale of a company when an entire production is made away from the studio and they work on a day and night schedule. I recall on some of the pictures made at Big Bear, Lake Arrowhead, Lone Pine, etc., we paid from $3.00 to $3.50 per day for exceptionally fine living accommodations, and the food was just as good as most of us have at home. I understand that we paid $4.50 a day at the back ranch. The boys report the beds were uncomfortable - the linen and blankets of cheap material - and individuals were not furnished with enough bedding so that they could keep warm at night. They tell me that the food was most unappetizing. For breakfast they usually received badly made cold coffee - flies were in the pan cakes (sic) served to them and ants were holding a field day in the syrup cruet, and everyone was uncomfortable. I think the company who handled the business should give us a good-sized rebate, because they did not deliver the values for which we paid them, and I suggest that, if upon investigation, you find the above to be true, you discontinue doing business with them and engage someone who enjoys giving the service desired.[168]

In December, 1943 Paramount Pictures Inc. sold the 2,400 acre Paramount movie ranch to Esser Wikholm, for approximately $40,000. According to the terms of the sale, however, Paramount retained the use of storage buildings located on the property for one additional year and leased two extant motion picture sets for future filming, for a period not to exceed five years:

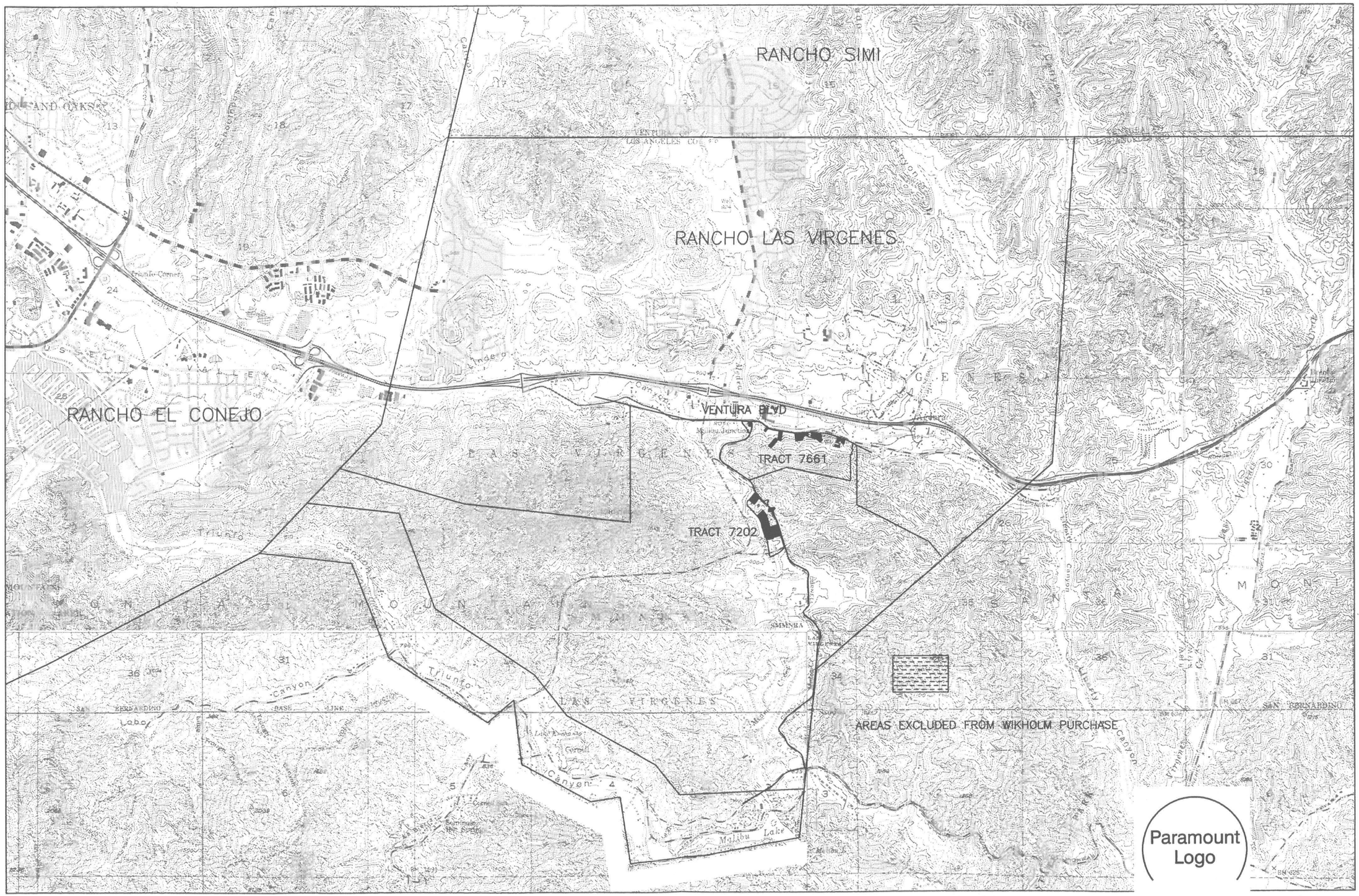
> ...The right, privilege and license to use property storage buildings now existing upon the...property for a period of one (1) year from and after the date hereof, together with the right of ingress thereto and egress therefrom at all times...The right, privilege and license to use two (2) motion picture sets, generally known as "Midwestern Street" and "Hacienda", now existing upon the...property, together with land immediately adjacent thereto and together with the right of ingress thereto and egress therefrom; all for such period of time as the Grantor may determine, not to exceed five (5) years from the date hereof and all upon the condition that Grantor shall pay to the Grantee, his executors, administrators, successors and assigns the sum of five hundred dollars ($500.00) per year, annually in advance....[169]

An aerial photograph of the property taken in 1945 reveals that the headquarters area was intact but little used. All of the outlying sets, with the exception of both the Midwestern Street and Hacienda sets, were removed, though remnants of the San Francisco Street and Post Stockade sets were visible on their original sites. Mulholland Highway was under construction near the southern end of the property and acres of chaparral were cleared both

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[168] Harold Hurley, producer-*Home on the Range*, letter to Richard Johnston, Paramount Productions, Inc., 27 September 1934.

[169] Los Angeles County Courthouse, Office of the Recorder, Book 20495, 263.



1.7" = 1 Mile

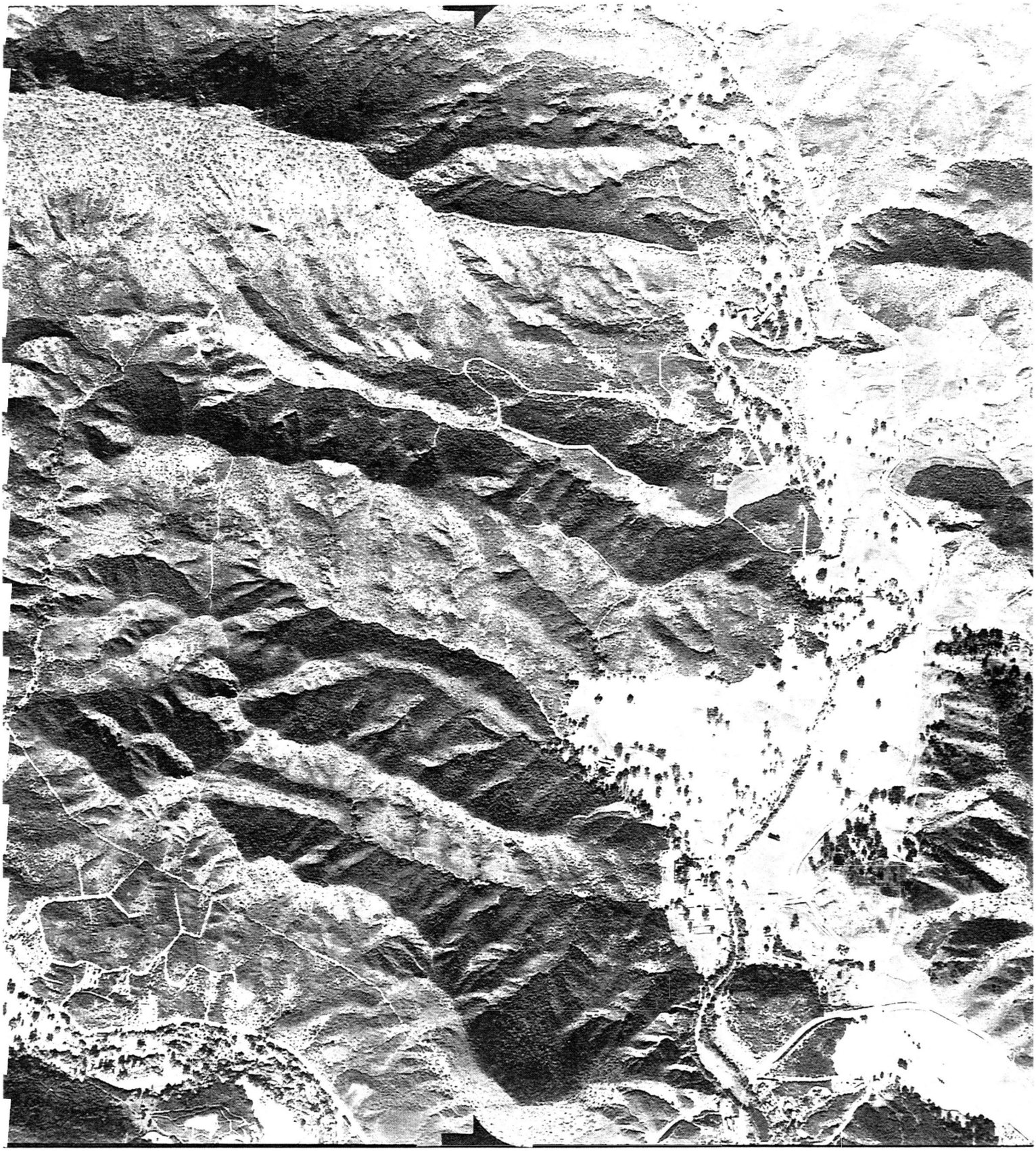
0 ¼ ½ ¾ 1 2 Miles

North

Wikholm Purchase From Paramount Pictures (1943)

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Aerial photograph of Paramount Ranch (1945).
Courtesy of University of California-Santa Barbara, Department of Geography.

north and south of the former headquarters area, evincing the encroaching Los Angeles populace and the future sub-division of what was once the Paramount movie ranch.[170]

Paramount continued to sporadically film on the property both for the duration of the lease (1943-1948) and during succeeding years, but the studio's production of motion pictures at the former movie ranch steadily declined after Paramount lost preferential access to the site following the sale of the property and expiration of the lease:

Year	Releases Filmed @ Ranch	Year	Releases Filmed @ Ranch	Year	Releases Filmed @ Ranch	Year	Releases Filmed @ Ranch
1924	1	1933	6	1942	3	1951	2
1925	3	1934	5	1943	1	1952	2
1926	1	1935	12	1944	4	1953	1
1927	14	1936	17	1945	-	1954	-
1928	12	1937	14	1946	1	1955	-
1929	4	1938	10	1947	2	1956	1
1930	9	1939	7	1948	4	1957	2
1931	6	1940	14	1949	3	1981	1
1932	9	1941	14	1950	4		

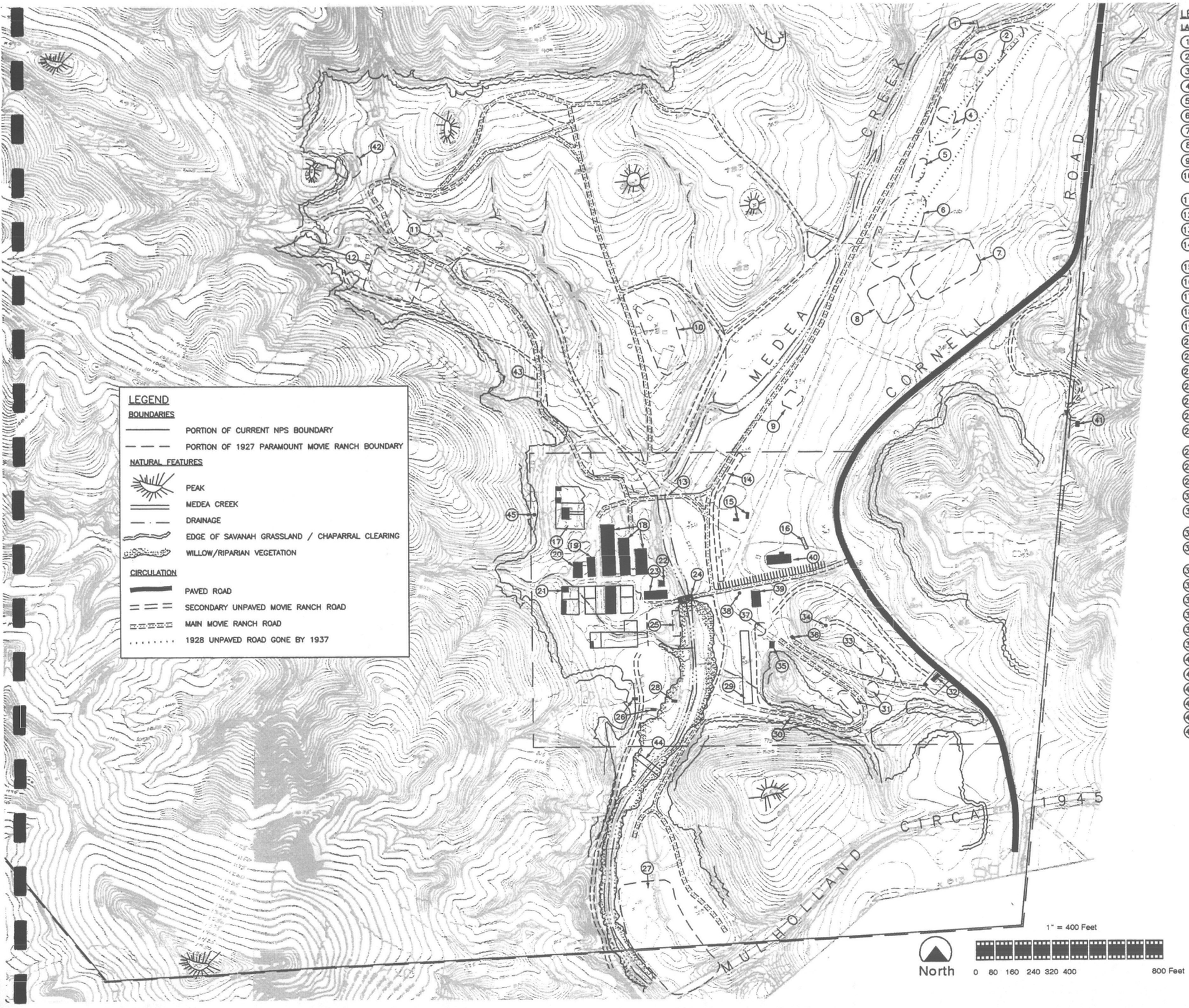
Motion Pictures Produced by Paramount at the Movie Ranch, 1924-1981[171]

Answers to the question of why Paramount sold the property in 1943 and the reasons for the decline in motion picture production at the former movie ranch can best be gleaned by examining the tumultuous years of both the Great Depression and World War II and their resounding impact upon the American motion picture industry.

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[170] University of California, Santa Barbara, Library-Map and Imagery Laboratory, Fairchild Aerial Photo Collection, Flight C9800, 1945.

[171] Wanamanker, Section 12, 1-6; and Eames, 30+.



LEGEND

LANDUSE / BUILDINGS

1. 1928 OR EARLIER CREEK CROSSING
2. 1928 OR EARLIER UNKNOWN SET & ROAD GONE BY 1937
3. CIRCA 1920'S SPECULATED AREA OF "TENT CITY"
4. 1937 UNKNOWN SET APPEARING ON AERIAL PHOTO
5. 1928–1937 GRANDSTAND SET
6. 1928–1937 SALEM TOWN
7. 1932 CONSTRUCTED GERMAN STREET SET FOR "BROKEN LULLABY"
8. 1928–1936 CONSTRUCTED SALEM TOWN SET
9. 1928–1933 CONSTRUCTED POST STOCKADE SET
10. CIRCA 1936 CONSTRUCTED MARCO POLO SET FOR SAME MOVIE BY S. GOLDWYN
11. SPECULATED ROUND CORRAL APPEARING ON 1937 AERIAL PHOTO
12. 1928–1933 CONSTRUCTED HACIENDA SET AND BARN SET
13. 1928 OR EARLIER MEDEA CREEK CROSSING
14. 1937 UNKNOWN FEATURE POSSIBLY MATERIAL STORAGE APPEARING ON AERIAL PHOTO
15. 1937 UNKNOWN BUILDINGS APPEARING ON AERIAL PHOTO
16. 1937 SAND AND GRAVEL STORAGE APPEARING ON PARAMOUNT MAP
17. 1928 OR EARLIER CARETAKERS RESIDENCE AREA
18. CIRCA 1927 PROP STORAGE SHEDS
19. CIRCA 1927 OFFICE, HARNESS ROOM, PAINT SHOP BUILDING
20. CIRCA 1927 BUNK HOUSE
21. CIRCA 1927 CORRALS AND BARN FOR PARAMOUNT LIVESTOCK OPERATION HQ
22. CIRCA 1927 LOADING DOCK
23. CIRCA 1927 EQUIPMENT STORAGE GARGE
24. CIRCA 1927 BRIDGE
25. 1937 UNKNOWN FEATURE ON AERIAL PHOTO
26. 1933 UNKNOWN BUILDING ON OBLIQUE AERIAL PHOTO UNIDENTIFIED SET ON 1938 STUDIO MAP THIS AREA
27. CIRCA 1928 SET POSSIBLY FRENCH FARM HOUSE
28. 1932 OIL WELL SET FROM "THUNDER BELOW" STILL PHOTO
29. CIRCA 1927 LUMBER YARD
30. 1933 UNKNOWN FEATURES ON OBLIQUE AERIAL VIEW
31. 1933 UNKNOWN FEATURES ON OBLIQUE AERIAL VIEW PROBABLY MATERIAL STORAGE/CABIN SET I.D. THIS AREA ON 1938 STUDIO MAP
32. CIRCA 1920'S PARAMOUNT FIRE PATROL STATION
33. 1933 UNKNOWN FEATURES ON OBLIQUE AERIAL VIEW PROBABLY MATERIAL STORAGE
34. CIRCA 1927 WATER TANKS
35. CIRCA 1927 DOOR AND SASH SHED
36. CIRCA 1927 WATER WELL PUMP HOUSE
37. 1933 UNKNOWN FEATURES ON OBLIQUE AERIAL VIEW
38. CIRCA 1927 INCINERATOR
39. CIRCA 1927 MILL CARPENTER SHOP
40. 1935 CONSTRUCTED MESS HALL–KITCHEN
41. 1937 UNKNOWN FEATURE POSSIBLE BUILDING APPEARING IN AERIAL PHOTO
42. UNIDENTIFIED SET ON 1938 STUDIO MAP
43. SPRING IDENTIFIED ON 1938 STUDIO MAP
44. PANTOON BRIDGE SET IDENTIFIED ON 1938 STUDIO MAP
45. TANK IDENTIFIED ON 1938 STUDIO MAP

Paramount Logo

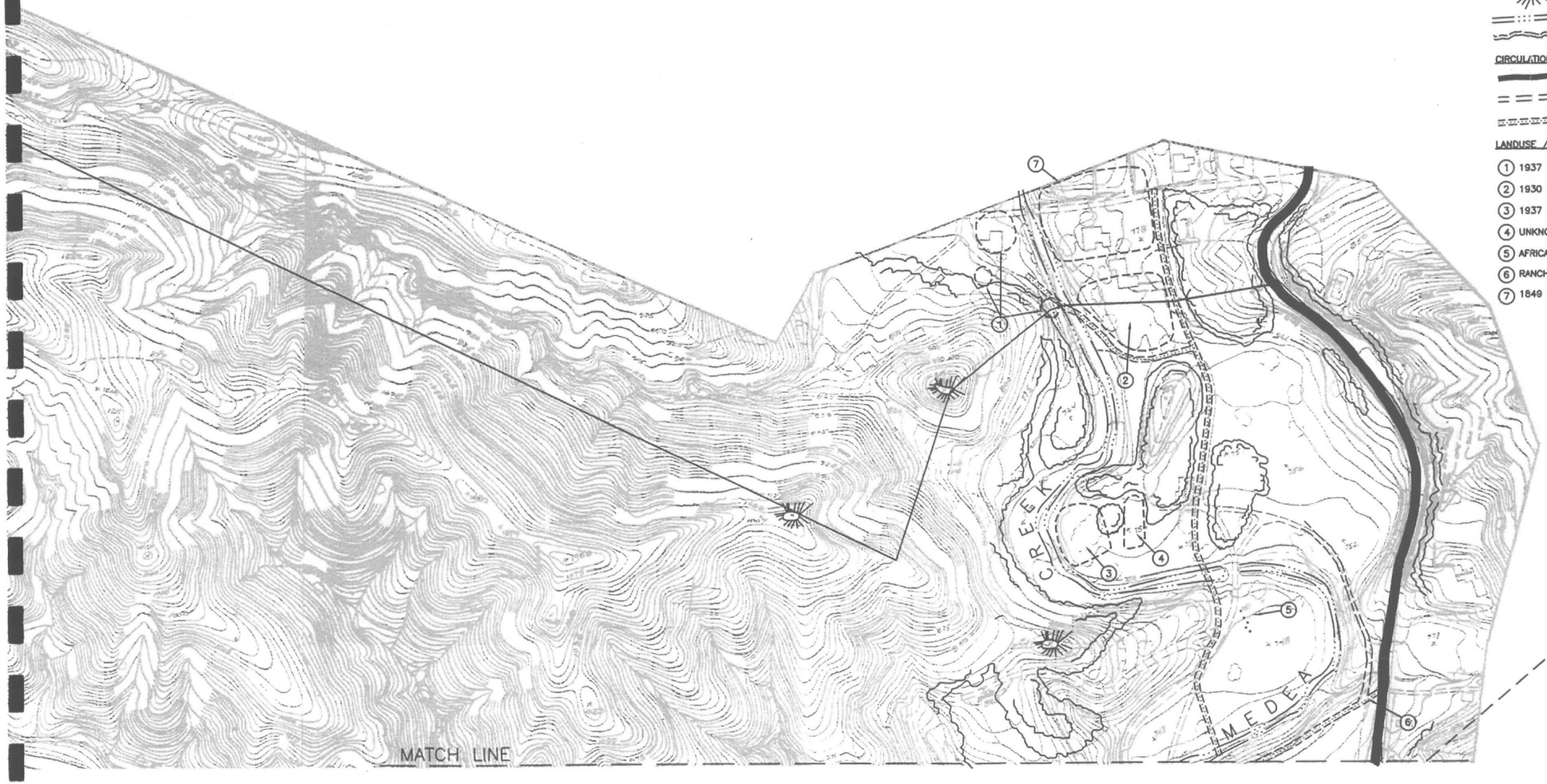
Figure H.B. 15-1

Historic Period Plan 1927-1943

★ Paramount Movie Ranch ★

Paramount-Famous Lasky, Paramount Public, Paramount Pictures Inc.
Part 1 of 2 Covering Parts of Existing NPS Property 1980 Topo Base

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

PORTION OF CURRENT NPS BOUNDARY

PORTION OF 1927 PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

PEAK

MEDEA CREEK

EDGE OF SAVANAH GRASSLAND/CHAPPARRAL CLEARING

CIRCULATION

PAVED ROAD

SECONDARY UNPAVED MOVIE RANCH ROAD

MAIN MOVIE RANCH ROAD

LANDUSE / BUILDINGS

(1) 1937 UNKNOWN SET APPEARING ON AERIAL PHOTO

(2) 1930 POSSIBLY EARLIER TAYLOR RANCH SET APPEARING ON PARAMOUNT MAP & AERIAL PHOTOS

(3) 1937 EBB TIDE SET APPEARING ON PARAMOUNT MAP & AERIAL PHOTOS

(4) UNKNOWN SET APPEARING ON 1928 AERIAL PHOTO GONE BY 1937

(5) AFRICAN FARM MOVIE SET APPEARING ON 1937 AERIAL PHOTO & 1938 STUDIO MAP

(6) RANCH ENTRY GATE

(7) 1849 SAN FRANCISCO STREET, 1 OF 2 SAN FRANCISCO STREET SETS

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

North

1" = 400 Feet

0 80 160 240 320 400 800 Feet

Paramount Logo

Figure H.B. 15-2

Historic Period Plan 1927-1943

★ Paramount Movie Ranch ★

Paramount-Famous Lasky, Paramount Public, Paramount Pictures Inc.
Part 2 of 2 Covering Parts of Existing NPS Property 1980 Topo Base

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MATCH LINE W/ PART 2

MOUNTAINOUS CHAPARRAL BACKGROUND

MEDEA CREEK

CORNELL ROAD

RANCH BOUNDARY

MOVIE RANCH ROAD

RANCH BOUNDARY

LEGEND

NATURAL FEATURES

- EDGE OF SAVANNAH GRASSLAND / CHAPARRAL CLEARING
- WILLOW/RIPARIAN VEGETATION

CIRCULATION

- UNPAVED ROAD

LAND USE / BUILDINGS

1. SMALL HOUSE.
2. CARETAKERS HOUSE.
3. BUILDING UNKNOWN USE.
4. HARNESS, PAINT, ELECTRICAL SHOP BUILDING.
5. OIL HOUSE AND GAS PUMP.
6. BUNKHOUSE.
7. CORRAL SHEDS/BARNS.
8. CORRALS.
9. STUDIO LIVESTOCK HEADQUARTERS BARN.
10. SHED/SMALL BARN.
11. POSSIBLY OIL DERRICK SET APPEARING IN 1933 PHOTO.
12. GARAGE EQUIPMENT STORAGE BUILDING.
13. LOADING PLATFORM.
14. PROP SHEDS.
15. BRIDGE.
16. CARPENTRY/MILL BUILDING.
17. LUMBER YARD.
18. DOOR AND SASH SHED.
19. WATER WELL PUMP HOUSE BUILDING.
20. WATER STORAGE TANKS.
21. PARAMOUNT FIRE PATROL STATION.

North

1" = approx. 300 Feet

0 60 120 180 240 300 600 Feet

Paramount Logo

Figure H.B. 16-1

Historic Period Plan 1928

★ Paramount Movie Ranch ★

Paramount-Famous Lasky Part 1 of 3 Covering the Main Developed Area of the Original Movie Ranch 1928 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MATCH LINE W/ PART 2

MOUNTAINOUS

CHAPARRAL

BACKGROUND

MEDEA

CREEK

MEDEA

CORNELL

ROAD

PARAMOUNT PROP. LINE

1" = approx. 300 Feet

North

0 60 120 180 240 300 600 Feet

MATCH LINE W/ PART 2

LEGEND

NATURAL FEATURES

EDGE OF SAVANNAH GRASSLAND/CHAPARRAL CLEARING

CIRCULATION

UNPAVED ROAD

LAND USE / BUILDINGS

1. SET IDENTIFIED 1937 AS SWISS VILLAGE SET.
2. APPARENT SET NAME NOT KNOWN.
3. APPARENT SET NAME NOT KNOWN.
4. SET, NAME UNKNOWN REMOVED BY 1937.
5. SET, NAME UNKNOWN REMOVED BY 1937.

Paramount Logo

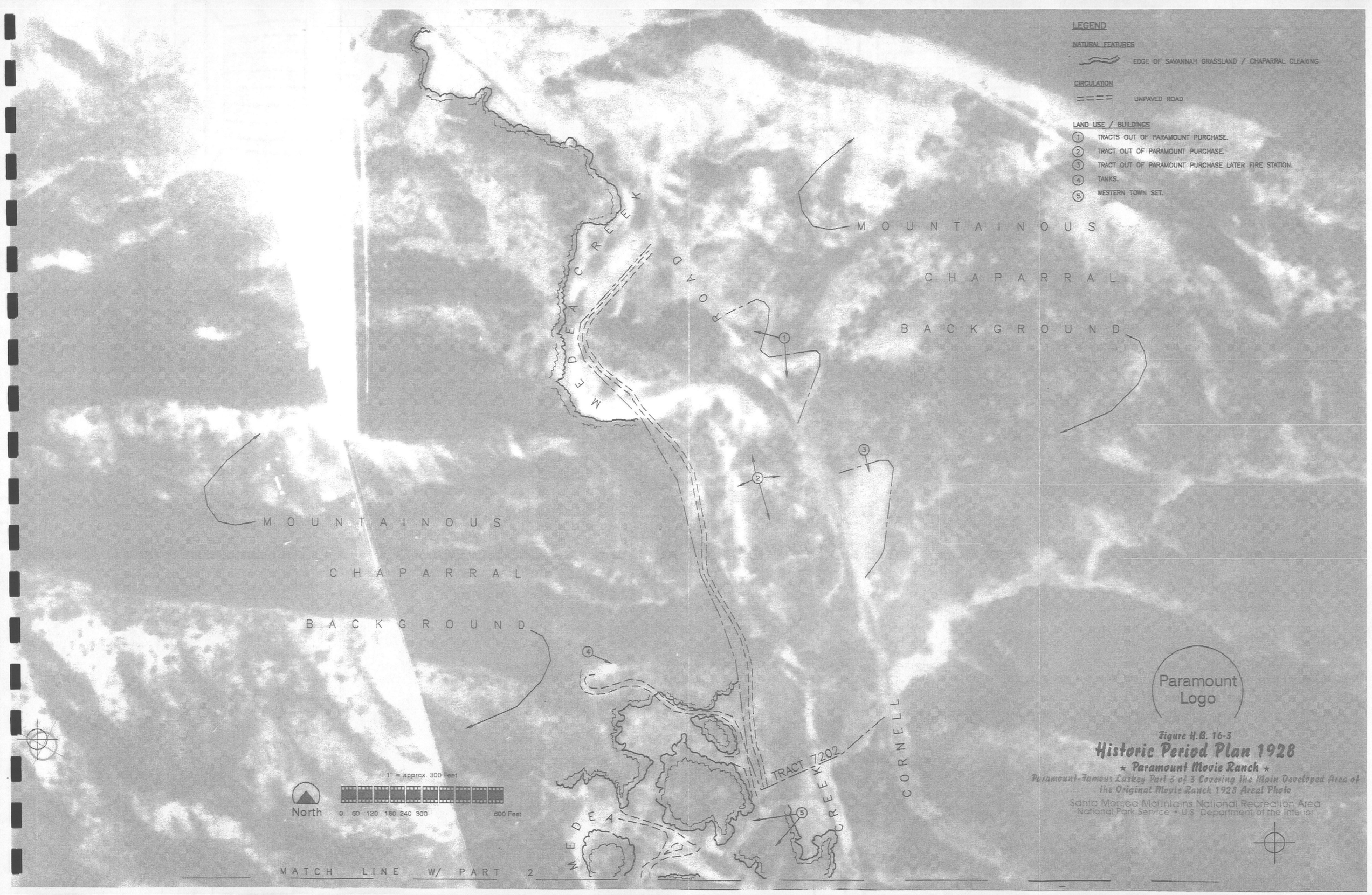
Figure H.R. 16-2

Historic Period Plan 1928

★ Paramount Movie Ranch ★

Paramount-Famous Laskey Part 2 of 3 Covering the Main Developed Area of the Original Movie Ranch 1928 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior


LEGEND
NATURAL FEATURES
EDGE OF SAVANNAH GRASSLAND / CHAPARRAL CLEARING
CIRCULATION
UNPAVED ROAD
LAND USE / BUILDINGS
1 TRACTS OUT OF PARAMOUNT PURCHASE.
2 TRACT OUT OF PARAMOUNT PURCHASE.
3 TRACT OUT OF PARAMOUNT PURCHASE LATER FIRE STATION.
4 TANKS.
5 WESTERN TOWN SET.
MOUNTAINOUS
CHAPARRAL
BACKGROUND
MOUNTAINOUS
CHAPARRAL
BACKGROUND
WEDEA CREEK ROAD
MEDEA CREEK
TRACT 7202
CORNELL
1" = approx. 300 Feet
North
0 60 120 180 240 300 600 Feet
MATCH LINE W/ PART 2
Paramount Logo
Figure H.B. 16-3
Historic Period Plan 1928
★ Paramount Movie Ranch ★
Paramount-Famous Lasky Part 3 of 3 Covering the Main Developed Area of the Original Movie Ranch 1928 Areal Photo
Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

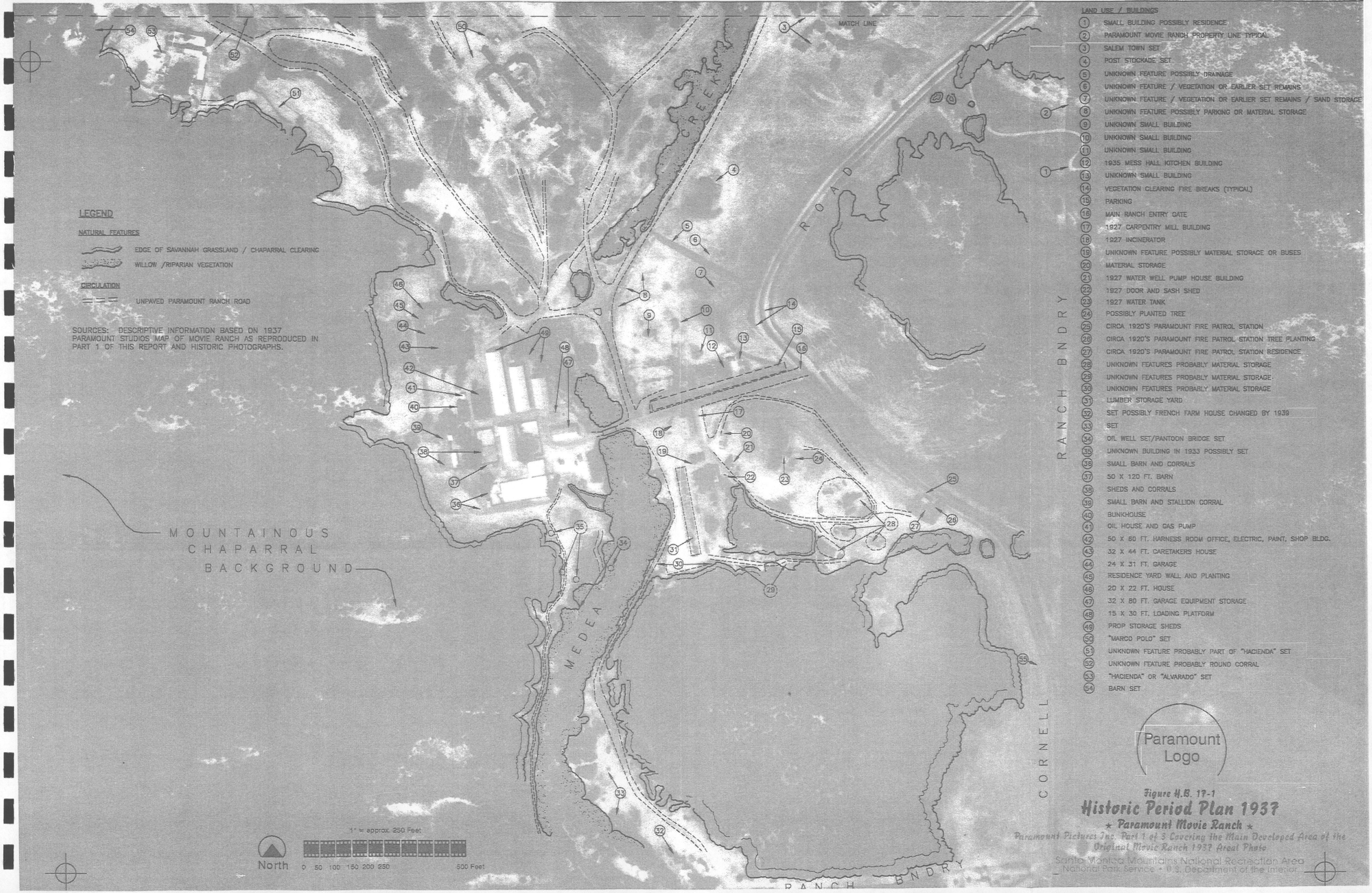


Figure H.R. 17-1

Historic Period Plan 1937

★ Paramount Movie Ranch ★

Paramount Pictures Inc. Part 1 of 3 Covering the Main Developed Area of the Original Movie Ranch 1937 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MOUNTAINOUS
CHAPARRAL
BACKGROUND

GRASSLANDS APPEARING
HEAVILY USED / DRIVEN ON

55 GATE

CORNELL ROAD

MATCH LINE

LEGEND

NATURAL FEATURES

EDGE OF SAVANAH GRASSLAND / CHAPARRAL CLEARING

CIRCULATION

UNPAVED PARAMOUNT RANCH ROAD

LANDUSE / BUILDINGS

1. CLEARING FOR USES UNKNOWN APPROX. LOCATION OF SPRING 1937 STUDIO MAP
2. UNKNOWN SET
3. TAYLOR RANCH SET
4. SITE OF 1928 SET GONE
5. EBB TIDE SET
6. AFRICAN FARM HOUSE SET
7. UNKNOWN FEATURE
8. EVIDENCE OF 1928 UNKNOWN SET GONE
9. UNKNOWN FEATURE / SET
10. GRANDSTAND SET
11. UNKNOWN FEATURE / ROAD / CAMERA TRACK
12. UNKNOWN SET POSSIBLY PART OF SALEM TOWN SET
13. GERMAN STREET SET
14. SALEM TOWN SET
15. UNKNOWN FEATURE PROBABLY CORRAL
16. NARROW MOUNTAIN ROAD / TRAIL
17. SET THIS AREA ON 1937 STUDIO MAP
18. WELL THIS AREA ON 1937 STUDIO MAP
19. GATE

SOURCES: DESCRIPTIVE INFORMATION BASED ON 1937 PARAMOUNT STUDIOS MAP OF MOVIE RANCH AS REPRODUCED IN PART 1 OF THE REPORT AND HISTORIC PHOTOGRAPHS.

1" = approx. 250 Feet

North 0 50 100 150 200 250 500 Feet

Paramount Logo

Figure H.B. 17-2

Historic Period Plan 1937

★ Paramount Movie Ranch ★

Paramount Pictures Inc. Part 2 of 3 Covering the Main Developed Area of the Original Movie Ranch 1937 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MOUNTAINOUS CHAPARRAL BACKGROUND

MOUNTAINOUS CHAPARRAL BACKGROUND

OLD ROAD

TRACT 7207 PROP. LINE

MEDEA CREEK

MATCH LINE W/ PART 2

1" = approx. 250 Feet

North 0 50 100 150 200 250 500 Feet

LEGEND

NATURAL FEATURES

EDGE OF SAVANAH GRASSLAND / CHAPARRAL CLEARING

CIRCULATION

UNPAVED PARAMOUNT RANCH ROAD

LANDUSE / BUILDINGS

1. LOS ANGELES COUNTY FIRE STATION 65 BUILT IN 1936
2. WATER TANKS
3. UNKNOWN FEATURE APPEARS TO BE A ROUND TANK
4. GATE TO "OLD ROAD"
5. CARETAKERS HOUSE
6. PROP STORAGE SHED
7. COURTHOUSE SET
8. UNKNOWN BUILDINGS / SET
9. CHURCH BUILDING SET
10. WESTERN TOWN SET LATER MIDWESTERN TOWN SET
11. ELECTRICAL POWER STATION
12. SAN FRANCISCO OF 1850'S WITH SOUTH END OF SQUARE UNDER CONSTRUCTION
13. EXPLOSIVES STORAGE BUILDING
14. SWISS VILLAGE SET
15. SAN FRANCISCO OF 1849 SET
16. UNKNOWN FEATURE
17. CAMERA LOCATION AREA

SOURCES: DESCRIPTIVE INFORMATION BASED ON 1937 PARAMOUNT STUDIOS MAP OF MOVIE RANCH AS REPRODUCED IN PART 1 OF THIS REPORT AND HISTORIC PHOTOGRAPHS.

Paramount Logo

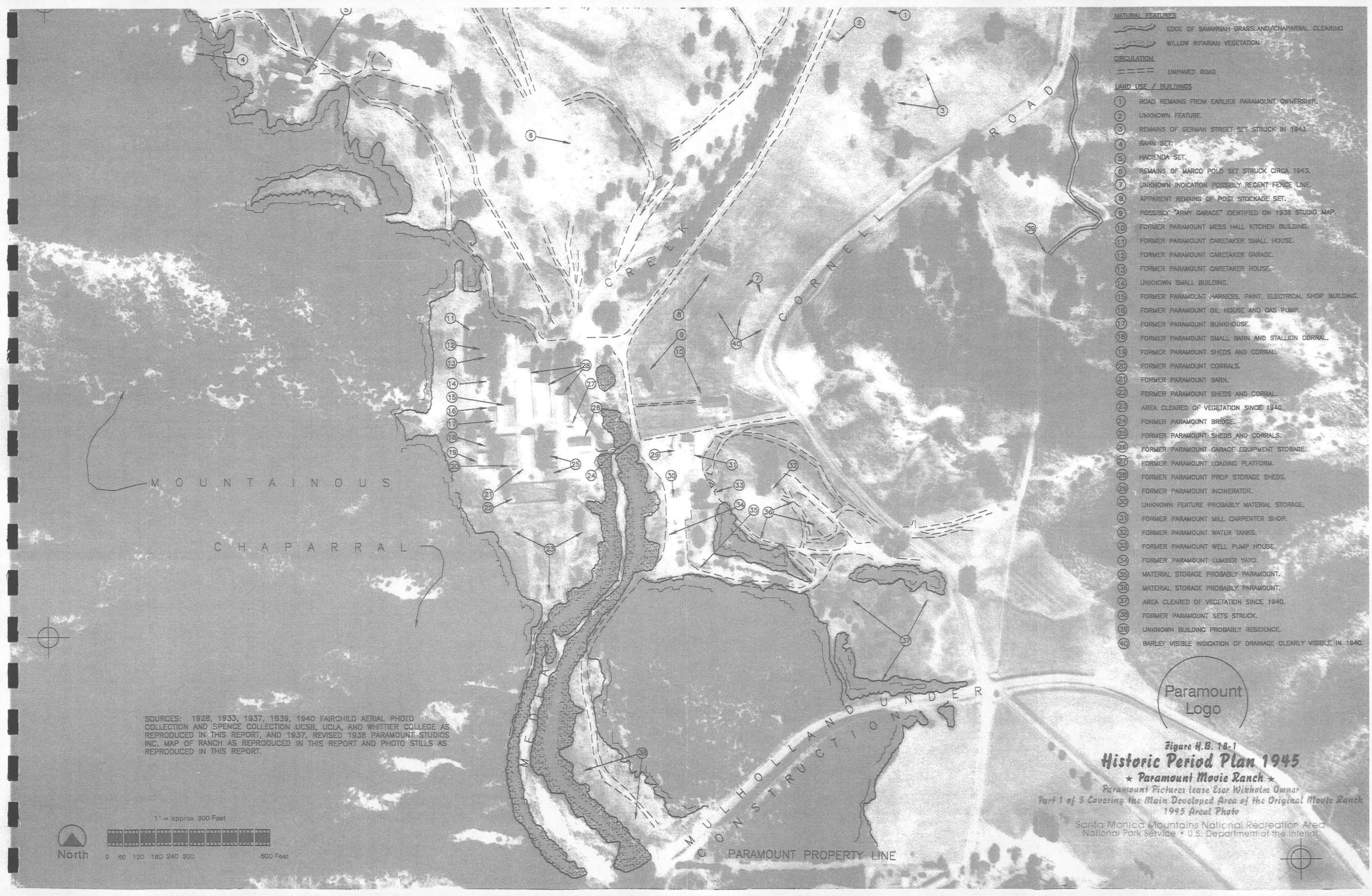
Figure H.B. 17-3

Historic Period Plan 1937

★ *Paramount Movie Ranch* ★

Paramount Pictures Inc. Part 3 of 3 Covering the Main Developed Area of the Original Movie Ranch 1937 Aerial Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



NATURAL FEATURES

EDGE OF SAVANNAH GRASSLAND/CHAPARRAL CLEARING

WILLOW RIPARIAN VEGETATION

CIRCULATION

UNPAVED ROAD

LAND USE / BUILDINGS

1. ROAD REMAINS FROM EARLIER PARAMOUNT OWNERSHIP.
2. UNKNOWN FEATURE.
3. REMAINS OF GERMAN STREET SET STRUCK IN 1943.
4. BARN SET.
5. HACIENDA SET.
6. REMAINS OF MARCO POLO SET STRUCK CIRCA 1943.
7. UNKNOWN INDICATION POSSIBLY RECENT FENCE LINE.
8. APPARENT REMAINS OF POST STOCKADE SET.
9. POSSIBLY "ARMY GARAGE" IDENTIFIED ON 1938 STUDIO MAP.
10. FORMER PARAMOUNT MESS HALL KITCHEN BUILDING.
11. FORMER PARAMOUNT CARETAKER SMALL HOUSE.
12. FORMER PARAMOUNT CARETAKER GARAGE.
13. FORMER PARAMOUNT CARETAKER HOUSE.
14. UNKNOWN SMALL BUILDING.
15. FORMER PARAMOUNT HARNESS, PAINT, ELECTRICAL SHOP BUILDING.
16. FORMER PARAMOUNT OIL HOUSE AND GAS PUMP.
17. FORMER PARAMOUNT BUNKHOUSE.
18. FORMER PARAMOUNT SMALL BARN AND STALLION CORRAL.
19. FORMER PARAMOUNT SHEDS AND CORRAL.
20. FORMER PARAMOUNT CORRALS.
21. FORMER PARAMOUNT BARN.
22. FORMER PARAMOUNT SHEDS AND CORRAL.
23. AREA CLEARED OF VEGETATION SINCE 1940.
24. FORMER PARAMOUNT BRIDGE.
25. FORMER PARAMOUNT SHEDS AND CORRALS.
26. FORMER PARAMOUNT GARAGE EQUIPMENT STORAGE.
27. FORMER PARAMOUNT LOADING PLATFORM.
28. FORMER PARAMOUNT PROP STORAGE SHEDS.
29. FORMER PARAMOUNT INCINERATOR.
30. UNKNOWN FEATURE PROBABLY MATERIAL STORAGE.
31. FORMER PARAMOUNT MILL CARPENTER SHOP.
32. FORMER PARAMOUNT WATER TANKS.
33. FORMER PARAMOUNT WELL PUMP HOUSE.
34. FORMER PARAMOUNT LUMBER YARD.
35. MATERIAL STORAGE PROBABLY PARAMOUNT.
36. MATERIAL STORAGE PROBABLY PARAMOUNT.
37. AREA CLEARED OF VEGETATION SINCE 1940.
38. FORMER PARAMOUNT SETS STRUCK.
39. UNKNOWN BUILDING PROBABLY RESIDENCE.
40. BARLEY VISIBLE INDICATION OF DRAINAGE CLEARLY VISIBLE IN 1940.

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

Paramount Logo

Figure H.B. 18-1

Historic Period Plan 1945

★ Paramount Movie Ranch ★

Paramount Pictures lease Eser Wikholm Owner

Part 1 of 3 Covering the Main Developed Area of the Original Movie Ranch

1945 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MATCH LINE W/ PART 3

MOUNTAINOUS

CHAPARRAL

MATCH LINE W/ PART 1

R O A D

C R E E K

M E D E A

C O R N E L L I

LEGEND

NATURAL FEATURES

EDGE OF SAVANNAH GRASSLAND/CHAPARRAL CLEARING

CIRCULATION

UNPAVED ROAD

LAND USE / BUILDINGS

1. PARAMOUNT EXPLOSIVE STORAGE BUILDING.
2. FORMER SAN FRANCISCO SET STRUCK CIRCA 1943.
3. AREA OF VEGETATION CLEARED SINCE 1940.
4. AREA OF VEGETATION CLEARED SINCE 1940.
5. FORMER SAN FRANCISCO SET STRUCK CIRCA 1943.
6. SITE OF FORMER SWISS VILLAGE SET STRUCK CIRCA 1943.
7. AREA CLEARED OF VEGETATION SINCE 1940.
8. FORMER SET SITE STRUCK CIRCA 1940.
9. FORMER SET SITE STRUCK CIRCA 1940.
10. FORMER TAYLOR RANCH SET SITE STRUCK CIRCA 1943.
11. AREA CLEARED OF VEGETATION SINCE 1940.
12. AREA CLEARED OF VEGETATION SINCE 1940.
13. FORMER EBB TIDE SET SITE STRUCK CIRCA 1943.
14. ROAD OR REMAINS FROM EARLIER PARAMOUNT USE.

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

1" = approx. 300 Feet

North

0 60 120 180 240 300 600 Feet

Paramount Logo

Figure H.B. 18-2

Historic Period Plan 1945

★ Paramount Movie Ranch ★

Paramount Pictures Lease, Esar Wikholm Owner

Part 2 of 3 Covering the Main Developed Area of the Original Movie Ranch

1945 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

MEDEA CREEK

MOUNTAINOUS

CHAPARRAL

MOUNTAINOUS

CHAPARRAL

MEDEA CREEK

TRACT 7202

KANAN ROAD

MATCH LINE W/ PART 2

1" = approx. 300 Feet

0 60 120 180 240 300 500 Feet

North

LEGEND

NATURAL FEATURES

EDGE OF SAVANNAH GRASSLAND/CHAPARRAL CLEARING

CIRCULATION

UNPAVED ROAD

LAND USE / BUILDINGS

1. PRIVATE LOT WITHIN ORIGINAL MOVIE RANCH BOUNDARY.
2. PRIVATE LOT WITHIN ORIGINAL MOVIE RANCH BOUNDARY.
3. LA COUNTY FIRE STATION 65 BUILT 1936.
4. PRIVATE LOT WITHIN ORIGINAL MOVIE RANCH BOUNDARY.
5. SMALL BUILDING OF UNKNOWN PURPOSE.
6. SMALL BUILDING OF UNKNOWN PURPOSE.
7. MIDWESTERN TOWN SET.
8. CARETAKERS HOUSE.
9. AREA CLEARED OF VEGETATION SINCE 1940.
10. AREA CLEARED OF VEGETATION SINCE 1940.

SOURCES: 1928, 1933, 1937, 1938, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

Paramount Logo

Figure H.B. 18-3

Historic Period Plan 1945

★ Paramount Movie Ranch ★

Paramount Pictures Lease Eser Wilhelm Owner

Part 3 of 3 Covering the Main Developed Area of the Original Movie Ranch

1945 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service / U.S. Department of the Interior

Hollywood Survives the Great Depression

> In the 1930s Americans went to the movies; in the 1990s they go to a movie. The difference is not merely semantic. In 1938 there were some eighty million movie admissions every week, a figure representing 65 percent of the population of the United States. In 1990 there were some twenty million movie admissions every week, less than 10 percent of the population of the United States. Over five hundred feature films were produced by the major studios in the United States in 1937, but fewer than one hundred in 1983...The film industry of the 1930s thrived on a felicitous circle of economic dependence on attendance, exhibition, and production. The huge number of movie admissions necessitated a huge number of theatres, which necessitated a huge number of films to be shown in the theatres, which necessitated large, busy studios that could produce enough films to keep the theatres filled....[172]

The decade of the 1930s in the United States was bracketed by the onset of the severest economic depression of the century and the outbreak of the Second World War. The expansive twenties reached a climax in 1928 and 1929, but the prosperity of the postwar decade came to an end abruptly in a stock market crash in October, 1929, which marked the beginning of the Great Depression. The basic causes of the depression, all of which were interrelated, were the culmination of long standing trends, of which the most significant were overproduction and the overextension of credit. The effects of the depression on American life proved profound, for the economic upheaval shattered widespread complacency and overconfidence and resulted in social planning to solve economic problems.

In the grim aftermath of Wall Street's crash, the American motion picture industry remained prosperous and as much as a year later was perceived to be one of the few national industries insusceptible to depressions. Although national income spiraled downward from $81 billion in 1929 to $53 billion in 1931, Americans kept going to the movies and Paramount recorded industry record earnings of $18.4 million in 1930. The novelty of the "talkie" contributed to a near record average weekly attendance of 90 million in 1930,[173] but this relatively inexpensive form of entertainment also provided the unemployed, in the phrase of one author who grew to adolescence during the 1930s, a "celluloid safety valve:"

> When my father was out of a job during the Depression he would often go to the movies and sit through the feature three times...Father sitting there in the dark forgot his own plight as he watched the gods and goddesses of the screen sweeping down marble staircases into dining rooms with a footman behind every chair.[174]

By 1931, however, the deepening depression began shrinking the movie-going audience, as the public increasingly turned to the radio for inexpensive entertainment, "...exploding...the

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[172] Mast, 224.

[173] Balio, *Grand Design*, 13, 15; Sklar, *Movie-Made America*, 161; Jacobs, *Rise of the American Film*, 300, 422-423; Schatz, 69; and Brown, 99.

[174] Louise Tanner, "The Celluloid Safety Valve," *The Movies: An American Idiom, Readings in the Social History of the American Motion Picture*, ed. Arthur F. McClure, (Cranbury, NJ: Associated University Presses, Inc., 1971), 85.

ancient dictum," *Variety* commented, "that low-priced amusements are depression-proof."[175]

Year	Average Weekly Attendance
1928	65,000,000
1929	95,000,000
1930	90,000,000
1931	75,000,000
1932	60,000,000
1933	60,000,000

Average Weekly Motion Picture Attendance, 1928-1933[176]

Theaters slashed ticket prices, offered double features (of two "A" films, or an "A" and a "B"), resorted to giveaways (bingo, raffles, lucky numbers), and experimented with the sale of candy, popcorn, and cold soft drinks to reverse the downward trend in admissions, but to no avail. Declining box office attendance resulted in declining theater revenues and in 1931 Paramount, which controlled over 1,500 of the nations approximately 15,000 still operating theaters (many of them first run, prestige theaters and a larger number of total theaters than those of the other seven majors combined), earned a precariously low $6 million.[177]

Distressed by Paramount Publix Corporation's dwindling earnings and convinced that Adolph Zukor lacked the financial savvy to reverse the corporation's sagging fortunes, Kuhn, Loeb & Co., the Wall Street investment banking firm that had underwritten much of Paramount's theater acquisition during the 1920s by issuing $30 million in bonds, sought to protect their interests in the corporation by installing retired Chicago taxicab multimillionaire John ("Drive till it") Hertz on the board of directors, appointing him chairman of Paramount's finance committee in November, 1931. Hertz cut Paramount's expenses by over $15 million the next year - by slashing production budgets, which drove off the free spending Jesse Lasky; laying off nearly 5,000 employees; and cutting the salaries of the those employees remaining, including executives - but the one thing he could not do was make people attend the movies. Paramount released 55 movies in 1932, nine of which were filmed at the Paramount movie ranch, but the company's earnings fell from an industry record high of $18.4 million in 1930 to an industry record *loss* of $21 million in 1932. In January, 1933 Hertz, who would go on to rent-a-car fame, resigned. Following Hertz's resignation, Paramount entered into voluntary

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[175] Quoted in Balio, *Grand Design*, 13.

[176] Brown, 91, 95, 99, 103, 107, and 111.

[177] Balio, *Grand Design*, 13-16, 24; Gomery, 20-21, 31; Stanley, 84-85; Jacobs, *Rise of the American Film*, 422-423; Sklar, *Film*, 200-201; Sklar, *Movie-Made America*, 162; and Schatz, 81.

bankruptcy proceedings in Federal District Court in New York and was placed in receivership six weeks later. Paramount continued to make motion pictures, but receivership protected the company's assets for the benefit of its investors while the court devised a plan to pay its creditors.[178]

By 1933 seven of the eight major motion picture companies, who collectively produced the overwhelming majority of the industry's films, were nearing insolvency. Only Loew's Inc. (MGM) earned a small profit and only four - Loew's Inc., Warner Bros., Columbia Pictures, and United Artists - eventually escaped the depression without undergoing bankruptcy or reorganization, of which Paramount's was the largest and most complex.[179] Paramount

> ...was a vast multinational corporation holding ownership in 194 listed subsidiaries, the bulk of which were theater companies. It owned a 26-acre studio in Hollywood, the Astoria studio..., a studio near Paris in Joinville, film-processing laboratories in Hollywood, London, Astoria, and New York City, and approximately 2700 (sic) acres in California used for location productions. In New York there were also facilities for production of shorts and newsreels. Paramount controlled forty-two film exchanges in the United States and Canada, six of which owned the buildings in which they operated. Through forty-three separate subsidiaries, included the total shown, Paramount distributed films throughout the world. Subsidiaries were also engaged in publishing music and, from time to time, the underwriting of plays on Broadway.[180]

On paper Paramount's physical assets, totaling over $160 million, were considerable. However, the numerous theaters that gave Paramount so much leverage against its rivals during in the 1920s became the millstone that dragged the corporation further into a whirlpool of red ink:[181]

> Most (of the theaters) were acquired with money raised with bond issues underwritten by Kuhn, Loeb & Company. But according to *Fortune*, some theaters 'were acquired in what seemed a shrewder way: exchange of stock, with a guarantee to repurchase at $80 a share (Paramount stock never sold above 78).' The repurchase agreements matured when Paramount's stock sold below $50 and when credit was tight; and when theater attendance plummeted, 'not all the managerial resolution in the world could nick the fixed charges [that the company] had been to sanguinely accumulating. It required the judiciary ax'....In short,...(Paramount) did not have the cash to pay (its) mortgage commitments, short-term obligations, and the heavy charges on (its) funded debts.[182]

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[178] Balio, *Grand Design*, 13-16, 24; Gomery, 20-21, 31; Stanley, 84-85; Jacobs, *Rise of the American Film*, 422-423; Sklar, *Film*, 200-201; Sklar, *Movie-Made America*, 162; Schatz, 81; Eames, 83-90; Wanamaker, Section 12, 2; and "Paramount: Illustrated Plan Diagram," *Fortune*, Vol. 15 (March, 1937), 87, 96.

[179] Balio, *Grand Design*, 15-17.

[180] Gomery, 33.

[181] Balio, *Grand Design*, 16; Stanley, 86; and Zukor, 188.

[182] Balio, *Grand Design*, 16.

According to *Fortune*, "(f)ifty-three different law firms, banks, protective committees, and experts yammered and bled for two and one-half years over the sick giant and its (numerous) subsidiaries...during the receivership."[183] Paramount emerged out from under the "judiciary ax" in July, 1935 with a new identity (Paramount Pictures Inc.); a new 15 member board of directors (comprised primarily of bankers and former debtors, but with Adolph Zukor as chairman); a new president (John Otterson, ex-naval officer and former president of Electrical Research Products, Inc.); and with most of its subsidiaries intact, including an equity stake in over 1,200 theaters.[184] The new president, in the words of one historian, proceeded to run "...Paramount like a public utility....bombard(ing) the studio with cost-accounting procedures, efficiency schemes, and personnel forms...," and centralizing all decision making in Paramount's New York City corporate offices.[185] Successful motion pictures, however, were more often the byproduct of collaborative nurturing on production lots than rigorous business practices administered from afar, and Otterson's leadership would later be ridiculed as "...the spectacle of Wall Street trying to run Hollywood."[186] Worse, of the 15 board members, only Zukor and sales manager George Schaefer possessed any previous motion picture experience.[187]

While Paramount was in receivership, the nation's economic recovery began with the inauguration of Franklin D. Roosevelt in March, 1933 and the subsequent passage by Congress of a slew of New Deal legislation over the next three years, which, with the exception of the 1937-38 recession, slowly ended the downward spiral of wages and prices and broke the expectation of further deflation. As the nation's industrial production slowly increased and unemployment slowly decreased throughout the remaining years of the decade, larger numbers of people began to once again return to the theaters on a regular basis and upwards of 1,000 theaters reopened.[188]

From 1933 to 1936, the average weekly attendance at motion picture theaters increased from 60 million to 88 million:

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[183] "Paramount: Illustrated Plan Diagram," *Fortune*, Vol. 15 (March, 1937), 87.

[184] Ibid., 194; Balio, *Grand Design*, 24; and Gomery, 32-33.

[185] Balio, 24.

[186] "Profitless Paramount," *Time*: 27 July 1936 (Vol. 28), 52.

[187] Balio, 24; Gomery, 32-33; and "Paramount: Illustrated Plan Diagram," *Fortune*, Vol. 15 (March, 1937), 87.

[188] Balio, *Grand Design*, 30-32; and Eric Foner & John A. Garraty, editors, *The Reader's Companion to American History*, (Boston: Houghton Mifflin Company, 1991), 280-281, 783-785.

Year	Average Weekly Attendance
1933	60,000,000
1934	70,000,000
1935	75,000,000
1936	88,000,000
1937	85,000,000
1938	85,000,000
1939	85,000,000
1940	80,000,000

Average Weekly Motion Picture Attendance, 1933-1940[189]

The films people returned to the theaters to see were infused with hope and working class values, as the studios sought to cultivate large, dependable audiences once again by appealing to the public's shared psychic needs:

> American audiences f(e)ll in love with burly homely types like Wallace Beery and Marie Dressler; with hard-working shopgirls like Janet Gaynor and Joan Crawford; with proletarian tough guys like Cagney and Robinson; with homespun humorists and broad slapstick comics like Will Rogers and Joe E. Brown; and with an adorable little "orphan" whose only possessions are her dimples, her curls, and her boundless optimism for the future-Shirley Temple....Other young stars, such as everybody's boy-next-door/girl-next-door couple Mickey Rooney and Judy Garland...provide(d) a similar optimism for audiences....The most representative star of the 1930s, (however), (was) not an old man (Beery, Rogers), a child (Temple), or a teen (Rooney, Garland), but rather a rugged, all-American guy....named Clark Gable. The foundation of Gable's screen persona was laid by Frank Capra in *It Happened One Night* (1934) in which Gable...plays a cynical, big-city newspaper reporter. His character advocates the lower-class, populist virtues of dunking donuts, eating raw carrots, hitchhiking, and giving piggyback rides just like the great Abe Lincoln used to do. Gable's regular guy educates runaway heiress Claudette Colbert in all of the above and teaches her how to survive without money on the road in Depression America.[190]

Though the growing movie-going audience should have made Paramount profitable once more, considering the company's large theater holdings, losses continued to accumulate. As the studio's production costs escalated, Paramount films fared poorly at the box office and, in contrast to the dynamic studio of the 1920s, waning profits and company morale reduced

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[189] Brown, 111, 117, 121, 127, 133, 139, 147, and 153.

[190] Belton, 102-104.

"...the once accurate name of Paramount to a symbol of all that was ludicrous, luckless, and unprofitable in the show world."[191] On May 1, 1936 Paramount's board of directors retained the services of Joseph P. Kennedy, one of the founders of RKO and former chairman of the Securities and Exchange Commission, to investigate and recommend a solution. Kennedy submitted the final draft of his report to Paramount's board of directors on July 1, the gist of which *Fortune* succinctly paraphrased:

> ...negative costs were exceeding their budgets by $7,000,000; that shooting schedules were being disregarded; that one scenario (average cost, $15,000) was junked for every one that could be charged to productions; that the planning of the 1936-37 program was hopelessly inchoate, costly stars were being alienated, writers were loafing, truck drivers were sulking, and things were generally in one hell of a mess.[192]

Kennedy laid the blame for Paramount's continuing financial woes on management's collective lack of motion picture production experience: "At the time when any well-managed picture business should be making substantial profits, Paramount is not making money and, as now managed, gives no hope of doing so...."[193] Kennedy advised the board of directors to effect a "drastic and courageous revision of management" and, more pointedly, to elect a "picture man" as president of the company.[194] With visions of both Kennedy's blistering indictment of Paramount's management and prospects of a second receivership dancing in their heads, the board of directors ousted John Otterson on July 2 and installed Barney Balaban, the former head of Paramount's largest movie chain - the Chicago based Balaban & Katz, as president of Paramount Pictures Inc., a position he would hold until 1964. The board of directors then reelected Zukor chairman.[195]

Balaban, who both knew the distribution and exhibition branches of the motion picture industry inside and out *and* "...cut fat like a butcher and slashed frills like a fashion designer...,"[196] embarked upon a ten-year program of debt retirement. The first steps were simplifying the corporate structure by consolidating subsidiaries and departments, to both decentralize management and reduce studio overhead, and refunding Paramount's bonded

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[191] "Paramount: Illustrated Plan Diagram," *Fortune*, Vol. 15 (March, 1937), 87.

[192] Ibid., 198.

[193] Quoted in "Profitless Paramount," *Time*: 27 July 1936, 51.

[194] Quoted in "Paramount: Kennedy's Report Blasts Management and Methods," *Newsweek*, Vol. 8 (July 25, 1936), 32.

[195] "Paramount: Movie Firm Ousts One President, Elects Another," *Newsweek*, Vol. 8, (July 11, 1936), 32+; and Brown, 130.

[196] "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 94.

indebtedness at a lower interest rate.[197] The Paramount Land Corporation, titleholder of the Paramount movie ranch, was among the subsidiaries affected by consolidation. In December, 1936 the Paramount Land Corporation was dissolved and title to the movie ranch was transferred to Paramount Pictures Inc. on January 4, 1937.[198]

Balaban left motion picture production in Zukor's hands, who rekindled Paramount's box-office appeal with such features as Cecil B. DeMille's *The Plainsman* (1937) and *Union Pacific* (1939), Frank Lloyd's *Wells Fargo* (1937), and James Hogan's *The Texans* (1938).[199] Each was filmed at least in part at the Paramount ranch and collectively the films helped revive the dormant tradition of the prestige western, following which, *Variety* reported in 1939, "...there flowed from Hollywood 'the rootin', tootin', shootin'est, bowie-knife-wielding bunch of ride-'em-'cowboy, major budget westerns (United Artist's *Stagecoach*, Warner Bros.'s *Dodge City*, Twentieth Century-Fox's *Drums Along the Mohawk*, and Universal's *Destry Rides Again*) the picture biz has witnessed in a decade.'"[200] Zukor also continued the popular Hopalong Cassidy series, which debuted in 1935, as seventeen Hopalong movies, each filmed at the Paramount movie ranch, were released between 1937-1939. With Balaban orchestrating the company's finances and Zukor, ably assisted by vice-president in charge of production Y. Frank Freeman beginning in 1938, directing the studio's motion picture production, Paramount began a new era of prosperity, one that carried through the recession of 1937-38 and left the company on the brink of the Second World War once again, in the words of *Time*, "...the biggest money-maker in show business."[201]

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[197] Ibid., 94; "Paramount: Fast-Moving Epic of Films With an All-Star Cast," *Newsweek*, Vol. 9, (June 26, 1937), 36; and Timothy R. White, *Hollywood's Attempt to Appropriate Television: the Case of Paramount Pictures*, (Unpublished Ph.D. dissertation, University of Wisconsin, 1990), 71.

[198] *Certificate of Election to Dissolve Paramount Land Corporation* (December 22, 1936) and *Certificate of Winding Up and Dissolution of Paramount Land Corporation* (December 29, 1936) - Archives of the Santa Monica Mountains National Recreation Area; and Los Angeles County Courthouse, Office of the Recorder of Deeds, Book 14707, page 22.

[199] Balio, *Grand Design*, 25; Gomery, 36; Eames, 123-144; and "Paramount: Fast-Moving Epic of Films With an All-Star Cast," *Newsweek*, Vol. 9, (June 26, 1937), 36.

[200] Balio, *Grand Design*, 193-194.

[201] "Paramount is Paramount Again," *Time*: Vol. 38, (10 November 1941), 84.



Courtesy of the University of Wisconsin-Madison Center for Film & Theater Research.

Hollywood Goes to War

The entry of the United States into World War II in December, 1941 broke the back of the depression and, despite the closure of overseas markets, was the catalyst to nearly five years of unmatched profitability in the American motion picture industry. With

> ...national employment at an all-time peak, transportation blocked, and radio converted in large part to the dissemination of war news-the movies enjoyed a virtual monopoly of the entertainment business. Hollywood had its 'captive audience.' For the studios, these (were) years of interminable runs and fantastic receipts, with every picture a wow and every producer a genius. For the exhibitors, here was a dream come true: an automatic attendance limited only by the hours of the day and the seating capacity of the nation's (theaters).[202]

As millions returned to work in war related industries and the conversion of the United States from a peacetime to a war economy resulted in a decrease in the production of consumer goods, such as automobiles and radios, Americans spent their rising disposable income on movies for diversion. During the war, the question was "...not 'Shall we go to the movies tonight?' but 'What's playing?'," [203] and by 1943 $.25 out of every dollar spent on recreation went to the motion picture industry, an industry peak that would never again be attained.[204]

The traditional motion picture genres - melodramas, musicals, comedies, westerns - remained audience favorites; yet, nearly 25% of the total feature output between 1942-1945 were war related productions, some of mawkish propaganda, as the motion picture industry enlisted in what Roosevelt called the war for survival and the Hollywood Office of the Office of War Information Motion Picture Bureau asked, "Will this picture help win the war?":[205]

> America...needed films for education: to train the soldiers to do their jobs, to teach them "why we fight," to give both information and encouragement to the folks at home who wondered how the fight was going and whether the fight was worth it....Hollywood sent many of its best directors...to make documentary films for the government and the armed forces (and) also sent 16mm prints of its newest releases for distribution - without charge - to the fighting men at thousands of "Beachhead Bijoux"....Frank Capra's *Why We Fight* series (1942-44), (John) Ford's *The Battle of Midway* (1942), (William) Wyler's *The Memphis Belle* (1944), (John) Huston's *The Battle of San Pietro* (1945) and *Let There Be Light* (1946), and (Walt) Disney's *Victory Through Air Power* (1943) were among the most powerful wartime documentaries.... Even fictional feature films of wartime battles, (however), borrowed the visual styles of documentary authenticity: Delmer Daves's *Destination Tokyo* (1943), Howard Hawk's *Air Force* (1943), Lewis Milestone's *A Walk in the Sun* (1945), William

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[202] John Houseman, "Hollywood Faces the Fifties: Part 1, the Lost Enthusiasm," *Harper's*, (April, 1950), 50.

[203] "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 94.

[204] Brown, 170; Foner & Garraty, 756-757; and White, 52.

[205] Sklar, *Movie-Made America*, 249-253; Mast, 275-277, and Brown, 165.

> Wellman's *The Story of G.I. Joe* (1945). It was almost obligatory in these war films that an American fighting platoon was composed of one Italian from Hackensack, one WASP mainliner from Philadelphia, one Jew from Brooklyn, one farmboy from Kansas, one Irish-Catholic from Boston, one Pole from Chicago - a mythical cross section of America, pulling together to win the "big one." Not until Wellman's *Battleground* and Mark Robeson's *Home of the Brave* (both 1949) did a black soldier join that cross section.[206]

Ironically, the motion picture industry's profits soared while industry-wide production was at the lowest level since the introduction of sound during the latter years of the 1920s. The reduction in the number of feature films produced by the studios during the war was the result of both wartime shortages and government restrictions and the presence of a captive audience. In 1942 the War Production Board set a $5,000-per-movie ceiling on the construction of new sets, which encouraged the use of existing studio sets, canned process shots, and miniatures and, in concert with the nation-wide travel restrictions, sharply reduced location filming; decreased the film stock used by each studio by 25%; and ruled that wartime cloth rationing applied to movie costumes - no pleats or cuffed trousers, please. The motion pictures most affected by the wartime constraints, however, were primarily the assembly line produced "B" movies, which flourished during the 1930s as the second half of a double feature, but were no longer necessary to attract audiences. Indeed, because the studios had a captive audience with money to spend, motion pictures now enjoyed longer, more profitable runs, and "...in some locations, where factories operated around the clock, theaters never closed...and were crowded even in predawn hours by workers getting off late-night shifts."[207]

The war years proved profitable for every studio, but extraordinarily so for Paramount. During the 1940s, Paramount produced fewer films but lots of money, as it "...began to pour out good, then better, then the best pictures in the industry, finally sweeping two Academy Awards in a row with 1944's *Going My Way* and 1945's *Lost Weekend...*,"[208] the first best picture Oscars bestowed upon the studio's movies since the inception of the Academy Awards in 1929. Not only did exhibitors clamor for Paramount produced films but, more significantly, as the entertainment starved populace flocked to the movies Paramount had the theaters to hold them, especially the most profitable first run theaters. The bricks and mortar that nearly scuttled the company in a pool of red ink a decade earlier once again became the company's most profitable asset. Paramount not only profited from the box-office appeal of its own motion pictures but also from the popularity of films produced by other studios that were exhibited in Paramount controlled theaters. as Paramount's rivals sought as wide a first

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[206] Mast, 276.

[207] Sklar, *Film*, 250, 260; Finler, 33; Foner & Garraty, 756-757; and Brown, 165-166, 171.

[208] "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 94.

run release as possible for their own films.[209] Thus, "...any other company's good pictures (made) money for Paramount, too."[210]

In December, 1943, in the midst of the motion picture industry's wartime prosperity, Paramount Pictures Inc. sold the 2,400 acre Paramount movie ranch for approximately $40,000, though the studio retained the right to continue using two extant motion picture sets for a period not to exceed five years.[211] Neither the assessed nor appraised value of the property in 1943 is presently known, but Paramount appears to have sold the movie ranch at a substantial markdown, having purchased the land in 1927 for $412,000. The reason Paramount sold the ranch is currently undocumented, as is the rationale behind the seemingly bargain basement price paid for the property, but motion picture production at the ranch dramatically decreased during the war. The table below illustrates both the inverse relationship between the number of films produced by Paramount and the company's industry record profits during the war years and the declining production at the Paramount movie ranch:

Year	Total # Films Produced	# Filmed at Paramount Ranch	Paramount's Net Profits
1939	57	7	$3,874,944
1940	50	14	$7,633,130
1941	50	14	$10,251,242
1942	57	3	$14,631,650
1943	27	1	$16,140,821
1944	36	4	$16,488,106
1945	23	0	$17,952,432

Paramount's Film Production and Net Corporate Profits, 1939-1945[212]

Wartime restrictions and shortages of material may have hampered Paramount's filming at the movie ranch; yet, the ranch's proximity to Hollywood and the site's extant sets should have been assets rather than liabilities during years of scarcity, and other studios continued to film at movie ranches throughout the war. More likely, Paramount sold the ranch as part of

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[209] White, 52; Eames, 115; Sklar, *Film*, 260; and Finler, 154.

[210] "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 90.

[211] Los Angeles County Courthouse, Office of the Recorder, Book 20495, 263.

[212] Eames, 137-177; Wanamaker, Section 12, 4-5; and "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 94.

president Barney Balaban's ten-year corporate debt reduction strategy, after glimpsing the future of the American motion picture industry during the early 1940s and concluding that the studio system, and the need for enormous quantities of movies to guarantee its profitability, was under assault.

Crucial to the success of the studio system during the 1920s and 1930s was the studio's vertical control of production, distribution, and exhibition, which

> ...guaranteed that studios operated at full capacity with the knowledge that every film produced would find a theatrical outlet. Moreover, these trade practices ensured that the affiliated theaters would be supplied first and could charge the highest ticket prices...(and) if that were not enough, these trade practices shut out the competition as well.[213]

As early as 1921, however, the Federal Trade Commission charged Famous Players-Lasky, predecessor of Paramount Pictures Inc., and other theater owning studios with unfair competition in both the distribution and exhibition of motion pictures. A cease and desist order was issued against the practices of block booking and clearances and zones, the studio's linchpins controlling distribution and exhibition, but a petition to enforce the order was denied by the Court of Appeals in 1927 and the vertical integration of the motion picture industry continued unabated. The industry's distribution and exhibition practices again came under fire during the latter 1930s, as President Franklin D. Roosevelt's administration sought to reform the nation's economy through antitrust litigation, and the motion picture industry was one of the principal litigants.[214]

On July 20, 1938, the United States Justice Department filed an antitrust suit against the eight largest motion picture companies - *United States v. Paramount et al.* - alleging that the studios restrained trade by monopolizing the production, distribution, and exhibition of motion pictures. The bill of particulars recommended, among other things, the separation of production from exhibition and the abolition of block booking and zones and clearances, which "...provided the (studios) with the necessary muscle to erect and maintain barriers...to keep away all serious competitors for two decades."[215] The case was scheduled for trial in June, 1940 but, fortuitously for the motion picture companies, the five major studios and the Justice Department struck a compromise prior to the trial date, entering into a three year consent decree that scaled down the offending practice of block booking to a five picture maximum.[216] The temporary truce, one *New York Times* reporter surmised, resulted both from the studios realization that compromise was far preferable to trial and the federal government's wary observations of Germany's and Japan's imperious ambitions in Europe and the Far East, respectively:

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[213] Balio, *Grand Design*, 8.

[214] Balio, *Grand Design*, 19-21; Sklar, *Movie-Made America*, 152, 167; Gomery, 22; and Michael Conant, *Antitrust in the Motion Picture Industry*, (New York: Arno Press, 1978), 27-28.

[215] Gomery, 24.

[216] Conant, 95-106; and Sklar, *Film*, 302-303.

> The government, viewing the precarious international situation, was hesitant in disrupting too greatly one of the country's largest industries. And when it presented a more lenient alternative, five of the defendant companies, who in turn were watching ominous measures being introduced in Congress, hastily signed.[217]

The United States was enmeshed in war by 1943, as the consent decree expired, but it may have been clear to Paramount and the other seven defendants that the Justice Department would reactivate the suit, which it did in August 1944 after the five major studios refused to divorce production and distribution from exhibition. Continuation of the antitrust case threatened the status quo of the motion picture industry, and Paramount and the other four major studios that owned theaters foresaw not only that the abolition of restrictive and coercive exhibition practices would be the likely consequence of such litigation, but also the divesture of theater ownership. Though divestiture would end the vertical integration of the motion picture industry that sustained the studio system, the motion picture industry discovered during World War II that the studio system, built on the high volume of peak production and distribution, was not necessarily the most profitable means of producing movies.

> Not only did (the studio system) encourage over production, with too many features being released to earn well, but the high cost of quality pictures meant that many of the best and most popular features had to struggle to break even or earn a small profit. Most high quality A features cost $1 million or more, and many of the best known prestige productions were budgeted at between $1.5 and $2 million. Since this was the kind of rental figure that a hit picture could expect to earn in the U.S. around this time, it meant that many productions lost money.[218]

Feature film production declined by as much as 40% between 1942-1945, but the motion picture industry's revenues continued to climb as revenue per film rose faster than expenses. During the war fewer films made more money, as individual motion pictures did exceptional business and were held over on longer runs.[219] Though this was largely the result of a captive audience starved for entertainment with disposable income to spend, the motion picture industry concluded that the continuation of such weekly patronage depended upon "...changing from a priority on quantity and consumption to an accent on quality and individuation of product...."[220] By the end of the war, as the studios reduced production, thinned the ranks of contract actors, and "fewer but better" became the motto of Paramount's production moguls,[221] the motion picture industry "...had anticipated the era

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[217] Theodore Strauss, "Peace! It's Wonderful," *The New York Times*: 19 January 1941, Section 9, 4.

[218] Finler, 33.

[219] Sklar, *Film*, 260; and Gomery, 23.

[220] Brian Taves, "The B Film: Hollywood's Other Half," *Grand Design: Hollywood as a Modern Business Enterprise*, ed. Tino Balio, (Berkeley: University of California Press, 1993), 350.

[221] Eames, 115.

of the blockbuster (motion picture), which has characterized the (industry) to this day."[222]

In 1943, as Balaban's decade long debt reduction program neared its end,

> (a) turning point in the financial health of Paramount was reached...when the company's net assets finally exceeded its debt...In March, the board of directors voted to pay off all of the corporation's bank loans. In April, the remaining preferred stock was retired at the rate of seven shares of common stock to one share of preferred. At the annual stockholder's meeting, Balaban was able to announce to shareholders that 'this meeting is unique in that it is the first since the reorganization of Paramount at which the entire voting power is in the hands of the common stockholders, all outstanding preferred stocks having been converted into common stock or redeemed.' By the end of 1943, the annual interest paid by Paramount and its consolidated subsidiaries was $800,000, compared to $3 million in 1935.[223]

Though Paramount would continue to sporadically film on the movie ranch through 1952, beyond the five year lease specified in the deed transferring title to the property, the sale of the ranch evinced the changing dynamics of motion picture production. The foreseeable end of the vertically integrated motion picture industry and the studio system it supported rendered the movie ranch expendable, as Paramount would no longer need a studio appendage for churning out a large number of movies to feed its theaters. In addition, sale of the property eliminated an underutilized and increasingly burdensome fixed cost asset, with an elaborate infrastructure and a multitude of sets to maintain, and provided a small infusion of cash as Paramount strove to erase its corporate debt.

Motion Pictures Are No Longer Paramount

As lucrative as the war years were for the motion picture industry, the industry achieved its all-time peak of profitability in 1946, the first full year of postwar production. As the American public's habit of movie-going spilled over into 1946, the average weekly attendance at motion picture theaters exceeded 90 million,[224] and the motion picture industry reached

> ...nearly three fourths of (its) 'potential audience' - that is, the movie industry's estimate of all the people in the country capable of making their way to the box office, leaving out the very young and very old, the ill, those confined to institutions, and others without access to the movie theaters.[225]

Every studio registered record net profits in 1946, but Paramount recorded an astounding net profit of $44,042,000, twice as much as its nearest competitor - Twentieth Century-Fox ($22

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[222] Balio, *Grand Design*, 107.

[223] White, 71.

[224] Brown, 181; and Sklar, *Movie-Made America*, 269.

[225] Sklar, *Movie-Made America*, 269.

million) - and as yet an unsurpassed industry record in terms of real dollars.[226] Since economic forecasts projected a continued rise in the nation's disposable income, the studios had reason to be optimistic about the future of the motion picture industry; yet, a 1945 survey asked respondents: "If you had to give up either going to the movies or listening to the radio, which one would you give up?", and 84% of the respondents ominously replied movies.[227] By 1946 indications that the industry was in transition were evident: federal courts ruled that the motion picture industry's method of distributing films for exhibition represented an illegal restraint of trade; the baby boom of the postwar years, the expansion of leisure activities, and the nascent competition of television increasingly combined to keep people out of motion picture theaters; and communists were suspected of infiltrating the motion picture industry.[228]

The Justice Department reactivated the antitrust suit against the "Big Five" (the companies vertically integrated - Paramount, Loew's MGM, RKO, Twentieth Century-Fox, and Warner Bros.) and the "Little Three" (the companies not totally vertically integrated - Columbia, United Artists, and Universal) in August, 1944 and the longstanding case finally went to trial in October, 1945. The three judge panel of the Federal District Court, who rendered their decision the following June, found that the restrictive and coercive practices used by the defendant's in the exhibition of their motion pictures illegally restrained trade, but, surprisingly, stopped short of ordering the five major studios to divest themselves of their large theater holdings. Prohibiting such distribution practices as block booking and zones and clearances and instituting a competitive bid system for motion pictures exhibited would, the judges reasoned, restore competition to the industry. The Justice Department promptly appealed the District Court's ruling to the Supreme Court and Associate Justice William O. Douglas, who wrote the court's majority opinion, affirmed the lower court's findings, but disagreed with its recommendation that competitive bidding would eliminate the monopoly enjoyed by the defendants. Douglas remanded the case to the District Court for reconsideration.[229]

Five months prior to the District Court's revised ruling in July, 1949 - that the divorcement of production and distribution from exhibition *was* necessary for restoring competition to the to the motion picture industry - Paramount, in the words of *Time* magazine, "...tossed in the sponge in its antitrust fight with the Justice Department (and agreed) to split itself into two separate companies, one to make and distribute movies, the other to operate theaters."[230] On December 31, 1949, Paramount became the first of the "Big Five" to divest itself of its theaters, dissolving Paramount Pictures Inc. to form Paramount Pictures Corporation and United Paramount Theatres, Inc, a separately owned and operated company. By 1954, the

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[226] "Paramount: Oscar for Profits," *Fortune*, Vol. 35, (June, 1947), 90.

[227] Sklar, *Movie-Made America*, 269-270.

[228] Belton; 78-79; White, 54; Gomery, 29; Mast, 275-277; and Eames, 114-115.

[229] Sklar, *Movie-Made America*, 273; White, 57-58; Sklar, *Film*, 302-303; and Gomery, 49.

[230] "Paramount Gives In," *Time: 7 March 1949*, 95.

"Big Five's" remaining four had also divested themselves of their theaters.[231] After more than a decade of litigation (1938-1949), the Justice Department had razed the "...house that Adolph Zukor built...,"[232] effecting the demise of the studio system that had dominated the American motion picture industry during the 1920s and 1930s.

Part of America's complex legacy of World War II was the new way of life the returning veteran and his family settled into. To stimulate postwar business with an eye on full employment, the United States Congress, in November, 1945 cut taxes an estimated $6 billion; in February, 1946 passed the Maximum Employment Act, which committed the federal government to a course of maximum employment, production, and purchasing power; and in November, 1946 swept away all wartime price controls, except those on rents, sugar, and rice. Industrial production, disposable income, and the pent up demand for consumer goods soared in response, as did both the nation's birthrate, long suppressed by the prewar depression and war, and the pursuit of outdoor and participatory leisure activities, reflective of the now common five-day work week and the new found affluence and middle-class aspirations of the nation's working people.[233] So dramatic was the increased emphasis on leisure that, by 1949, a columnist for the *New York Herald-Tribune* ruefully noted that the pursuit of leisure left little time for relaxation:

> ...(t)wentieth century man is in great danger of being entertained to death. Movies, theatre, radio, television, bowling alleys, racetracks, magazines and even newspapers...are all intent on entertaining the hell out of us. Each one demands an increasing amount of our time. More and more a man has to gallop through his leisure hours at anything but a leisurely pace to get it all in.[234]

By the 1950s, the leisure activity that seemed best suited to the lifestyle of the average American, typically residing in newly developing suburbs and raising a number of small children, was television. Part of television's immense appeal, which combined the immediacy of radio with the visual impact of the motion picture, was its easy accessibility, making

> ...continuous live and prerecorded programs available to busy homemakers during the day and to breadwinners in the evening on demand; that is, it could satisfy the needs of an increasingly diverse at-home viewership for a form of spectatorial activity that fit more readily into their daily schedules....[235]

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[231] Sklar, *Movie-Made America*, 273-274; White, 58-59; and Belton, 78-79.

[232] Sklar, *Movie-Made America*, 274.

[233] Belton, 258-259.

[234] Quoted in Linda Jo Blood Gartley, *American Film Industry in Transition, 1946-1956*, (Unpublished master's thesis, University of Michigan, 1972), 50.

[235] Belton, 259.

Though a multitude of factors contributed to the decline of motion picture audiences following World War II, there is an unmistakable correlation between the increasing number of households with televisions and the dwindling movie-going audience:

Year	Television Sets In Use	Average Weekly Movie Attendance
1949	4,000,000	87,000,000
1950	11,000,000	60,000,000
1951	16,700,000	54,000,000
1952	21,000,000	51,000,000

Inverse Correlation Between Home T.V. Sets and Motion Picture Theater Attendance[236]

The number of households with televisions sets increased 425% between 1949 and 1952 and by the end of the decade 90% of American homes were furnished with televisions.[237]

Until television became a national habit in the 1950s, with millions tuning in weekly to view their favorite variety shows and giveaway or quiz programs, the general reaction of the motion picture industry to its small screen competitor was one of benign neglect. Paramount, however, sought a foothold in the nascent industry as early as 1938 (a workable television picture tube was invented in the 1920s), procuring a controlling interest in the Allen B. DuMont Laboratories, a pioneer manufacturer of television sets and a major competitor of "...the most significant innovator in television, the Radio Corporation of America (RCA)."[238] Such a collaboration could only enhance Paramount's production and exhibition capabilities, the studio's Stanton Griffis announced, in a statement that anticipated several future facets of the medium:

> From the point of view of the film industry, we of Paramount believe that the development of Television will bring into being in the studios important new developments, both for the adaptation of old films to Television programs, but as well the manufacture of new specialty films of an entirely different nature for the Television programs. Our laboratories are already working along these lines for it is our belief that for the next few years, a tremendous percentage of all programs will be from films and not from direct photography....For the exhibitor, we see the televising of great sports and other current events as an important adjunct to his newsreel program, and some

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[236] Brown, 197, 201, 205, 211.

[237] Belton, 258.

[238] Gomery, 36; White, 76-77; and Cass Warner Sperling, et als., *Hollywood Be Thy Name: The Warner Brothers Story*, (Rocklin, CA: Prima Publishing, 1994), 287.

> day he will use direct transmission of the world panorama of news for projection directly on his great screen....[239]

Paramount envisioned the relationship between television and the motion picture industry as symbiotic. Yet, if television's smaller, black and white picture, which hearkened back to the earliest motion picture images, one day became commonplace in both theaters and homes, Griffis added, television would never supplant motion pictures in the nation's hierarchy of entertainment:

> In motion pictures, of one thing am I sure - Television is not the enemy but the friend of motion pictures, and will be the source of great profits to the industry...it will mean the gain of tremendous business....The love and desire of every man to see pictures of joy and sorrow, of happiness and suffering - not alone, but in the company of his fellowmen, will prevail and continue. Television will act only as every other development that increases the public interest in entertainment and amusement - to help the greatest entertainment business of all, that of motion pictures.[240]

Seeking to gain a competitive edge on both RCA and any of the other major motion picture companies with similar interests, Paramount continued diversifying into the new medium of television during the 1940s, first obtaining an experimental license from the Federal Communications Commission (FCC) in 1940 and a commercial license in 1943. Paramount also established the first television stations in both Chicago (W9XBK) and Los Angeles (W6XYZ, later KTLA), in 1940 and 1943 respectively, and, in addition to two stations operated by DuMont Laboratories in New York and Washington, controlled four of the first nine television stations in the United States. Following the war, Paramount applied to the FCC through its theater chains for additional licenses to establish television stations in many of the nation's largest markets: Boston, Detroit, Dallas, Scranton, Des Moines, Tampa, Pittsburgh, and Cleveland.[241]

Paramount's rabid diversification into television, however, unfailingly attracted the attention of the FCC, which initially sought to promote competition by limiting the maximum number of television stations owned by one corporation to five. Because Paramount slyly applied for additional television licenses through its subsidiary theater chains, however,

> the crushing blow came with decisions in the famous Paramount anti-trust case....The 1934 Communications Act authorized the FCC to refuse licenses to any concern convicted of monopolistic practices (direct or indirect). The (FCC) of the late 1940s applied this covenant to television...(and)...a major secondary effect of the famous Paramount anti-trust case was thus to shut out all motion picture companies, Paramount in particular, from direct ownership in the television business.[242]

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[239] Quoted in White, 77.

[240] Ibid., 77-78.

[241] Gomery, 36-37.

[242] Gomery, 37.

Denied direct ownership of television stations, Paramount and other studios briefly dallied with theater television, the transmission of a television signal to theaters equipped to receive the signal and project it on the large, motion picture screen, and pay television, but costs far exceeded additional revenues.[243] As television increasingly posed challenges to the motion picture industry's decades old methods of operation, however, producer Samuel Goldwyn succinctly articulated the root of the industry's quandary in 1949 when he "...dare(d) to say the unsayable: 'It is a certainty that people will be unwilling to pay to see poor pictures when they can stay at home and see something which is, at least, no worse.'"[244] No longer a habit but a choice, motion pictures would have to give the public what television did not.

The motion picture industry countered by placing emphasis on the improved quality of movies and technology. To bring people flocking back to the theaters, Hollywood initiated in 1950 the "movies are better than ever" campaign, though whose definition of "better" movies was never clearly understood, and in 1952 began introducing a host of visual and sound innovations in motion pictures: 3-D vision, Cinerama, Cinema Scope, Vista Vision, stereophonic sound, the gradual increase in the production of color motion pictures, and even Smell-O-Vision, whereby prearranged aromas were released inside a theater to accompany the motion picture.[245] In 1953 Adolph Zukor, in a speech during a banquet celebrating his 80th birthday, stated that "...three-dimensional pictures were the next big thing in the industry,[246] and such novelties boosted the average weekly motion picture attendance from 46 million in 1953 to 49 million in 1954,[247] but it was a

> ...temporary remission. Though attendance and box-office figures occasionally rose over the years to follow, basically their direction was down-and the rises in admission prices and in total population only masked the even more precipitous decline on a comparative scale.[248]

Widescreen projection - Cinerama, Cinema Scope, and Vista Vision - and stereophonic sound successfully differentiated motion pictures from the television image, as do the amazing special effects of today's movies, but the continual decline in movie-going attendance prompted the motion picture industry to take an "if you can't beat'em, join'em" approach to its small screen rival in the mid-1950s. As

> ...fewer and fewer films were put into production, (the studios) deliberately let (their) contract personnel go, closed down their newsreel and animation departments, rented

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[243] Gomery, 37-38; and Sklar, *Movie-Made America*, 277-278.

[244] Sklar, *Movie-Made America*, 276.

[245] Sklar, *Movie-Made America*, 283; Sklar, *Film*, 344-345; Belton, 261-268; Sperling, 287; and Zukor, 210-212.

[246] Zukor, 214.

[247] Brown, 217, 221.

[248] Sklar, *Movie-Made America*, 285.

> out empty studio space to producers of television shows, and entered television production themselves.[249]

Not only did Paramount and the other major motion picture studios produce weekly programs for television, but the studios began releasing their inventories of feature films for television broadcast also. Ironically, as Paramount and other studios became major suppliers of television, part of Paramount's original vision as the studio ventured into the new medium of television in 1938 was partially fulfilled.[250]

Concurrent with the postwar impacts of divestiture and television were the congressional investigations of alleged communist activities in the motion picture industry. When the United States Congress convened in January, 1947, amidst renewed tensions between the United States and the Soviet Union and fears that communist influence would spread through Europe, Asia, and the Western Hemisphere, the Republican leadership resuscitated the House Committee on Un-American Activities, known popularly as the House Un-American Activities Committee (HUAC), which was formed as a temporary investigative unit in 1938 largely, as it turned out, to advance the personal political fortunes of its democratic chairman, Martin Dies of Texas. Now, with a strong push from the freshman California Congressman, Richard M. Nixon, the HUAC was determined to ferret out all traces of communism inside the United States, this time to advance the fortunes of the Republican party in general, rather than deter the red menace. The HUAC's most resounding coup was the Alger Hiss case, which opened in August, 1948, but its yeastiest venture was a two-week investigation of subversives in the motion picture industry during October, 1947. Ten screenwriters, directors, and producers who refused to answer such queries as, "Are you now or have you ever been a member of the Communist party?", were charged with contempt of Congress. After their appeals were denied by higher courts, each of the so-called "Hollywood Ten" served up to one year in prison.[251]

When the HUAC hearings into the motion picture industry resumed in 1951, dozens amenably cooperated with the committee to exonerate themselves, identifying alleged communists by name.[252] In what must have resembled a shark feeding frenzy, the motion picture industry devoured its own:

> Screenwriter Martin Berkeley named 155 supposed Communists, director Robert Rossen 54, director Frank Tuttle 36, actor Lee J. Cobb 20, writer Budd Schulberg 15, actor Larry Parks 12, director Elia Kazan 11, composer David Raksin 11, actor Sterling Hayden 7, and writer Clifford Odets 6.[253]

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[249] Belton, 79.

[250] Gomery, 49-50; and Eames, 224-225.

[251] Sklar, *Movie-Made America*, 249-251, 256-263; Sklar, *Film*, 303; Mast, 277; and Belton, 239-241.

[252] Belton, 243; Sklar, *Film*, 303; Mast, 277; and John Cogley, "HUAC: The Mass Hearings," *The American Film Industry*, ed. Tino Balio, (Madison: The University of Wisconsin Press, 1985), 487-509.

[253] Belton, 243.

The two HUAC hearings cowed the motion picture industry into an indiscriminate house-cleaning and the blacklisting of actors, writers, directors, and others, some of whom remained barred from employment twenty years later. Ruined careers and lives notwithstanding, "...the consequences (of the HUAC investigations) for motion picture production are difficult to assess, but certainly Hollywood could ill afford to reject so many talented individuals during a period when its role in entertainment was under challenge."[254]

Change Endures - the Postwar Motion Picture Industry

Divestiture, increased leisure time, television, and the domestic backlash of the HUAC hearings contributed to the demise of the studio system of movie production, initiating the postwar transformation of the American motion picture industry that continues unabated. During the 1960s, the dawning age of multi-national conglomerates, declining revenues made motion picture companies prime targets for acquisition by mammoth holding companies, and in October, 1966 Paramount became the first of the major motion picture companies to be absorbed by a conglomerate, Gulf + Western. In 1994, a larger conglomerate, Viacom, acquired Gulf + Western.[255] Yet,

> (t)he motion-picture studios the conglomerates bought were often little more that expensive shells-underutilized sound stages requiring enormous overhead expenses to maintain; idle back lots worth more for real estate than for picture making...But although they had lost their theaters and largely abandoned production, the studios retained one essential role: they remained the most important distributors. In the 1970s all the traditional majors except RKO continued as the big names in the field, and as distributors they kept the familiar names alive by putting their symbols prominently on every independent production they handled.[256]

By the 1970s, studios were less the producers and distributors of their own motion pictures than the distributors of movies independently produced. Ironically,

> ...the structure of the movie industry had reverted to what it had been back in the days before World War I, to the system that W.D. (sic) Hodkinson had begun to construct before Adolph Zukor seized power at Paramount: exhibition, distribution, and production were all separate from each other, with the distributor at the center of the business. Producers found themselves in exactly the position Zukor had fought his way out of in 1916: at the mercy of distributors. There were solutions to their dilemma, but through television rather than theatrical release. If a producer wanted a large-screen outlet for his picture, the only alternative to studio distribution was independent distribution, and it was a distinction without a difference.[257]

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[254] Sklar, *Film*, 303.

[255] Sklar, *Movie-Made America*, 289; Belton, 78-80; and Brown, 285, 409.

[256] Sklar, *Movie-Made America*, 289-290.

[257] Ibid., 290.

Exhibition, the third facet of the once vertically integrated motion picture industry, was transformed both by the decline in the movie-going audience and rapidly changing technology. For two decades during the studio era, from 1929 to 1949, the average weekly attendance at motion pictures was 83 million. Since 1967, the average weekly attendance is approximately 19 million. Just as significantly, however, the mode of exhibition changed. First, "(t)he age of the nickelodeon (gave) way to that of the movie palace in the 1910s and 1920s...(and) in the 1960s, the gigantic movie palaces of the past (gave) way to the new nickelodeons of the present - to small, minimally decorated multiplexes and mall cinemas."[258] Today, however, cable television rights, pay-per-view movies, and video cassette movies are often the major sources of revenue for motion picture companies. Indeed, because the video cassette recorder (VCR) is a standard home furnishing, the motion picture industry lucratively employs the concept of the *sell through*. "If (video) cassette prices (are) lowered to compare with the cost of a book, it (is) possible to sell millions of copies to consumers who (want) to keep a film in their video libraries....(Resultantly)...(t)he Walt Disney Co.'s estimated net earnings from video sales of its animated film *Beauty and the Beast* (1991) were higher than the net profits from theatrical box office of any film in history."[259]

And what of the future of the American motion picture industry? Industry analysts

> ...note that more Americans are watching movies today than they have since the 1950s-largely because home video has extended the potential audience for movies and now reaches those viewers who lost the movie-going habit in the postwar era....The movies-that is, motion pictures projected on a screen for mass audiences in theaters-will undoubtedly survive as a popular entertainment experience. But they will just as certainly differ from the movies of the past in significant ways because of the new life they have found in home video. The movies have survived for over 100 years, in part, because they have satisfied the demands of an ever-changing mass audience, whose initial need for its own form of mass-produced entertainment brought the movies into being and whose continuing need for amusement governs the transformations in the movies and in the movie-going experiences....[260]

As the American motion picture industry enters its second century, the future of the movies seems to be constrained only by the imaginations of those who make them.

The Present Meets the Past - The Paramount Ranch, 1948-Present

Paramount owned the 2,400 acre movie ranch near Agoura from 1927 to 1943 and leased the property from the new owner, Esser Wikholm, from 1943 to 1948. Though Paramount continued to sporadically film on the former movie ranch after the lease expired, aerial photographs reveal how quickly both the property's landscape and surrounding environs were transformed over the succeeding decades, as urbanization increasingly encroached on the

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[258] Belton, 19.

[259] Sklar, *Film*, 460-461.

[260] Belton, 343-344.

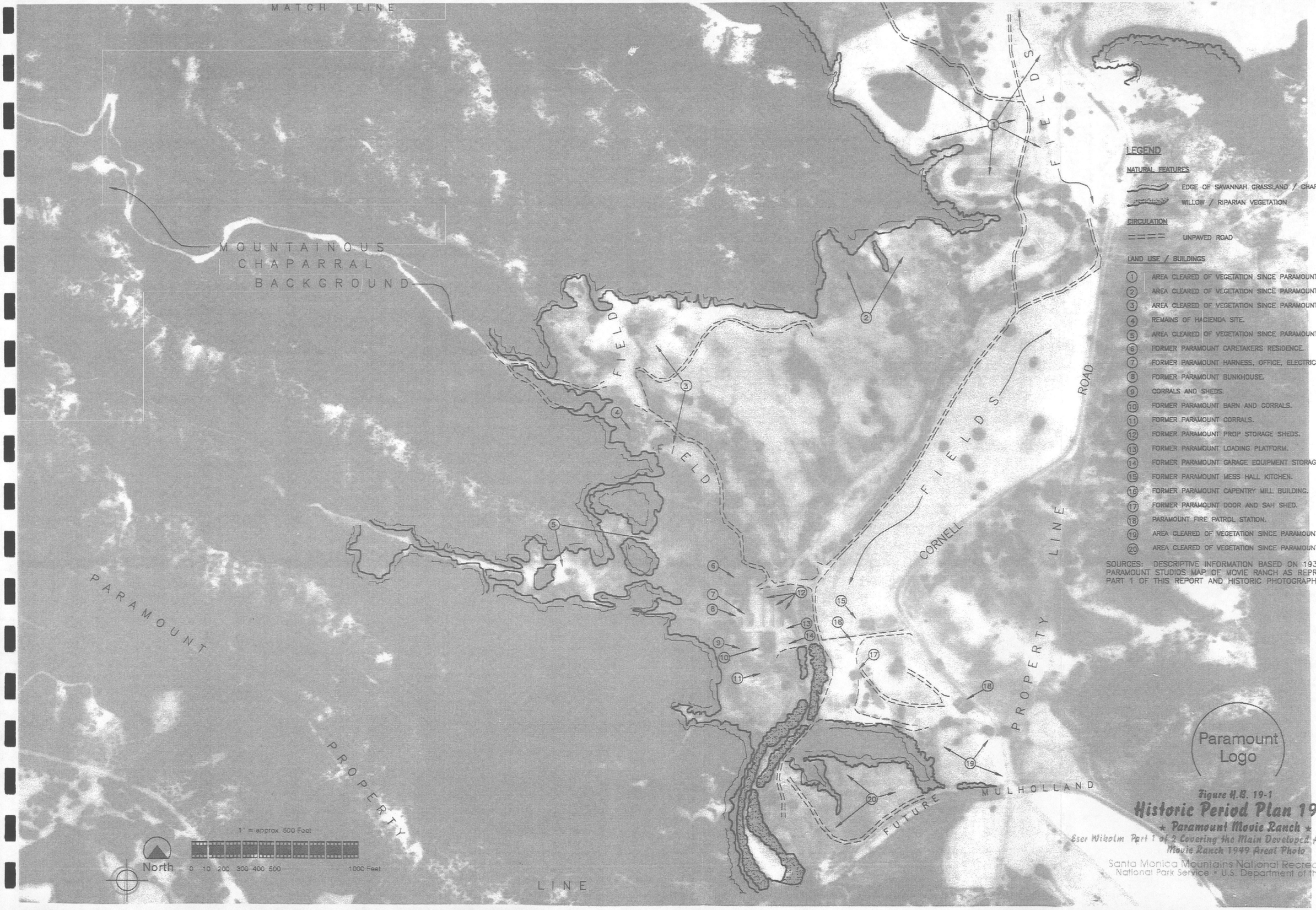


Figure H.B. 19-1

Historic Period Plan 1949

★ Paramount Movie Ranch ★

Eser Wikolm Part 1 of 2 Covering the Main Developed Area of the Original Movie Ranch 1949 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

PROPERTY LINE

MOVIE RANCH PROPERTY LINE

LA VENTURA HWY

CORNELL ROAD

LOT H SURVEY LINE

SURVEY LINE LOT H

CREEK

ROAD

CORNELL

TRACT 7202

MEDEA

LEGEND

NATURAL FEATURES

EDGE OF SAVANNAH GRASSLAND / CHAPARRAL CLEARING

CIRCULATION

UNPAVED ROAD

LAND USE / BUILDINGS

1. PRIVATE TRACT DURING PARAMOUNT OWNERSHIP.
2. AREA CLEARED OF VEGETATION SINCE PARAMOUNT OWNERSHIP.
3. PRIVATE LOT DURING PARAMOUNT OWNERSHIP.
4. PRIVATE LOT DURING PARAMOUNT OWNERSHIP.
5. PRIVATE LOT DURING PARAMOUNT OWNERSHIP.
6. LA COUNTY FIRE STATION 65 BUILT 1936.
7. AREA CLEARED OF VEGETATION SINCE PARAMOUNT OWNERSHIP.
8. PRIVATE LOT DURING PARAMOUNT OWNERSHIP.
9. AREA CLEARED OF VEGETATION SINCE PARAMOUNT OWNERSHIP.
10. PARAMOUNT WATER TANKS.
11. REMAINS OF MIDWESTERN TOWN SET.
12. AREA CLEARED OF VEGETATION SINCE PARAMOUNT OWNERSHIP.
13. PARAMOUNT EXPLOSIVE STORAGE BUILDING.
14. AREA CLEARED OF VEGETATION SINCE PARAMOUNT OWNERSHIP.
15. AREA EXTENSIVELY CLEARED OF VEGETATION.

SOURCES: DESCRIPTIVE INFORMATION BASED ON 1937 PARAMOUNT STUDIOS MAP OF MOVIE RANCH AS REPRODUCED IN PART 1 OF THIS REPORT AND HISTORIC PHOTOGRAPHS.

Paramount Logo

1" = approx 500 Feet

North

0 10 200 300 400 500 1000 Feet

MATCH LINE W/ PART 1

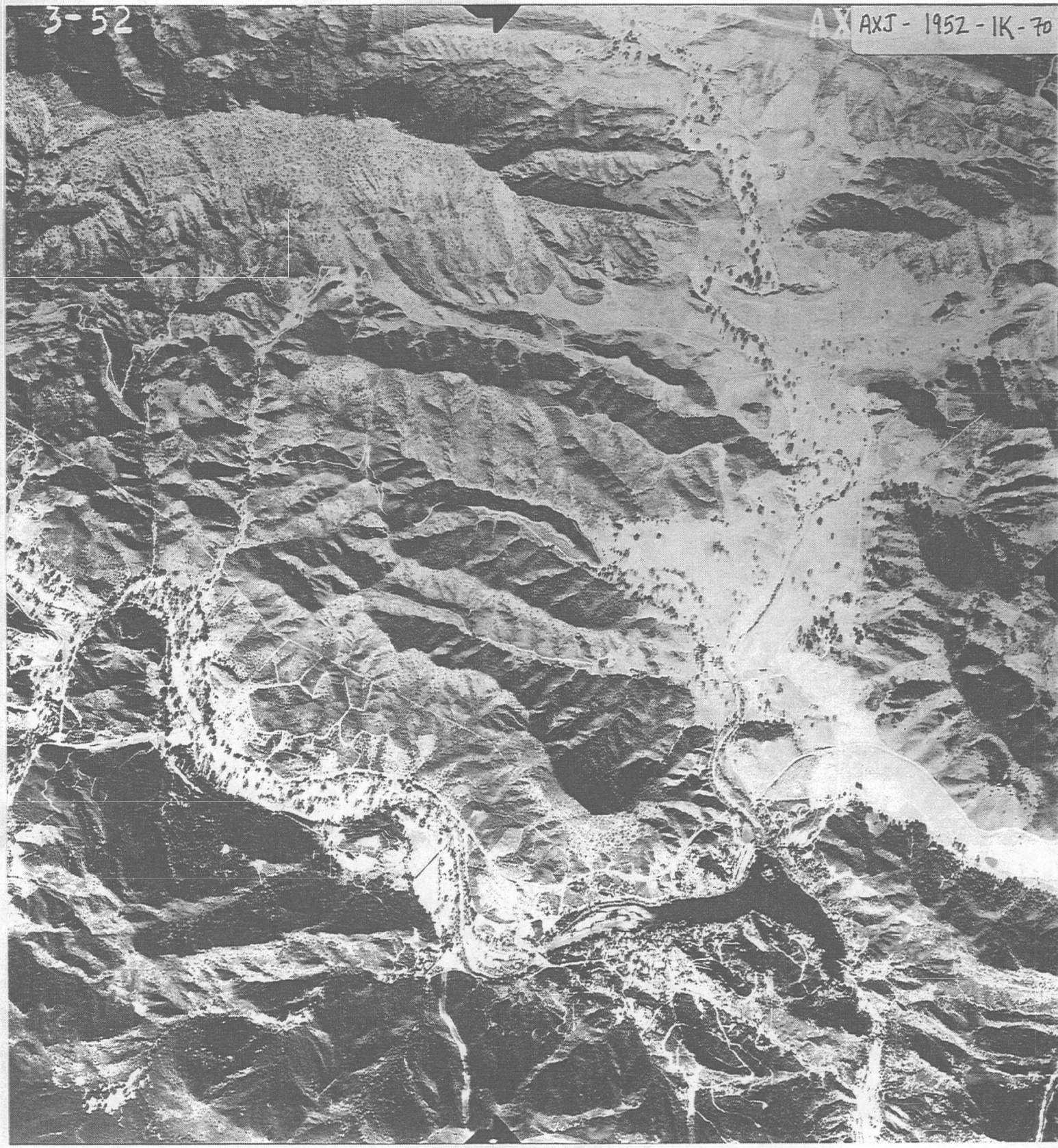
Figure H.B. 19-2

Historic Period Plan 1949

★ *Paramount Movie Ranch* ★

Esser Wikolm Part 2 of 2 Covering the Main Developed Area of the Original Movie Ranch 1949 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Aerial photograph of southern section of Paramount Ranch, 1952.
Courtesy of University of California-Santa Barbara, Department of Geography.



Aerial photograph of northern section of Paramount Ranch (1952).
Courtesy of University of California-Santa Barbara, Department of Geography.

once remote site. By 1952 a few remnants of facades and structures remained of the Midwestern Street scene, the last of the former movie ranch's outlying sets, along with the steel water tanks that once served the site. The headquarters area and powder magazine were intact, but all matériel was removed from the lumber storage yard and outdoor storage areas south of the former mill/carpentry shop. Mulholland Highway was under construction to the south, as was California State Highway 101 to the north, which was being built to replace Ventura Road. Numerous secondary roads were also being constructed along the property's periphery, and on the former movie ranch unpaved roads radiated westward from both the former headquarters area and the site of the Hacienda set into the nearby foothills toward Triunfo Canyon.[261]

On December 29, 1953 Esser Wikholm sold a 314.26 acre parcel of land along the northern boundary of the former movie ranch for approximately $48,400 to Arthur Whizen, founder of Los Angeles's popular Whizen Restaurant.[262] Less than one month later, on January 20, 1954, Wikholm sold three parcels, comprising 335.99 acres of what was once the core of the former Paramount movie ranch - the headquarters area and the sites of many of the outlying sets, to William B. Hertz and the Cornell Land Company for approximately $69,000.[263] Hertz, the president of the Cornell Land Company and a north Hollywood dentist, had apparently leased the acreage from Wikholm between 1952 and the date of purchase. Initially capitalizing on the recreational potential of the property, Hertz transformed the former mess hall/kitchen into a social hall and meetinghouse and opened the former movie ranch to an array of activities, including horseback riding, fox hunting, chuck wagon barbecues, hayrides, square dancing, staged Indian powwows, and dog shows.[264]

More notably during William Hertz's proprietorship, the historic use of the property for motion picture production was reborn in the analogous medium of television. Circa 1953-1954, according to the reminiscences of Hertz's son Bob, several of the building facades in the movie ranch's former headquarters area were redressed to resemble a western town, which was subsequently promoted and advertised for rent in Hollywood trade papers:

> ...With some friends of mine and my father, who was a very good director, we started at one end of the street and began to reface the buildings into a Western Town. It all began by seeing a Western Movie on TV or going to the movies and seeing something we liked, so we copied and built what we liked. After we had faced some of the buildings with Western Town Fronts, my father got the idea to increase the income, so we put an advertisement in the *Hollywood Reporter* and *Variety* (italics added) saying that we had "Movie

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[261] University of California, Santa Barbara, Library-Map and Imagery Laboratory, Fairchild Aerial Photo Collection, Flight AJX, 1952.

[262] Los Angeles County Courthouse, Office of the Recorder, Book 43508, 39; Wanamaker, Section V, 3; and Lawrence Bassoff, "The Last Sunset Hovers Over Paramount Ranch," *Los Angeles Times Calendar*: 28 October 1979, 1.

[263] Los Angeles County Courthouse, Office of the Recorder, Book 430629, 262.

[264] Wanamaker, Section IV, 2-5.

> Sets" available for rent....Finally the first company, which was not very well known, Realistic Pictures, leased our little street. I don't remember what film it was they were making, but from that first rental we got more requests....[265]

The western town set continued to grow piecemeal, as William Hertz induced television production companies to erect additional building facades for filming and then leave them standing when finished:

> ...More and more companies began to come out to the ranch and then they would help us to put up a particular sets (sic), and would pay us the "back-up" rate of $175 per day, but if they left up what they built, we would decrease the rate. This is the way the (western town) street began to grow....[266]

The closing of the nearby RKO movie ranch in 1954 not only afforded Hertz the opportunity to obtain ready made facades for his burgeoning western town, but also eliminated a competitor:

> ...The second opportunity for the growth of our Western Town was the closing of the old RKO Ranch in Encino....My family went out there to negotiate the purchase and removal of some of the sets back there. We wanted to take as many sets as we could without having to dismantle them. With the new additions to our Western Street, it became more desirable, which brought us more rentals....[267]

Hertz's western town proved so successful, with dozens of episodes of the popular television series *The Cisco Kid* filmed in whole or in part there, that he leased an additional property near Topanga Canyon circa 1955 and erected a second western town for television productions.[268] Due to the nearly two years the western towns operated concurrently (Hertz sold the acreage he obtained from Wikhom in 1956) and the current absence of documentation, however, much confusion exists over which television productions may have been filmed at which ranch during the mid-1950s. Episodes of such western-themed television series as *Zane Grey Theatre*, *Wanted Dead or Alive*, and *The Adventures of Rin Tin Tin* were filmed in either their entirety or in part at one of Hertz's western towns, but which one remains unknown.

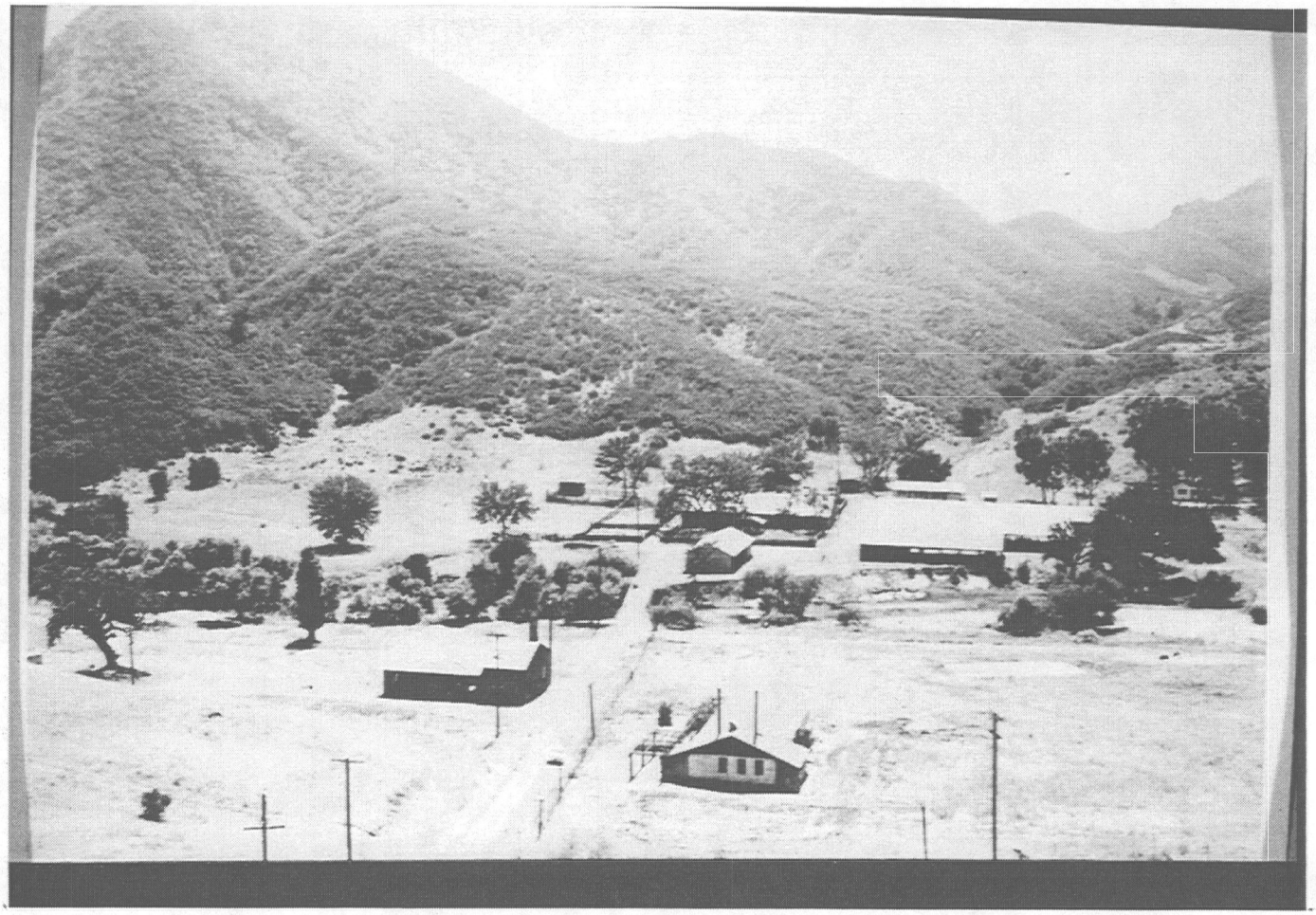
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[265] Quoted in Wanamaker, Section IV, 3.

[266] Ibid.

[267] Ibid.

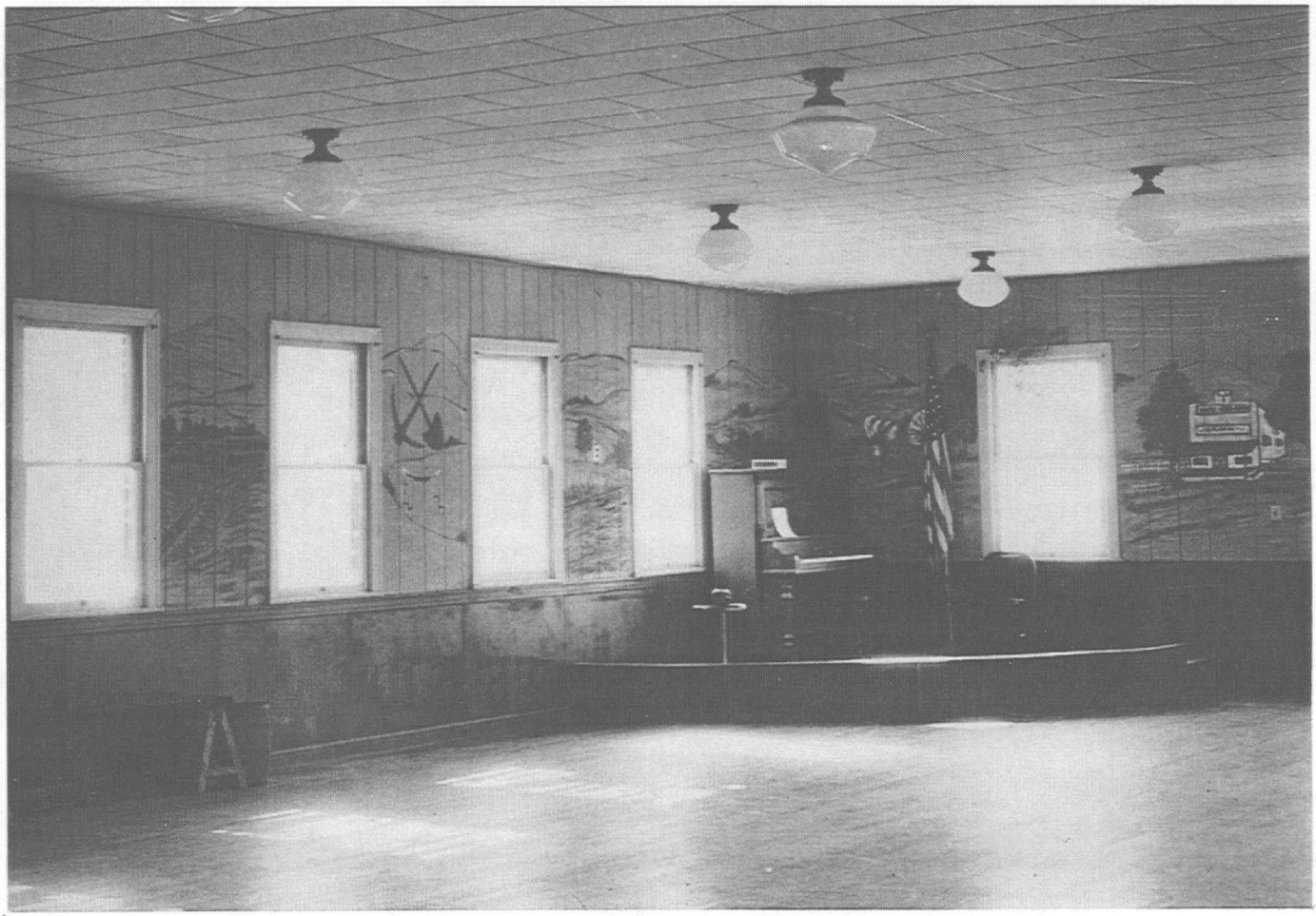
[268] Ibid., 4,6.



View of former Paramount Ranch headquarters area, early 1950s (SMMNRA archives).



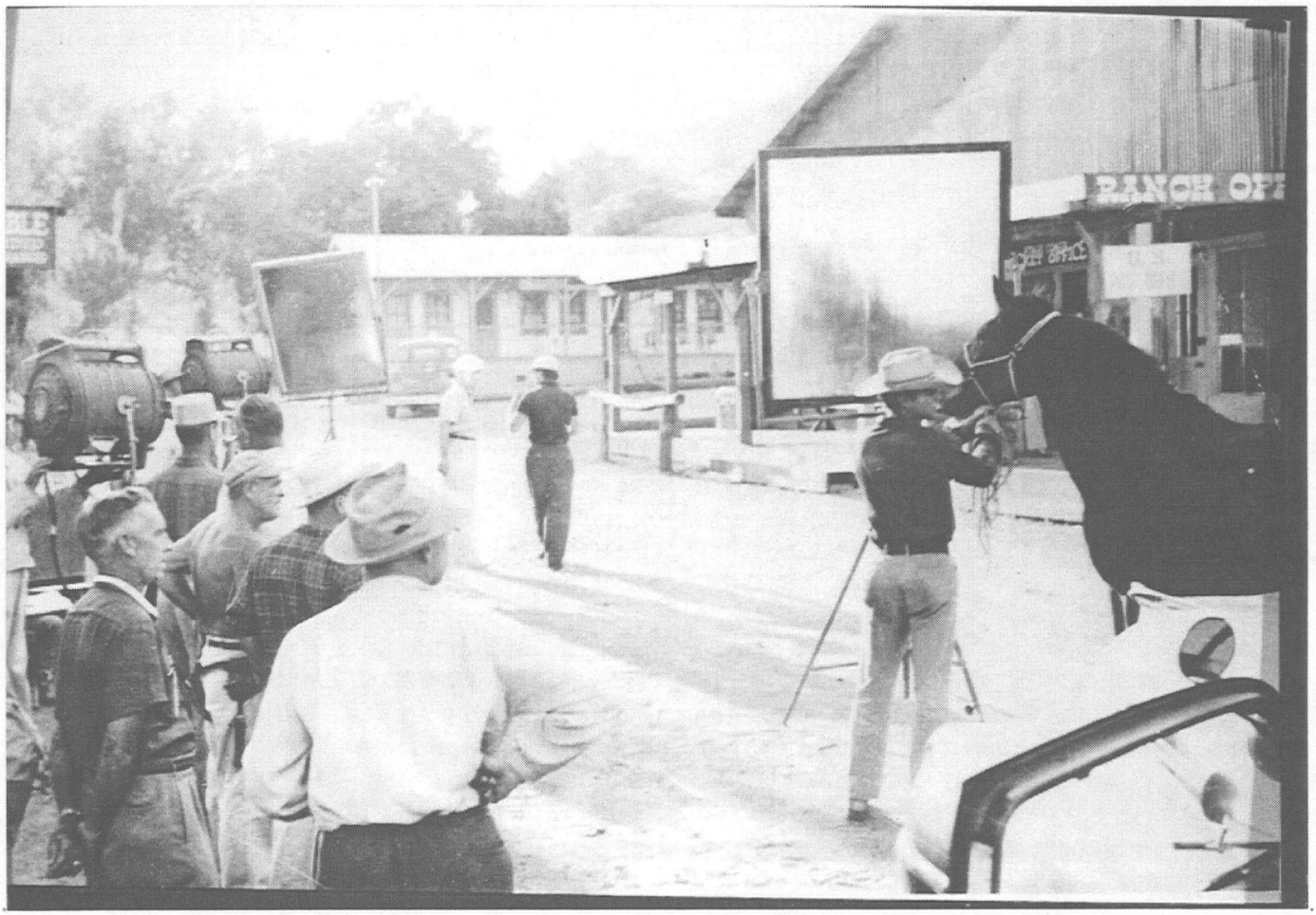
Paramount's former mess hall/kitchen building (early 1950s).



Interior of Paramount's former mess hall/kitchen building (early 1950s).



Paramount's former mess hall/kitchen building (early 1950s).



Television production underway in the Western Town (early 1950s).

An aerial photograph of the former Paramount movie ranch taken in July, 1954 indicates that between 1952-1954 either the previous owner, Esser Wickholm, or the Hertz's razed two buildings that once stood in the studio's headquarters area - a door and window sash storage building and a combination office/paint shop/tack room building. The barn and corrals erected by Paramount near the former headquarters area remained standing and were probably used by television production companies for the tending of stock during filming. By 1954 concrete bins for storing sand or gravel were erected south of the studio's former mill/carpentry shop, a concrete foundation was poured west of the former mess hall/kitchen, and a still extant walnut tree was planted southwest of the building. The remnants of Paramount's Midwestern town set were visible to the north of the former headquarters area, as was the partially constructed Mulholland Highway to the south. Residences also dotted the landscape of what was once the southeast corner of the Paramount movie ranch.[269]

As William Hertz's wife Betty recalled years later, 1954 was also the year that a new family occupied the adjacent property to the southeast:

> ...Ronald Reagan was our new neighbor...I remember him riding around our ranch on a big black horse with no shirt, he was a very nice neighbor, and he always said hello. Nancy (Reagan's wife) said that it was therapy for them to ride around....[270]

On December 23, 1955, William Hertz sold the three parcels of land he obtained from Esser Wickholm nearly two years earlier to a syndicate of three investors for approximately $202,000.[271] The three businessmen, who renamed the property the Paramount Sportman's Ranch, built a racetrack during the summer of 1956 to accommodate formula one race cars and conducted races sanctioned by the California Sports Car Club. The racetrack traversed much of the savannah west of Cornell Road to Medea Creek and overlayed many of the former movie ranch's historic roads. An open grandstand and a starter's tower, both constructed of wood, stood near the start/finish line, according to a contemporary photograph of the scene.[272] Though the races attracted upwards of 20,000 spectators, poor design of the racetrack apparently contributed to several fatalities during the first year of operation and racing was abandoned in 1957.[273] During 1957, Paramount filmed pieces of *The Devil's Hairpin*, starring Cornell Wilde, on the Paramount Sportman's Ranch. The motion picture, which dealt with the downfall of a champion race driver, utilized the race track for action sequences and as a backdrop to the story.[274]

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[269] Whittier College, Department of Geology, Fairchild Aerial Photo Collection, Flight C-20698, July 29, 1954.

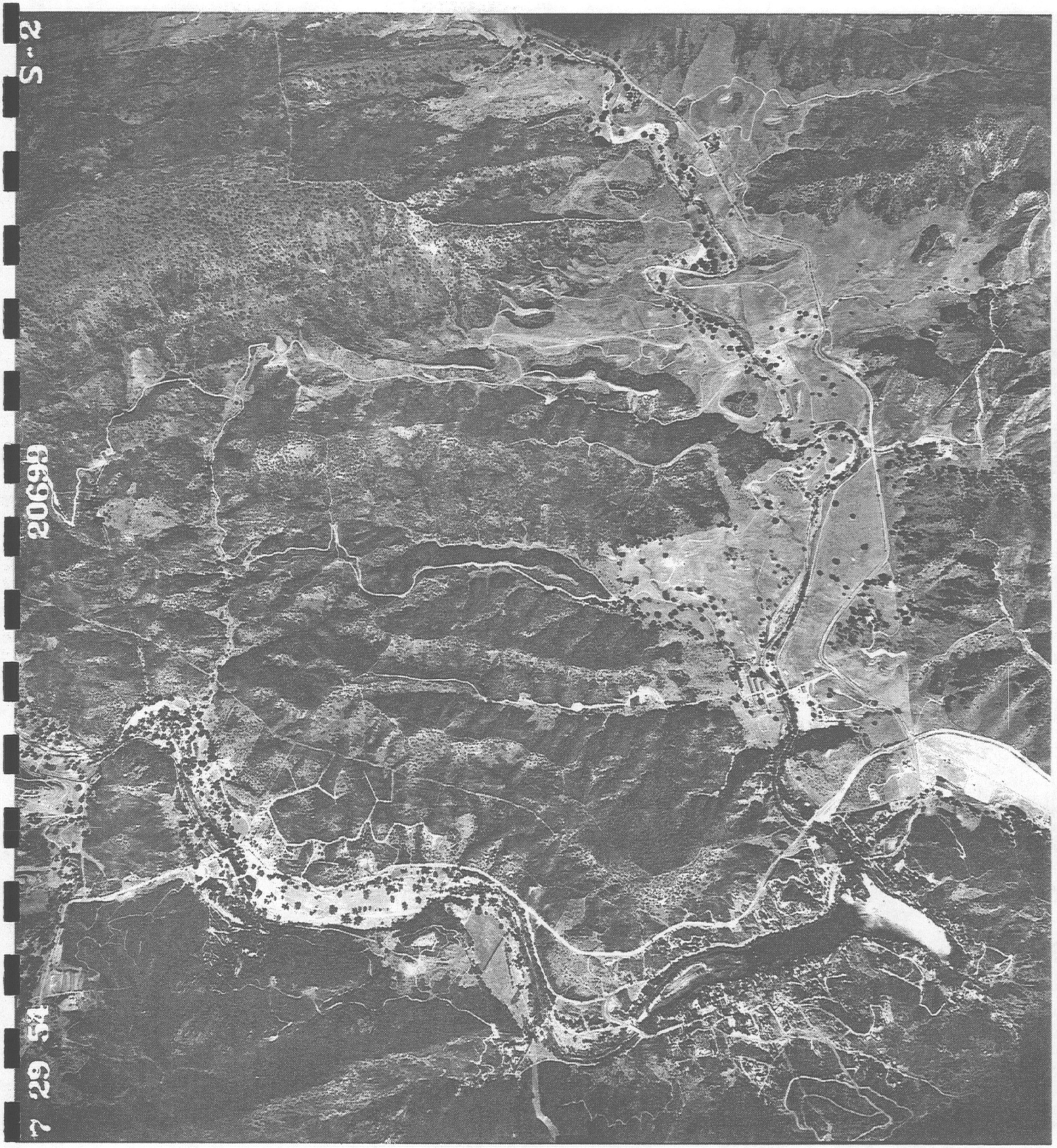
[270] Quoted in Wanamaker, Section IV, 7.

[271] Los Angeles County Courthouse, Office of the Recorder, Book 49872, 127.

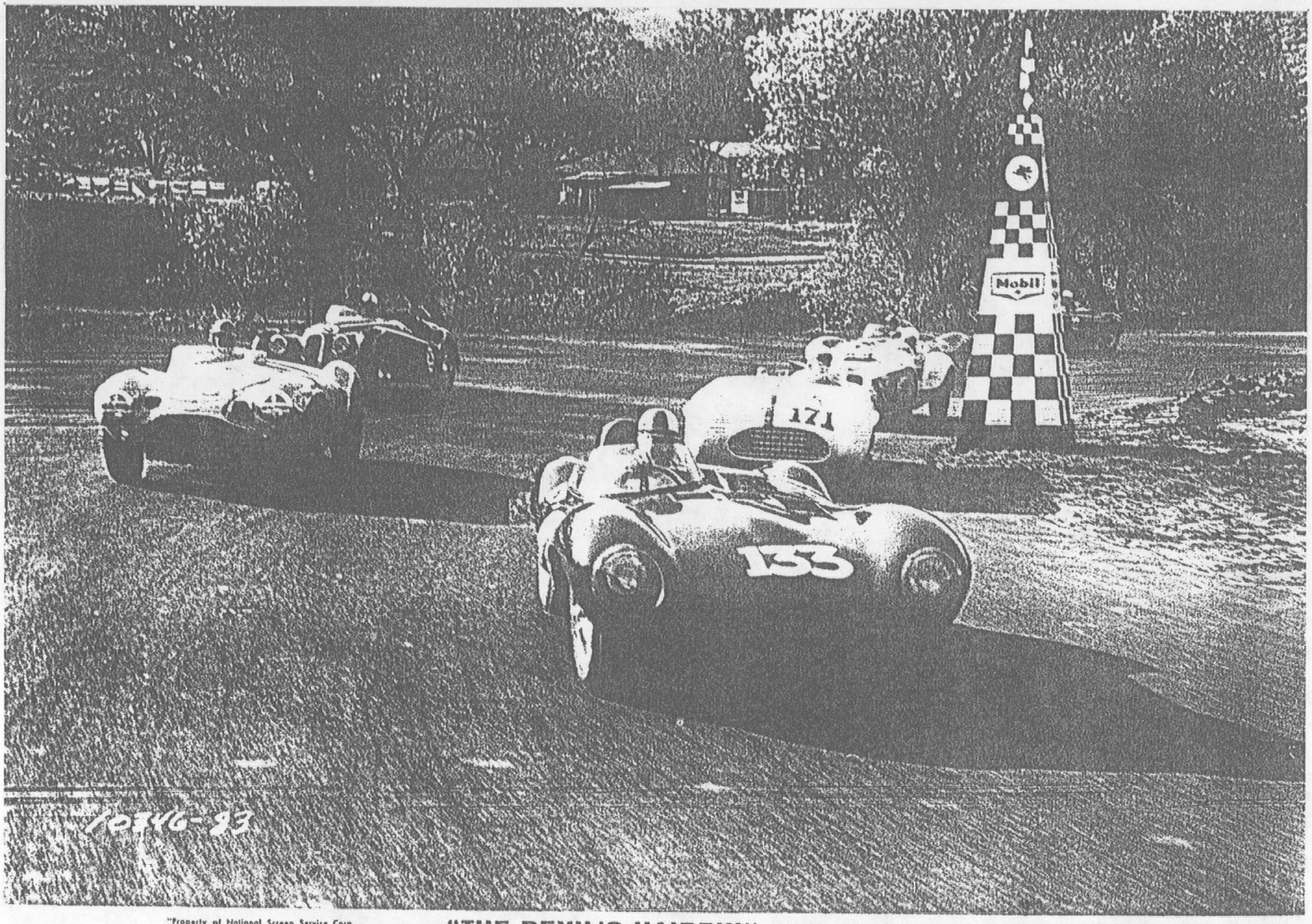
[272] "History of Racing-A Chronology of the Sport in Photographs, Each Worth 1000 Words and 10,000 Memories," *Road & Track*, Volume 38, #10, (June, 1987), 99.

[273] Wanamaker, Section IV, 8, Section V, 1.

[274] Wanamaker, Section 12, 6; and Eames, 223.



Aerial photograph of former Paramount Ranch, 1954 (Courtesy of Whittier College).



"Property of National Screen Service Corp. Licensed for display only in connection with the exhibition of this picture at your theatre. Must be returned immediately thereafter."

"THE DEVIL'S HAIRPIN"
starring CORNEL WILDE • JEAN WALLACE
In VISTAVISION®, Motion Picture High Fidelity • TECHNICOLOR® • A Paramount Release

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57/490

Scene from *The Devil's Hairpin* (1957).

During the latter years of the decade, Camp Langhorn, a summer camp for children, was established at the base of Sugarloaf Peak. The camp, which could accommodate over 100 children at any one time, included cabins, tents, a swimming pool, and a basketball court and offered a variety of recreational pursuits, such as hiking, swimming, basketball, horseback riding, archery and, at nearby Malibu Lake, fishing and canoeing. Who established Camp Langhorn and how long the camp remained in operation is currently unknown, but the facilities were eventually toppled by fire and flood over the ensuing years.[275]

It is unclear what else may have transpired on the Paramount Sportsman's Ranch, but episodes of the television series *Hotel De Paree* and *Klondike* were filmed in the western town during 1959 and 1960, respectively, and other series, such as *Have Gun Will Travel* and *Bat Masterson*, may also have been filmed in part at the western town between 1957-1961. In addition, the panoramic vistas in John Sturges's *Gunfight at the O.K. Corral*, from a script by Leon Uris and starring Burt Lancaster and Kirk Douglas, were filmed on the former movie ranch during 1956-1957. Rather than use Hertz's western town for the rest of the production, however, Sturges opted to film all close-ups and interiors on the western street of Paramount's nearby Hollywood studio.[276]

By 1961, an aerial photograph reveals that the construction of both Mulholland Highway and California State Highway 101 was complete but Kanan Dume Road, which links Highway 101 with the Pacific coast, was under construction to the north of Arthur Whizen's land, along the northernmost periphery of the Paramount movie ranch's original boundaries. Silver Creek Road, which connects Cornell Road to Kanan Dume Road, was also under construction immediately north of the site of Paramount's former midwestern town set, remnants of which were still visible in the photograph. Three residential dwellings stood on the former site of Paramount's Taylor Ranch set, and two dwellings were erected in the vicinity of the studio's former San Francisco Street set. Access roads connecting the houses to Cornell Road were also built. Extensive grading is visible east of Cornell Road and several concrete house pads had been poured in the vicinity.[277]

Within the boundaries of the Paramount Sportsman's Ranch, the landscape was also undergoing transformation. All of the corrals in the headquarters area, with the exception of the one that adjoined the barn, were removed. A few cabins, a basketball court, and a swimming pool, all in various stages of deterioration, were all that remained of the abandoned Camp Langhorn. In addition, numerous eucalyptus trees had been planted near the former camp.[278]

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[275] Wanamaker, Section IV, 8; and National Park Service, United States Department of the Interior, *The Life and Times of Paramount Ranch*, Archives of the Santa Monica Mountains National Recreation Area, N.D., 3.

[276] Wanamaker, Section V, 1; and Eames, 222.

[277] University of California, Santa Barbara, Library-Map and Imagery Laboratory, Fairchild Aerial Photo Collection, Flight HAKL, 1961.

[278] Ibid.

From 1962 to circa 1973, Hollywood stuntman and horse trainer Dee Cooper subleased the Paramount Sportsman's Ranch from its owners.[279] A decline in television productions at the Ranch's western town and the resultant loss of rental income and possible stunt work, Cooper recalled, inspired him to host a weekend rodeo:

> ...I came here in 1962 and there was not much location business at that time, so I started the Rodeo...The Rodeo situation here was a weekly affair. I set up a portable arena and brought in people from all over the area. The stock was hired at first, but I eventually kept my own stock. It was not open to the public, I ran it for the professional cowboy with some public viewers on occasion only. I had cowboys coming from over the entire country. They would come here to play or some to learn. Some would come for the jackpot money only. It became very successful here and was the biggest in the area. It was called, Cooper's Rodeo. I had about a hundred head of rodeo stock, including Brama (sic) Bulls. The rodeo ended because of the stock maintenance problems. When the movie rental business picked up again, I got lazy and quit.[280]

Western town rentals and the weekend rodeo were not the only sources of income Cooper derived from the property, however. In 1963 adjoining land owner Arthur Whizen began leasing an open and gently rolling parcel of land northwest of the former Paramount movie ranch headquarters to the Living History Centre, which staged an annual Renaissance Pleasure Faire for the benefit of the Centre and other community service organizations. The Renaissance Pleasure Faire - promoted as a sojourn to 16th century England, replete with food, entertainment, and craft booths - utilized the Whizen property as the presentation area and the Paramount Sportsman's Ranch for logistical support from 1963-1987. Cooper leased both facilities and right-of-ways on the Paramount Sportsman's Ranch to the Living History Centre, which over the years provided:

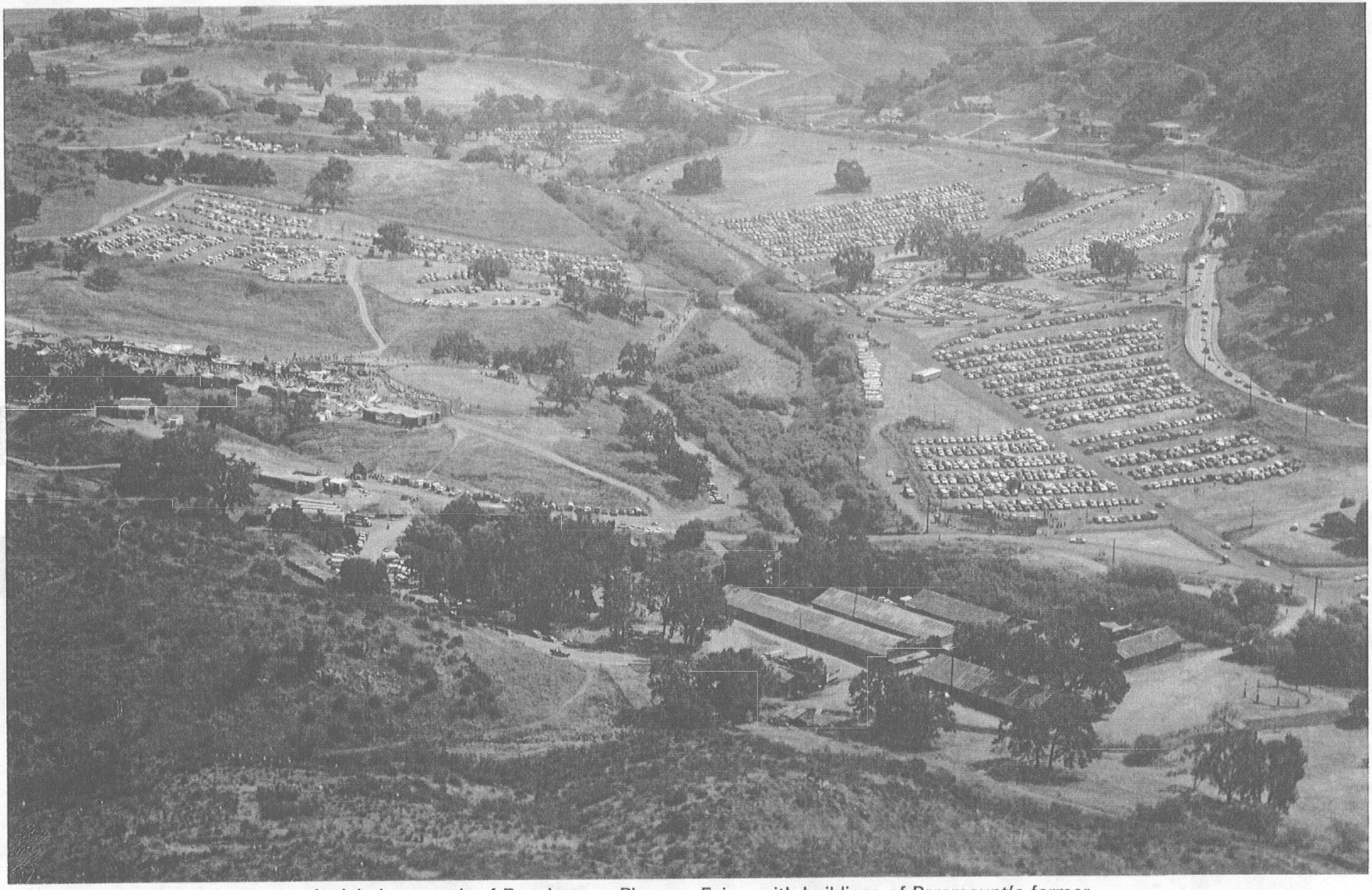
- event entrance access;
- parking for 4,000 vehicles;
- camping and sanitary facilities for staff and non-local participants;
- right-of-way necessary to enter the Faire during planning, construction, and removal of facilities;
- temporary offices;
- costume, props, carpentry and sign shops at various locations
- corporation yard;
- electrical, telephone, water, and sewage access; and
- barns and corrals for support of various equestrian facilities.[281]

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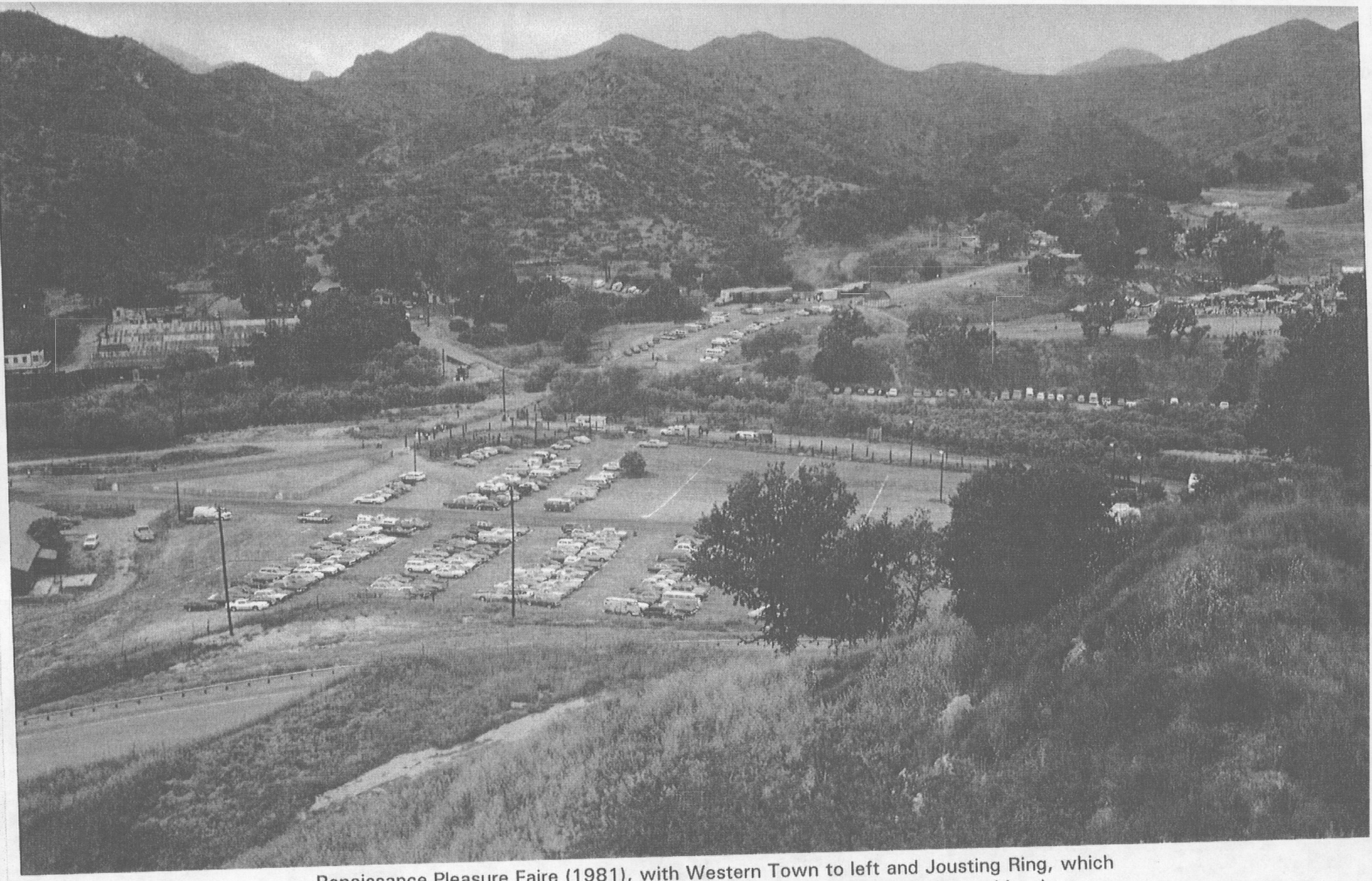
[279] Wanamaker, Section V, 2-3; and National Park Service, *The Life and Times of Paramount Ranch*, 3.

[280] Quoted in Wanamaker, Section V, 3.

[281] Ryan Brandenburg, Planning Coordinator-Living History Centre, and Howard C. Hamburg, Planning Director-Living History Centre, letter to Robert Chandler, Superintendent-Santa Monica Mountains National Recreation Area, 27 August 1982, Archives-Santa Monica Mountains National Recreation Area; Wanamaker, Section V, 3-4; and National Park Service, *The Life and Times of Paramount Ranch*, 3.



Aerial photograph of Renaissance Pleasure Faire, with buildings of Paramount's former headquarters area in foreground, 1981 (SMMNRA archives).



Renaissance Pleasure Faire (1981), with Western Town to left and Jousting Ring, which was erected on site of former Marco Polo set, to right (SMMNRA archives).



LEGEND

BOUNDARIES

———— CURRENT NPS BOUNDARY

— — — 1927 PARAMOUNT MOVIE RANCH BOUNDARY

SEE 1964 AERIAL PHOTOS FOR CHANGES FROM 1961 AND DESCRIPTION OF PERIOD FEATURES AND CONDITIONS

Paramount Logo

Figure H.B. 20-1

Historic Period Plan 1954-1966

★ Paramount Movie Ranch ★

Herts Ranch, Cornell Land Co., Paramount Sportsmans Ranch
Part 1 of 4 Covering the Main Developed Area of the Original Movie Ranch
1961 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

CURRENT NPS BOUNDARY

1927 PARAMOUNT MOVIE RANCH BOUNDARY

SEE 1964 AERIAL PHOTOS FOR CHANGES FROM 1961 AND DESCRIPTION OF PERIOD FEATURES AND CONDITIONS

Paramount Logo

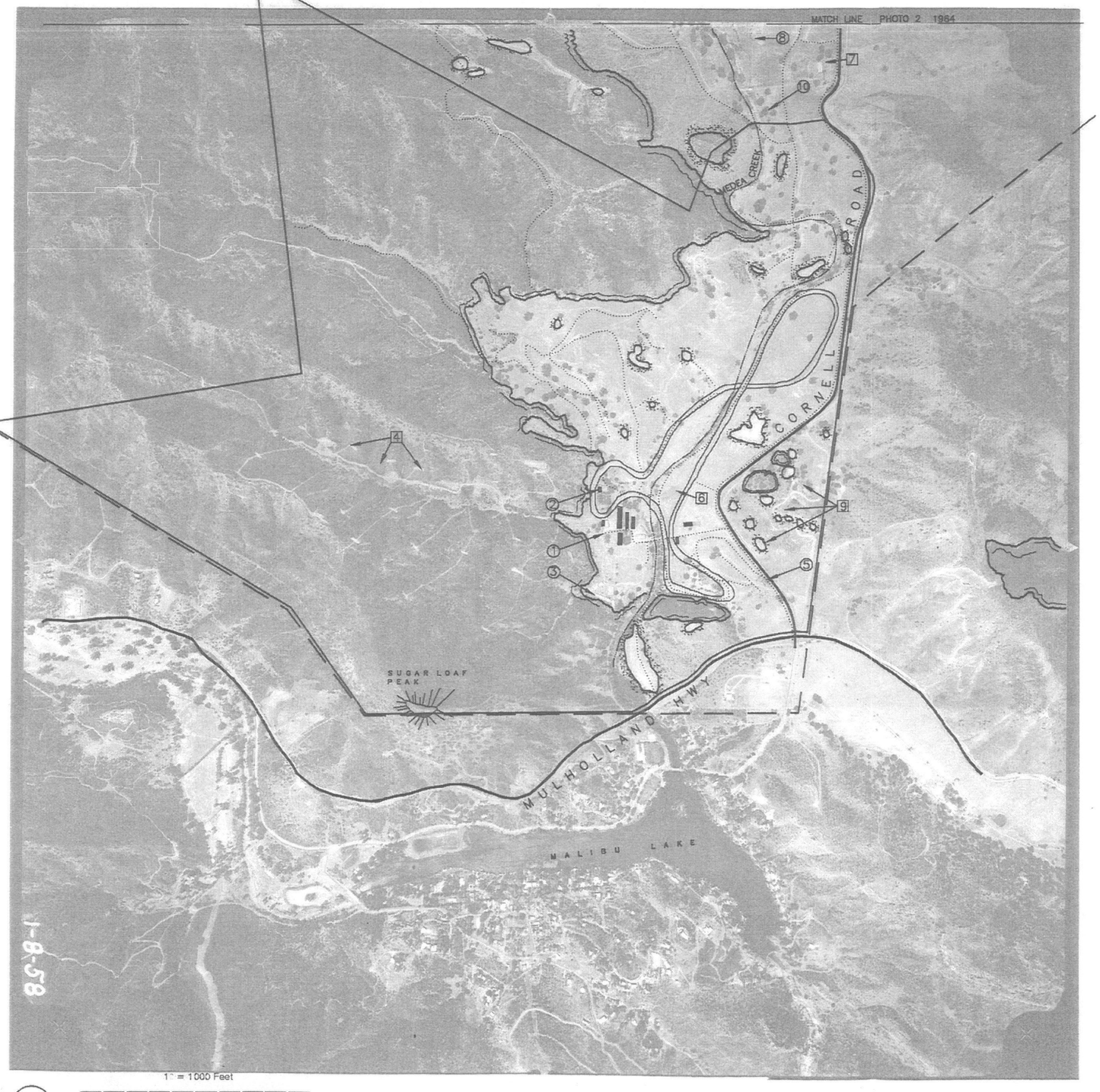
Figure H.B. 20-2

Historic Period Plan 1954-1966

★ Paramount Movie Ranch ★

Herts Ranch, Cornell Land Co., Paramount Sportsmans Ranch
Part 2 of 4 Covering the Main Developed Area of the Original Movie Ranch
1961 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

- PORTION OF CURRENT NPS BOUNDARY
- PROTION OF 1927 PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK
- CREEK / DRAINAGE
- EDGE OF SAVANAH GRASSLAND / CHAPARRAL CLEARING
- HEAVILY CLEARED VEGETATION

CIRCULATION

- PAVED ROAD
- PAVED ROAD UNDER CONSTRUCTION
- RACE TRACK
- PARAMOUNT MOVIE RANCH ERA ROAD

LANDUSE / BUILDINGS

NOTE: PHOTO ☐ DENOTES CHANGES FROM 1961 AERIAL

① RANCH HEADQUARTERS COMPLEX / HERTZ WESTERN TOWN BUILT CIRCA 1953
② CARETAKERS RESIDENCE
③ CAMP LANGHORN
[4] UNKNOWN PADS POSSIBLE CAMP TENT SITES (TYPICAL)
⑤ CARETAKERS RESIDENCE
[6] RODEO ARENA. WEST FENCE FOLLOWS FORMER PARAMOUNT ROAD ALIGNMENT
[7] UNKNOWN BUILDING NOT PARAMOUNT ERA
⑧ BUILDING POSSIBLY MODIFIED REMNANT FROM PARAMOUNT 1850'S SAN FRANCISCO SET
[9] GRADED PAD SITE VEGETATION "RECOVERING"
⑩ UNKNOWN BUILDING NOT PARAMOUNT ERA

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

Paramount Logo

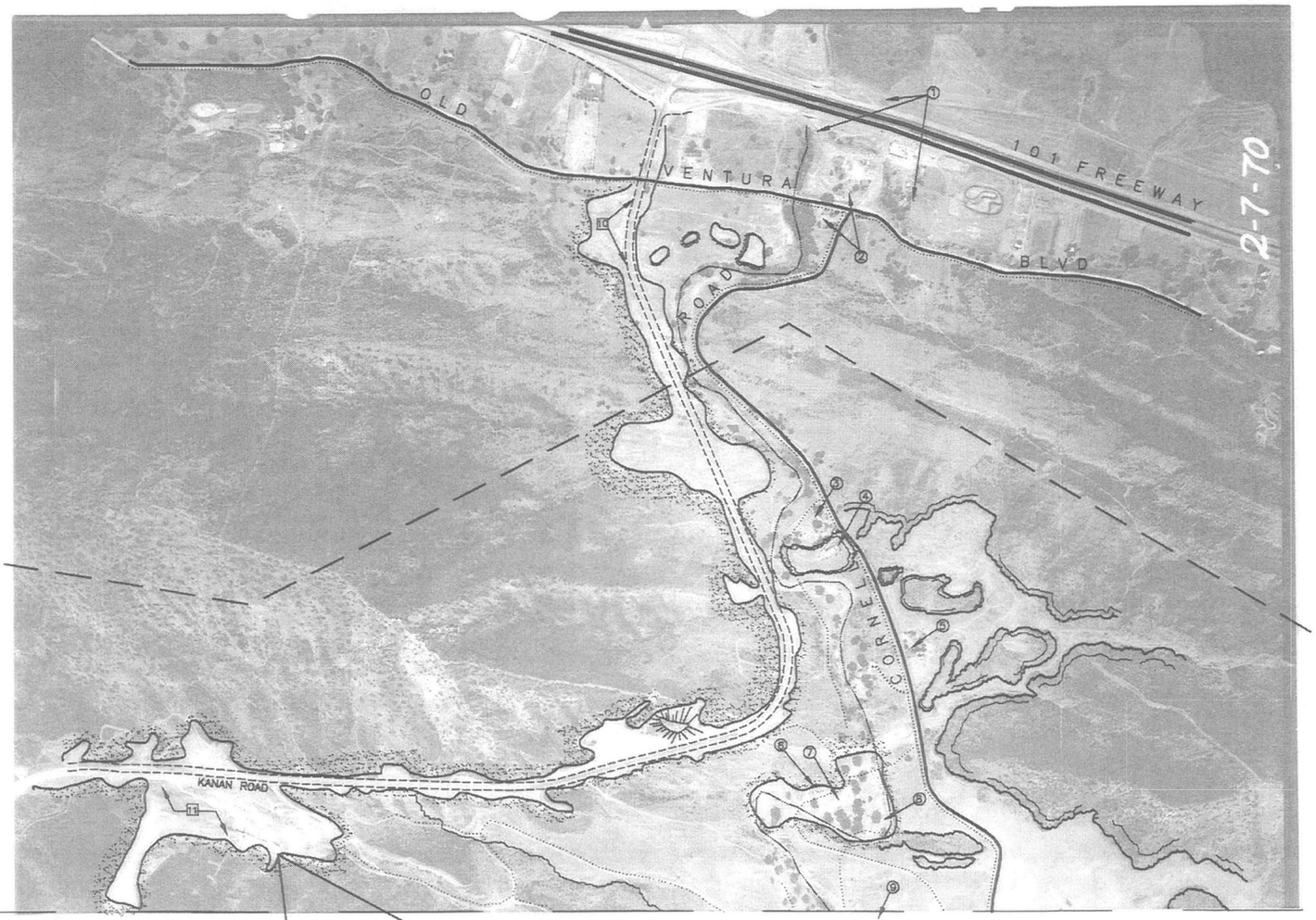
Figure H.B. 20-3

Historic Period Plan 1954-1966

★ Paramount Movie Ranch ★

Herts Ranch. Cornell Land Co.. Paramount Sportsmans Ranch
Part 3 of 4 Covering the Main Developed Area of the Original Movie Ranch
1964 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



MATCH LINE PHOTO 1 1964

1" = 1000 Feet

North 0 200 400 600 800 1000 2000 Feet

LEGEND

BOUNDARIES

- CURRENT NPS BOUNDARY
- 1927 PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK
- CREEK / DRAINAGE
- EDGE OF SAVANAH GRASSLAND / CHAPARRAL CLEARING
- HEAVILY CLEARED VEGETATION

CIRCULATION

- PAVED ROAD
- PAVED ROAD UNDER CONSTRUCTION
- PARAMOUNT MOVIE RANCH ERA ROAD

LANDUSE / BUILDINGS

NOTE: □ DENOTES CHANGES FROM 1961 AERIAL PHOTO

1. UNKNOWN DEVELOPMENT MOSTLY POST PARAMOUNT ERA
2. UNKNOWN DEVELOPMENT POSSIBLY PARAMOUNT ERA
3. UNKNOWN DEVELOPMENT PROBABLY PARAMOUNT ERA
4. UNKNOWN DEVELOPMENT NOT PARAMOUNT ERA
5. LOS ANGELES COUNTY FIRE STATION
6. BUILDINGS APPARENT REMNANTS OF PARAMOUNT MID WESTERN TOWN SET
7. BUILDINGS APPARENT REMNANTS OF PARAMOUNT MID WESTERN TOWN SET
8. BUILDINGS APPARENT REMNANTS OF PARAMOUNT MID WESTERN TOWN SET
9. BUILDNGS POSSIBLY MODIFIED REMNANT FROM PARAMOUNT 1850'S SAN FRANCISCO SET
10. KANAN ROAD INTERSECTION W/101 FREEWAY
11. KANAN ROAD GRADING (TYPICAL)

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

Paramount Logo

Figure H.B. 20-4

Historic Period Plan 1954-1966

★ Paramount Movie Ranch ★

Herts Ranch, Cornell Land Co., Paramount Sportsmans Ranch
Part 4 of 4 Covering the Main Developed Area of the Original Movie Ranch
1964 Areal Photo

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

An aerial photograph of the region taken during 1964 reveals that Cooper erected his rodeo ring to the northwest of Paramount's former mess hall/kitchen; yet, only the one corral that abutted the barn is visible in the photograph. The additional corrals required to confine Cooper's large rodeo stock, which were later rented to the sponsors of the Renaissance Faire, were not constructed until at least the latter months of 1964, if not later. Visible also are the remnants of the long abandoned racetrack in the vicinity of the former movie ranch's headquarters area, the remains of the midwestern town set to the north of the Paramount Sportsman's Ranch, and the newly constructed roadway linking Cornell Road and Kanan Dume Road. In the northernmost section of the former Paramount movie ranch, a large intersection connecting Kanan Dume Road and California State Highway 101 was under construction.[282]

The owners of the Paramount Sportsman's Ranch filed a record of survey on August 5, 1965 to combine the three separate parcels of land that comprised the ranch into one, which was subsequently designated Parcel 1.[283] The approximately 336 acres comprising Parcel 1 were subsequently sold, on December 29, 1966, to the Paramount Land Company, a company unaffiliated with Paramount Pictures Corporation.[284] No Internal Revenue Service tax stamps were issued for the transaction, indicating that the property was recorded as being of no value when exchanged, but a promissory note in the amount of $2 million payable to the Paramount Sportsman's Ranch was attached to the deed, suggesting that the transaction was at the least ethically questionable.[285]

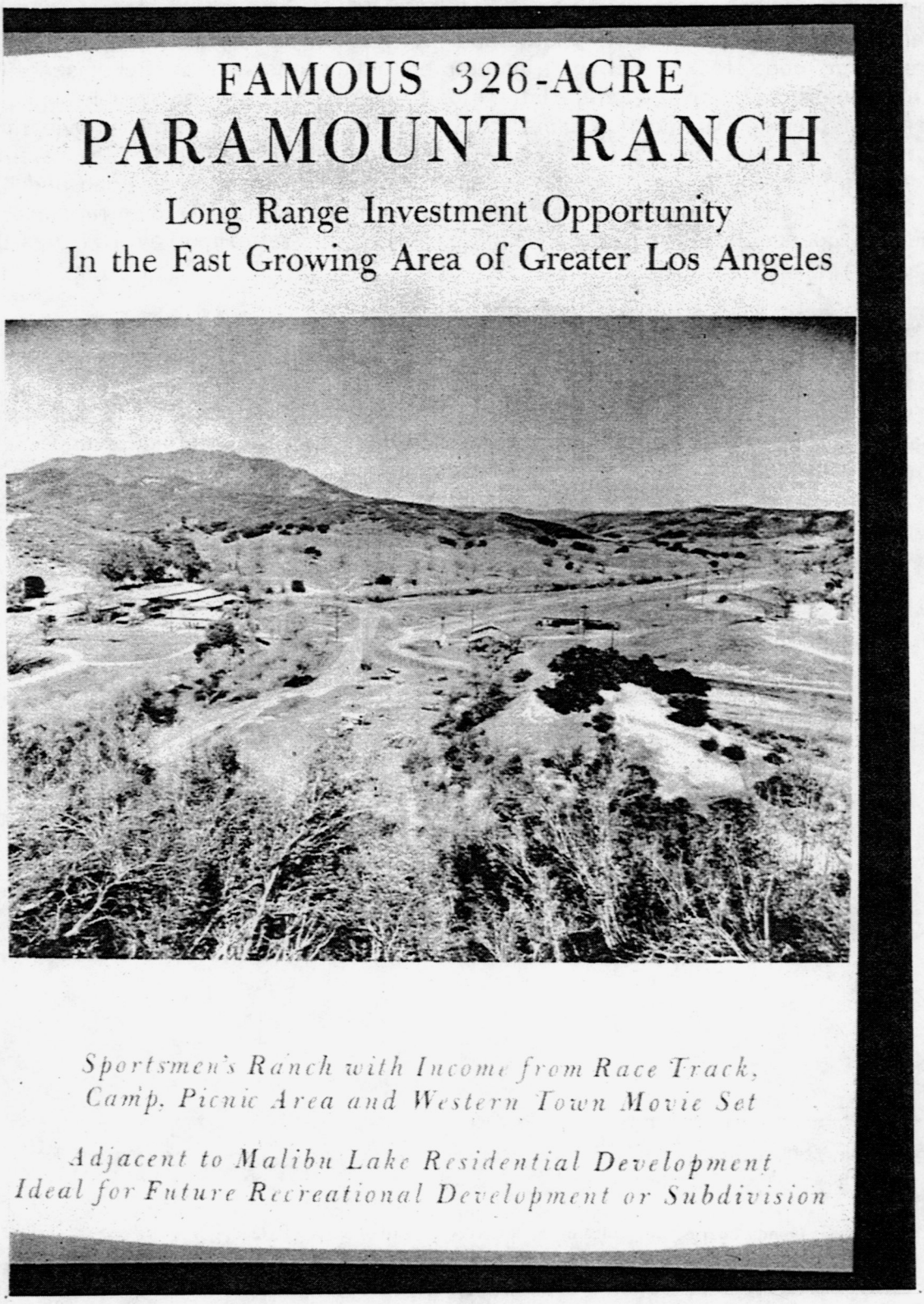
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[282] University of California, Santa Barbara, Library-Map and Imagery Laboratory, Fairchild Aerial Photo Collection, Flight IMC, 1964.

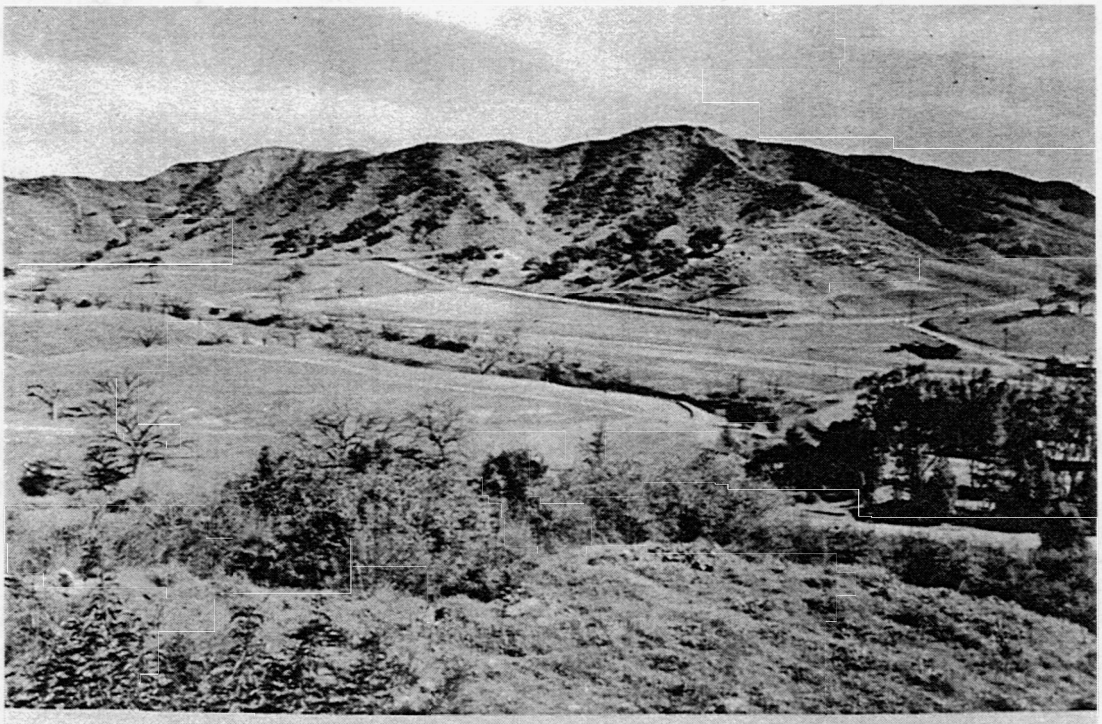
[283] Los Angeles County Courthouse, Office of the Recorder, Record of Survey 82/23.

[284] Los Angeles County Courthouse, Office of the Recorder, Book D3518, 871.

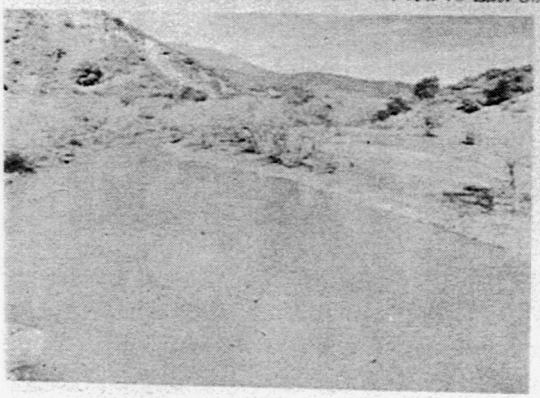
[285] Los Angeles County Courthouse, Office of the Recorder, Trust Book BKT6850, 798.



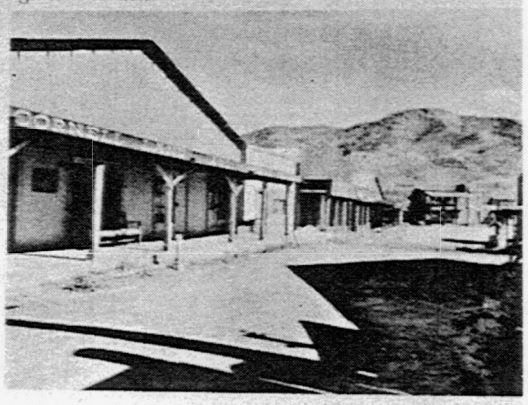
Front cover of sales brochure for the Paramount Ranch, circa 1960s (SMMNRA archives).



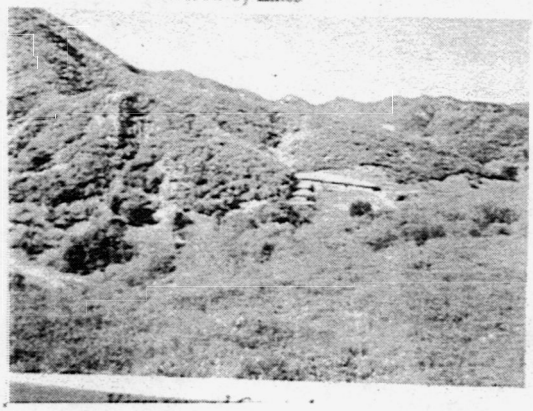
View to East Showing Race Track

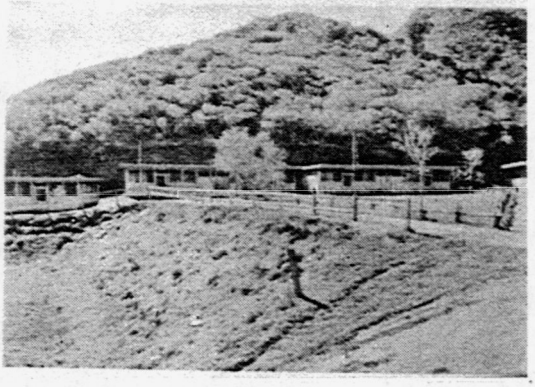


Portion of Lake



Mining Street, used for Movie Set





Sales brochure continued (SMMNRA archives).

On December 30, 1970 Parcel 1 was recorded as being sold twice at 8:01 am. First, the Paramount Land Company sold Parcel 1 to the First Christian Church of Conejo Valley, for approximately $1,555,000.[286] Simultaneously, the First Christian Church of Conejo Valley sold Parcel 1 to the Union Land Company, for approximately $237,000.[287] The amazing discrepancy in purchase prices for a tract of land sold twice in one day at year's end, the participation of a religious institution as the intermediary buyer and seller of the property, and the fact that both Paramount Land Company and Union Land Company had the same general partner, Grande Properties, Inc., in common[288], suggests that the sale manipulated land values for tax purposes. Nearly three years later, on August 24, 1973, the Union Land Company returned Parcel 1 to the Paramount Land Company through foreclosure.[289]

During the 1970s and early 1980s, production companies occasionally filmed made for television movies, e.g. *Angels Hard As They Come* (1971) and *Helter Skelter* (1976), and episodes of such popular television series as *Charlie's Angels*, *The Fall Guy*, *CHIPS*, *The A-Team*, and the *Dukes of Hazard* on Parcel 1, using the landscape's scenic variety and the western town set built by William Hertz as backdrops. In addition to the actors of both the large and small screen who plied their trade at the former ranch, natural disasters also made cameo appearances on the former movie ranch during the 1960s and 1970s. Dee Cooper recalled that

> ...(t)he property had undergone several disasters such as the Agoura fire and the 1977 flood. There was also another flood in 1969 that was bad and did a lot of damage. It seems that we would get a flood every five or six years, plus we had fires (two major ones) in the last 15 years. The other fire was the Malibu fire of 1970. If it wasn't for the backfire we lit, none of the buildings would be here now.[290]

Just as menacing as fire and flood to the integrity of the former Paramount movie ranch was encroaching urbanization, which contributed to the loss of both studios and movie ranches throughout the greater Los Angeles metropolitan area. An aerial photograph of the region taken during 1979 reveals dense commercial development between Ventura Road and California State Highway 101 to the north and increasing residential development east of both Cornell Road and the former site of Paramount's San Francisco Street set. Dredge ponds were built south of the former headquarter's area and vast sections of the savannah's grassland were compacted from parking associated with the Renaissance Pleasure Faire. The run-off from the surrounding development and the channelization of Medea Creek altered the

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[286] Los Angeles County Courthouse, Office of the Recorder, Book D4929, 459.

[287] Los Angeles County Courthouse, Office of the Recorder, D4929, 461.

[288] Wanamaker, Section V, 4.

[289] Los Angeles County Courthouse, Office of the Recorder, Book D5996, 153.

[290] Wanamaker, Section V, 5.

creek's hydrology. The once intermittently flowing Medea Creek began to flow yearlong and willows sprouted along the entire length of the creek.[291]

By 1980 ownership of Parcel 1 passed from the Paramount Land Company to the Paramount Development Company and W&E Builders, Inc., and the 336 acre core of the former Paramount movie ranch was slated for subdivision and development, the proposed site of 279 residential dwellings.[292] On July 2, 1980, however, the National Park Service acquired Parcel 1 for $6 million.[293] Designated Paramount Ranch by the National Park Service, the land became part of the Santa Monica Mountains National Recreation Area. A press release issued by the National Park Service announced the acquisition of Paramount Ranch and noted the more salient characteristics of the land, including its recreation potential:

> Paramount Ranch is a critical component of the National Recreation Area. The ranch, located close to Malibu Creek State Park, has excellent potential for a variety of recreation uses. The land reflects some of the most important natural and cultural history of the mountains. Film sets...have provided a setting for numerous movies over the years. Most recently, Paramount Ranch has been the site of the annual Renaissance Pleasure Faire.[294]

Soon after, on August 25, 1980, the National Park Service purchased 80.75 acres of adjacent land east of Cornell Road from Larry Rodgers and Peter Zegers for $1,770,000.[295] The expanded boundaries of the Paramount Ranch totaled approximately 416 acres, including approximately 36 acres that fell outside the confines of the original Paramount movie ranch.

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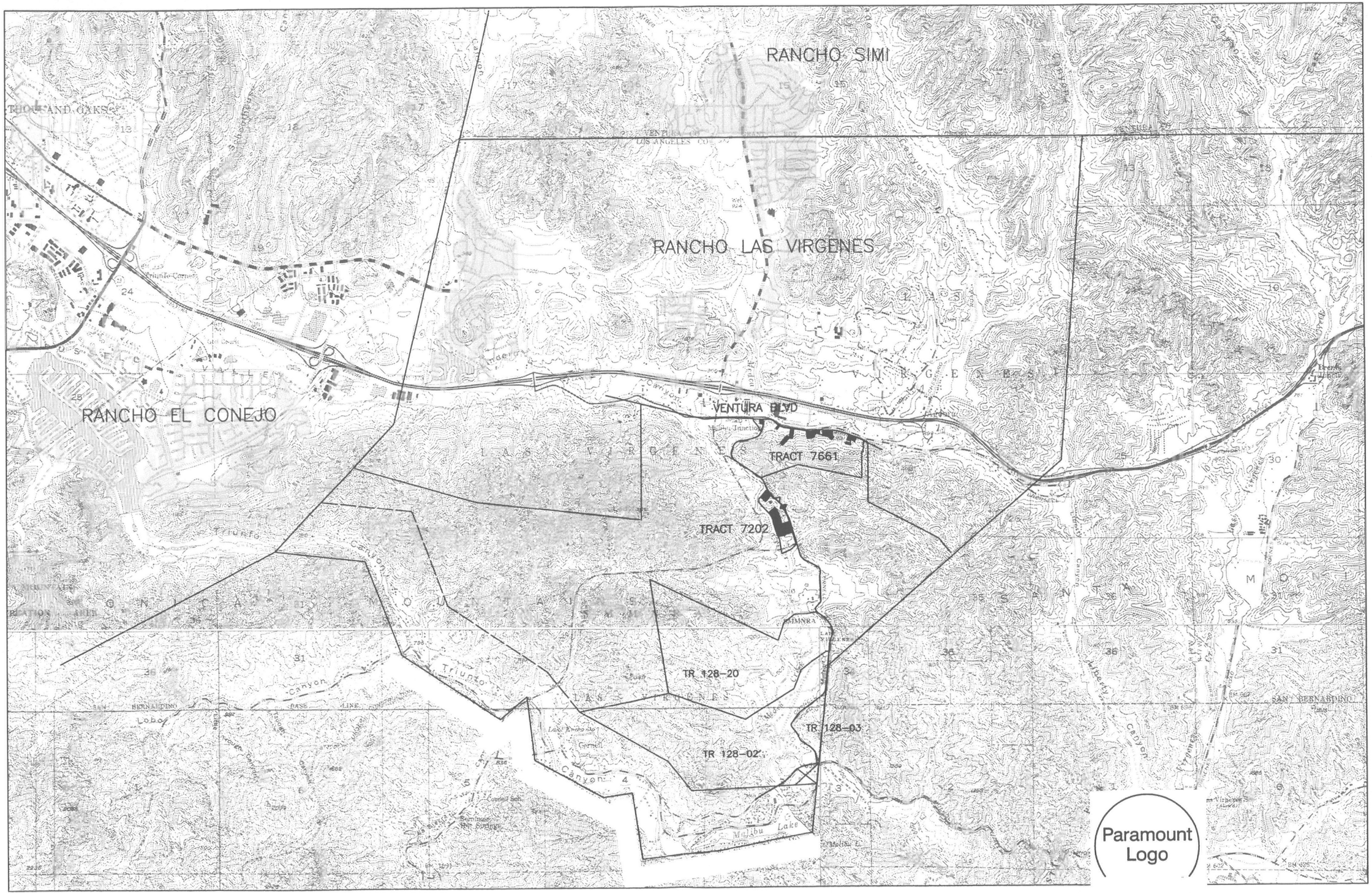
[291] Aerial Map Industries, Santa Ana, California, Flight LA100A, 19 June 1979.

[292] Bassoff, 1; Gary H. Bronneck, Partner-Paramount Sportsman's Ranch, letter to Assessment Appeals Board-County of Los Angeles, 17 August 1976, archives of the Santa Monica Mountains National Recreation Area; and National Park Service, News Release-National Park Service and Paramount Ranch Owners Reach Agreement on Purchase of Paramount Ranch for Inclusion Within Santa Monica Mountains National Recreation Area, 19 June 1980.

[293] Los Angeles County Courthouse, Office of the Recorder, Instrument 80-634702.

[294] National Park Service, News Release-National Park Service and Paramount Ranch Owners Reach Agreement on Purchase of Paramount Ranch for Inclusion Within Santa Monica Mountains National Recreation Area, 19 June 1980.

[295] Los Angeles County Courthouse, Office of the Recorder, Instrument 80-815288.



1.7" = 1 Mile

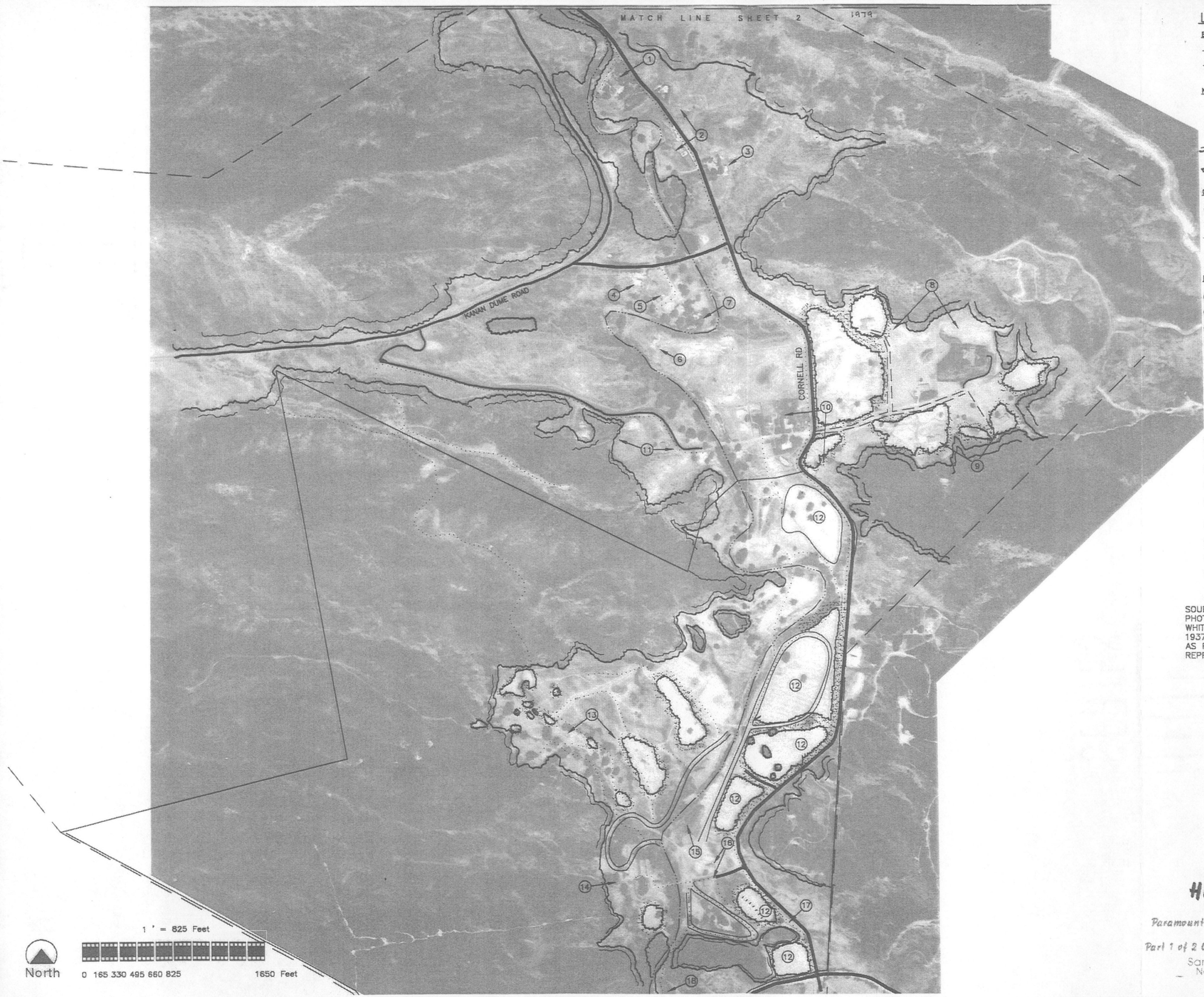
0 ¼ ½ ¾ 1 2 Miles

North

National Park Service Holdings in the Paramount Ranch Area

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

- CURRENT NPS BOUNDARY
- 1927 PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK
- MEDEA CREEK
- EDGE OF SAVANNAH GRASSLAND / CHAPARRAL CLEARING
- HEAVILY CLEARED VEGETATION

CIRCULATION

- PAVED ROAD
- ROAD UNDER CONSTRUCTION
- PARAMOUNT MOVIE RANCH ERA ROAD
- RACE TRACK REMAINS

LAND USE / BUILDINGS

1. UNKNOWN DEVELOPMENT PROBABLY PARAMOUNT ERA
2. RESIDENTIAL DEVELOPMENT
3. LOS ANGELES COUNTY FIRE STATION
4. RESIDENTIAL DEVELOPMENT
5. BUILDING PROBABLE PARAMOUNT ERA REMAINS
6. RESIDENTIAL DEVELOPMENT
7. BUILDING PROBABLE ADAPTED FROM PARAMOUNT ERA
8. RESIDENTIAL DEVELOPMENT
9. RESIDENTIAL DEVELOPMENT
10. RESIDENTIAL DEVELOPMENT
11. RESIDENTIAL DEVELOPMENT
12. RENAISSANCE PLEASURE FAIRE PARKING
13. RENAISSANCE PLEASURE FAIRE SITE
14. PARAMOUNT MOVIE RANCH ERA HEADQUARTERS COMPLEX / HERTZ WESTERN TOWN SET
15. DEE COOPER RODEO ARENA
16. PARAMOUNT ERA KITCHEN/MESS HALL AND MILL BUILDINGS
17. PARAMOUNT ERA CARETAKERS RESIDENCE
18. MALIBU LAKE DREDGE SPOILS PONDS

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

Paramount Logo

Figure H.B. 21-1

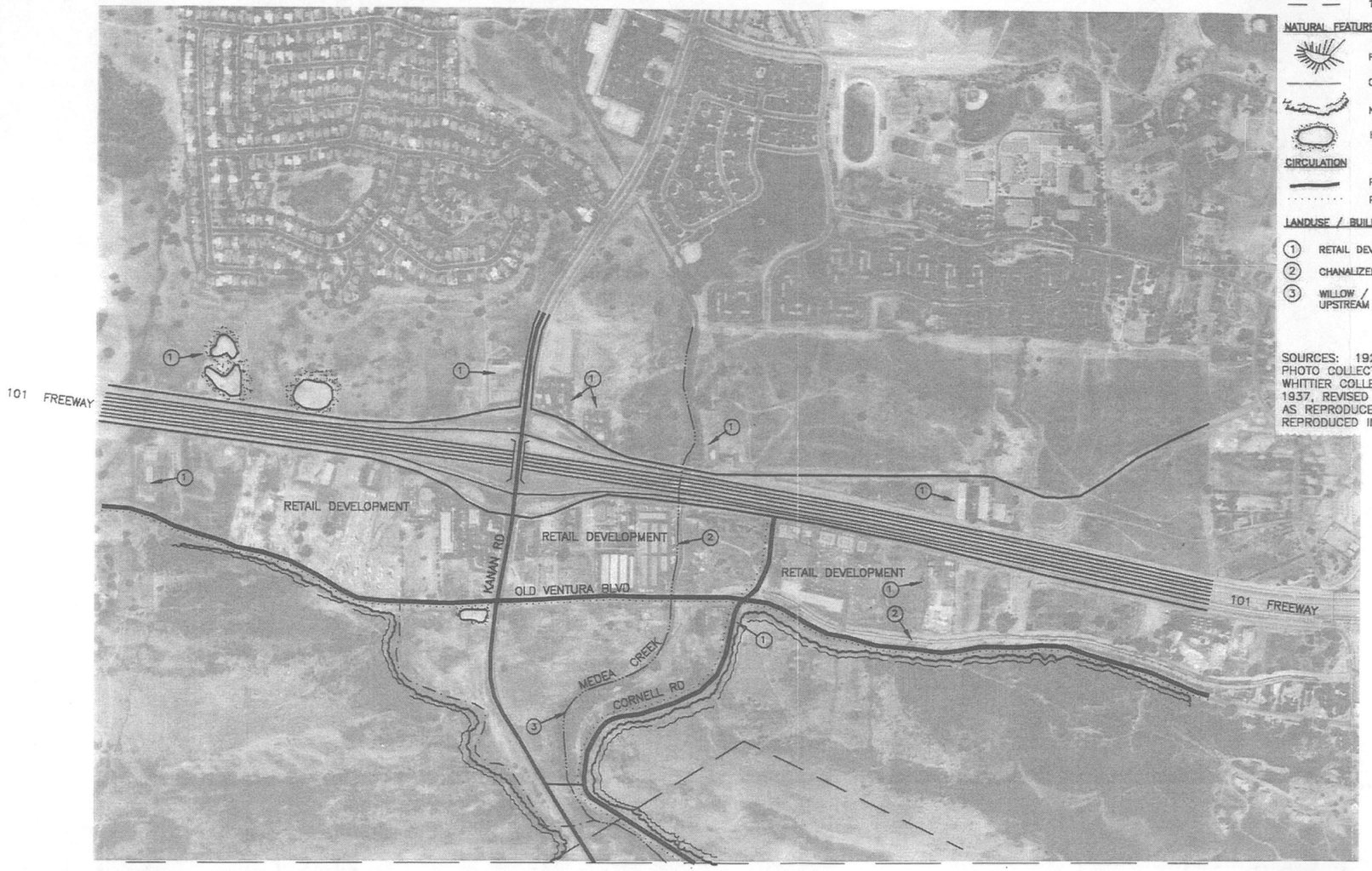
Historic Period Plan 1966-1980

★ *Paramount Movie Ranch* ★

Paramount Land Corp., Union Land Co., 1st Christian Church, Paramount Sportsmans Ranch

Part 1 of 2 Covering the Main Developed Area of the Original Movie Ranch

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

- CURRENT NPS BOUNDARY
- 1927 PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK
- CREEK
- NATURAL VEGETATION EDGE
- HEAVILY CLEARED VEGETATION

CIRCULATION

- PAVED ROAD
- PARAMOUNT MOVIE RANCH ERA ROAD

LANDUSE / BUILDINGS

(1) RETAIL DEVELOPMENT.

(2) CHANALIZED CREEK.

(3) WILLOW / VEGETATION CHANGE FROM CHANALIZED WITH INCREASED UPSTREAM DEVELOPMENT RUNOFF.

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

1 " = 825 Feet

0 165 330 495 660 825 1650 Feet

Paramount Logo

Figure H.B. 21-2

Historic Period Plan 1966-1980

★ Paramount Movie Ranch ★

Paramount Land Corp., Union Land Co., 1st Christian Church, Paramount Sportsmans Ranch

Part 2 of 2 Covering the Main Developed Area of the Original Movie Ranch

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

From 1982-1984, recollections of Paramount movie ranch's past were less compelling than visions of the new. The National Park Service removed the remains of Camp Langhorn's cabins, basketball court, and swimming pool and razed several buildings and structures erected by Paramount over a half-century earlier - the former caretaker's house, ancillary dwelling, and detached garage; an incinerator; the water tanks that stood on the hill overlooking the former headquarters area; and sections of two prop storage sheds. The ranch's former bunkhouse was also slated for removal, and a special use filming permit issued in 1983 to Stephen J. Cannell Productions by the Santa Monica Mountains National Recreation Area permitted the production company to blow up the building during the filming of an episode of the *Fall Guy*. More benignly, the former Paramount fire patrol station, a.k.a the Cornell House, was converted into park housing, a public restroom was erected in front of the former mill\carpentry shop, dirt excavated from the dredge ponds was used for fill to construct a parking area west of the former mess hall/kitchen near Medea Creek, and a lawn was seeded on the site of Paramount's former corrals, south of the western town, to create a "meadow". An underground sprinkler system was also installed to water the lawn.[296]

In 1984 the National Park Service refurbished the western town erected by William Hertz circa 1953-1954, to both encourage the continued use of the site for television productions and attract commercial use events, such as weddings and corporate picnics. Self-contained bathrooms were installed inside the town's "hotel" and a freestanding, two-story residence, which was stylistically compatible with the western town's other buildings, was erected in the western town near Medea Creek, to provide living quarters for park personnel. Two years later, a commercial use licensee constructed interiors for the western town's "saloon" and "general store" inside Paramount's former equipment and prop storage sheds, respectively, and painted the exteriors of all the buildings and structures. Yet, the general condition of the western town deteriorated through the latter 1980s, a result of infrequent use and inadequate maintenance.[297]

For the pilot television episode of *Dr. Quinn, Medicine Woman* in 1991, CBS erected a church set on the lawn and, in conjunction with the National Park Service, constructed a narrow, wooden footbridge across the lawn to the church set, rebuilt the culvert access to the lawn, and built an equestrian bridge behind the western town to access a former Paramount storage shed redressed as a cabin.[298] Al MacLaury, the construction coordinator for *Dr. Quinn, Medicine Woman*, recounted in 1994 that the western town was also renovated for the filming of the pilot episode and, after the popular series began filming in 1992, several new sets were constructed over the succeeding years, as the growth of the western town set paralleled the growth of both the television series's popularity and the fictitious frontier town:

> ...(N)o rustic, Old West town is supposed to look sparkling and new, but the Paramount Ranch was beyond disaster when it was chosen as the site for *Dr. Quinn,*

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[296] Alice Allen, Park Ranger-Santa Monica Mountains National Recreation Area, memorandum to Steve Burns, Landscape Architect-National Park Service (Denver Service Center), 27 March 1996.

[297] Ibid.

[298] Ibid.

Medicine Woman, a TV series that takes place on the western frontier of Colorado Springs in the 1800's. "When we came to the ranch, it was a small, shabby area in total disrepair," recall(ed)....Al MacLaury, who has been with the show since the pilot. "Some commercials had been shot there recently, but the Ranch had not been used as a real, functioning set for years. And basically, the old town was falling apart!"...MacLaury kept a talented crew of 20 propmakers working a good six weeks to make the town look presentably old and create a workable set for the show's producers. "We had to resurface the facades and repair existing structures to make them visually appealing and, most important, to make them safe," MacLaury explain(ed). "We also built some new structures as well." Among some of those new sets is the centerpiece: Dr. Quinn's homestead. The exterior is shot on a remote hill, away from the center of the town (south of Paramount's former mill/carpentry building). The interior is shot at a refurbished barn (in the western town)....MacLaury and crews have also built a complete cave, with possibilities for shooting interior and exterior (located beneath a former race track bridge, north of the former mess hall/ kitchen and east of Medea Creek). And they recently built a brand new, fairly elaborate railroad station (erected within the western town).[299]

In addition, the production designers and construction crew of *Dr. Quinn, Medicine Woman* refurbished and continued the historic use of Paramount's former mill/carpentry shop and transformed the former mess hall/kitchen into production offices. Several trailers, which provide supplementary production space, were also parked behind the former mess hall/kitchen.[300] Before the National Park Service acquired the adjacent 314 acre parcel of land once owned by Arthur Whizen from the Santa Monica Mountains Conservancy, for $8 million on May 25, 1995, a second homestead site was also erected for the television series on the former site of Paramount's Hacienda, or Alvarado, set.[301]

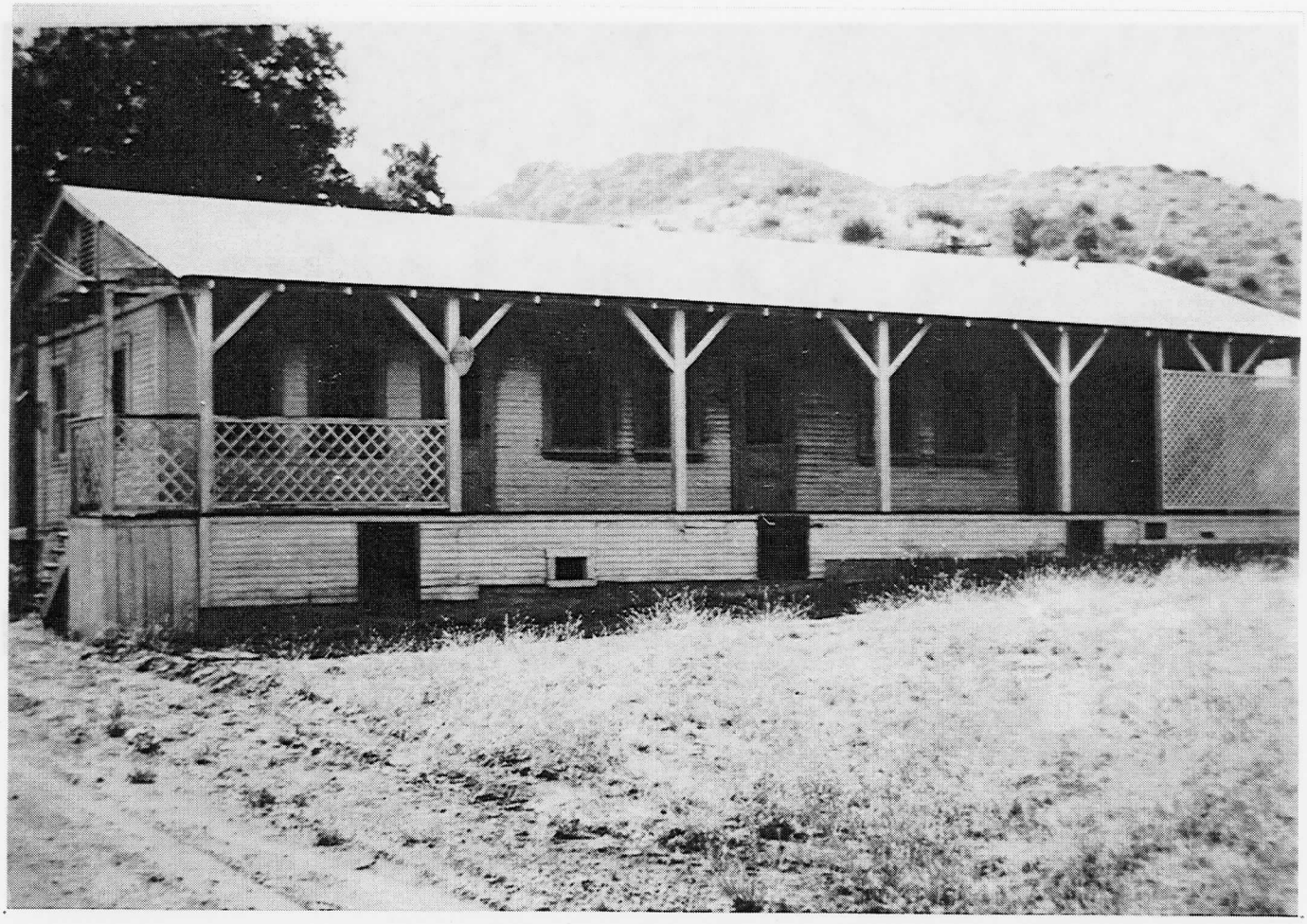
Today, the remains of Paramount's original buildings and structures in the former headquarters area; the sites of the original movie sets; the patterns of circulation and spatial organization; the topography and vegetation; and the present day analogous use of the ranch for television production collectively define the ranch's cultural landscape, both conveying an understanding of the Paramount movie ranch's historical appearance and use and reminding us that - no matter how grand - nothing lasts forever. There is the broader perspective, too, of the Los Angeles megalopolis surrounding the Paramount Ranch, with which the ranch shares so much of its history and development. Because natural disaster, human activity, and neglect constantly reshape the physical environment, the Santa Monica Mountains National Recreation Area is actively documenting and evaluating Paramount Ranch's past and existing condition, to determine how best to recognize, interpret, and protect the ranch's natural, cultural, and historic resources.

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[299] "Refurbishing the Paramount Ranch for Dr. Quinn," *Local 44 Newsreel*, (Vol. 5, Issue 5), May, 1994: 3.

[300] Alice Allen, Park Ranger-Santa Monica Mountains National Recreation Area, Memorandum to Steve Burns, Landscape Architect-National Park Service (Denver Service Center), 27 March 1996.

[301] Steve Burns, Landscape Architect-Denver Service Center, personal communication with Woody Smeck, Landscape Architect-Santa Monica Mountains National Recreation Area, 17 May 1996; and "Refurbishing the Paramount Ranch for Dr. Quinn," *Local 44 Newsreel*, (Vol. 5, Issue 5), May, 1994: 3.



Former Paramount Ranch bunkhouse (late 1970s).



Remains of former Paramount Ranch barn, circa 1983.

MATCH LINE

GENERAL AREA OF FORMER MOVIE RANCH HEADQUARTERS

Cornell Road

Mulholland Drive

Sugarloaf Peak

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

North

1" = 400 Feet

0 80 160 240 320 400 800 Feet

LEGEND

BOUNDARIES

- CURRENT NPS BOUNDARY
- PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK OR MOUND
- MEDEA CREEK
- DRAINAGE
- RIPARIAN AREA / WILLOWS
- EDGE OF SAVANAH GRASSLAND/CHAPARRAL CLEARING

CIRCULATION

- PAVED ROAD
- UNPAVED ROAD FROM PARAMOUNT ERA
- RACE TRACK REMAINS PARTIALLY PAVED
- UNPAVED ROAD

LANDUSE / BUILDINGS

- RENAISSNACE PLEASURE FAIR PARKING AREA RESIDENTIAL
- PARAMOUNT ERA BUILDING REMOVED BY NPS CIRCA 1981
- PARAMOUNT ERA BUILDING EXTANT
- LAWN AREA PLANTED BY NPS
- NPS ESTABLISHED VALLEY OAK RESTORATION AREA

1. RESIDENTIAL DEVELOPMENT.
2. ROAD ABONDONED BY NPS.
3. RACE TRACK BRIDGE DECLARED UNSAFE & ABANDONED CIRCA 1987.
4. NPS SITE ENTRY SIGN ERECTED CIRCA 1981.
5. NPS MAIN SITE ENTRY ROAD PAVED.
6. 1963 – 1987 RENAISSANCE FAIRE SITE & "BUILDINGS".
7. BUILDINGS REMOVED BY NPS CIRCA 1982.
8. PARAMOUNT ERA SMALL HOUSE REMOVED CIRCA 1982 BY NPS.
9. PARAMOUNT ERA CARETAKERS HOUSE REMOVED CIRCA 1982 BY NPS
10. PARAMOUNT ERA PROP STORAGE SHED MOSTLY REMOVED CIRCA 1982 BY NPS.
11. PARAMOUNT BUNKHOUSE REMOVED CIRCA 1982 BY NPS.
12. PARAMOUNT ERA CORRAL BARN.
13. PARAMOUNT ERA BARN.
14. LAWN PLANTED BY NPS CIRCA 1983
15. CAMP LANGHORN REMAINS REMOVED 1982 BY NPS.
16. CAMP LANGHORN POOL REMAINS.
17. WESTERN TOWN SET & RESTROOM BUILDING BUILT CIRCA 1984 BY NPS.
18. PARAMOUNT ERA PROP STORAGE SHED REMOVED CIRCA 1982 BY NPS.
19. DEE COOPER RODEO ARENA REMOVED BY EARLY 1980'S FLOOD.
20. RANGER RESIDENCE BUILT BY NPS 1984 AS PART OF HERTZ TOWN SET REMODEL.
21. PARAMOUNT ERA EQUIPMENT GARAGE ALTERED BEFORE AND AFTER NPS.
22. PARAMOUNT ERA MESS HALL ALTERED BEFORE AND AFTER NPS.
23. PARAMOUNT ERA MAIN RANCH ENTRANCE.
24. PARAMOUNT FIRE PATROL STATION ALTERED BEFORE AND AFTER NPS. TO RANGER HOUSING.
25. PARAMOUNT ERA WATER TANKS REMOVED CIRCA 1982 BY NPS.
26. PARAMOUNT ERA CARPENTERS SHOP–MILL.
27. NPS CONSTRUCTED RESTROOM CIRCA 1982.
28. PARAMOUNT ERA INCINERATOR REMOVED BY NPS CIRCA 1982.
29. MATERIAL SOTRAGE BIN CIRCA 1954.
30. MALIBU LAKE DREDGE SPOIL CIRCA 1979–1986.

Paramount Logo

Figure H.B. 22-1

Historic Period Plan 1980-1990

★ Paramount Movie Ranch ★

National Park ServicePart 1 of 2 Covering Part of Existing NPS Property
1980 Topo Base

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

BOUNDARIES

- CURRENT NPS BOUNDARY
- PARAMOUNT MOVIE RANCH BOUNDARY

NATURAL FEATURES

- PEAK
- MEDEA CREEK
- DRAINAGE
- RIPARIAN AREA / WILLOWS
- NATURAL VEGETATION EDGE

CIRCULATION

- PAVED ROAD
- DIRT ROAD FROM PARAMOUNT ERA
- TRAIL
- TRAIL FORMERLY PARAMOUNT ERA ROAD
- RENAISSNACE PLEASURE FAIRE PARKING AREA RESIDENTIAL

LANDUSE / BUILDINGS

1. RESIDENTIAL DEVELOPMENT – TYPICAL.
2. UNKNOWN PERIOD FOUNDATION.
3. PARAMOUNT RANCH ERA ENTRANCE.
4. RESIDENTIAL DEVELOPEMENT.

SOURCES: 1928, 1933, 1937, 1939, 1940 FAIRCHILD AERIAL PHOTO COLLECTION AND SPENCE COLLECTION UCSB, UCLA, AND WHITTIER COLLEGE AS REPRODUCED IN THIS REPORT, AND 1937, REVISED 1938 PARAMOUNT STUDIOS INC. MAP OF RANCH AS REPRODUCED IN THIS REPORT AND PHOTO STILLS AS REPRODUCED IN THIS REPORT.

North

1" = 400 Feet

0 80 160 240 320 400 800 Feet

Paramount Logo

Figure H.B. 22-2

Historic Period Plan 1980-1990

★ *Paramount Movie Ranch* ★

National Park ServicePart 2 of 2 Covering Part of Existing NPS Property
1980 Topo Base

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

PART III:

EXISTING CONDITIONS

Introduction

Field work for documenting the existing conditions of the Paramount Ranch was completed during the week of September 18, 1995, by the historical landscape architect and job captain of this report and the park landscape architect. The field work consisted of photographic documentation of the historic landscape and comparison of existing conditions with known historic documentation of the property. For this report, documentation of existing buildings includes what is extant from both the periods of significance and construction, and how the existing buildings relate to and contribute to the integrity and understanding of the historic landscape. Detailed documentation of the extant historic buildings should be done as part of historic structure reports.

The area of field documentation covered most of the existing National Park Service ownership of the former Paramount Movie Ranch (see existing conditions map, figures EC3-1, EC3-2 and existing conditions photograph reference maps, figures EC1 and EC2. A small area outside the current National Park Service ownership at the location of the former mid western town street set was also examined (see photographs on page 347). Field documentation of other areas outside of current National Park Service ownership and within the historic boundary of the former movie ranch were not examined.

Natural features which contribute to the character of the historic landscape, including topography, drainages, vegetation, and wildlife, as well as existing patterns of land use and spatial organization, circulation, buildings and structures are documented. Also described, for later consideration in developing appropriate treatment alternatives, are existing floodplain, soils, and climate information for the property.

Patterns of Land Use and Spatial Organization

The existing spatial organization of the Paramount Ranch is a reflection of land use and development established by Paramount Studios in the original development of the movie ranch and changes of use and development during periods of the property's subsequent ownership. Although Paramount Studio's original pattern of land use and organization of the movie ranch is still easily recognizable due to surviving natural and cultural features from the period, the existing organization of the property is considerably altered from the original movie ranch. The most significant changes to that portion of the former movie ranch now administered by the National Park Service to occur during the previous half-century are associated with the construction, circa 1953, of the Hertz western town and the National Park Service's management and development of the property since 1980.

As identified on the existing conditions map, figures EC3-1, the majority of film production is currently associated with, and concentrated within, the western town set in what was once the movie ranch's headquarters. The livestock support operations for film production are currently located in the area where film production and set construction occurred historically. A lawn now grows in the ranch's former livestock operations area, which is a site of film production for *Dr. Quinn, Medicine Woman*, and the interior of the former ranch's barn now encompasses production sets for the popular television program.

Other land uses and development which define the existing spatial organization of the Paramount Ranch, as identified on the existing conditions maps and visible on the existing condition 1994 aerial photograph, see page 297, include cast, National Park Service, and visitor parking (photos B43 and B35), roads, equestrian and hiking trails, cast trailer parking (photos B9 and B10), CBS production offices and trailers (photos B45 and B37), CBS production tractor trailer parking (photo B13), CBS set maintenance and set construction (photos B43 and B45), material and equipment storage, (photos B43, B3, and B10) National Park Service administrative offices (photo B35), National Park Service constructed fencing (for example, see photos A50, B30, B35, and B45), lawns, (photo B24), restrooms, picnicking, special events, and surrounding residential development.

Vegetation

The diversity of vegetation within Paramount Ranch is unusual for such a small area of the Santa Monica Mountains. The native plant communities within the site include coastal sage scrub, chamisel chaparral, mixed chaparral, riparian woodland, oak woodland, grassland, oak savannah, and a limited area of marshland (see vegetation maps, figures EC12, EC14-1,2,3). The scenic variety created by this mix of vegetative communities contributed to the property's early recreational attraction as well as its historical development as a movie ranch and its continued use as a filming location site (for example, see photos A10, A11, A18, and A44).

Chaparral covers more than two-thirds of the acreage of the existing historic landscape and includes "pure" stands and associations of chamise, coastal sagebrush, coffeeberry, California buckwheat, scrub oak, laurel sumac, sugarbush, and various Ceanothus spp. Some areas of grassland were historically chaparral communities that have been cleared. The riparian vegetation consists primarily of willows and walnut trees, with associated herbs and grasses. Oak woodlands are located in close proximity to watercourses and the dominant species are coast live oak, valley oak, scrub oak, and Mexican elderberry. The limited marsh area is dominated by emergent vegetation (rushes, sedges, and cattails). The grassland communities consist mainly of exotic annual grasses, although several stands of native Nassella occur throughout the property. Oak savannahs, which are grasslands with scattered valley oaks, are also present in rolling lowlands and comprised the principle areas for film production and set construction during the historic period of significance for the property.

Since 1980, an oak restoration zone has been established by the National Park Service on parts of the Paramount Ranch, which has resulted in extensive regeneration of young oaks. This is likely the first time in more than 100 years that extensive valley oak regeneration has occurred on the property. A 1885 survey of the Rancho Las Virgenes, which encompassed the Paramount movie ranch (see page 39) indicates fields, probably for cultivation or pasture over much of the existing grassland area. The history of ranching on the property and later use of the property as the Paramount movie ranch, as well as the evidence of use as seen in the aerial photographs of the property since 1928, substantiate the likely recent nature of oak regeneration occurring on the property as a result of National Park Service management.

The vegetation within this ecosystem is well adapted to fire. The last fires that burned portions of the Paramount Ranch were the 1978 Kanan fire, which started near Kanan Dume Road and U.S. Highway 101 and burned the western portions of the current Paramount

Ranch, and the 1982 Dayton fire which burned to the boundary of the previous Kanan fire. The 1982 Dayton fire burned to within close proximity of the existing western town area and the historic buildings on the propertyy.[1] Through recent history, major burns occur on a ten to twenty-year interval. There are no fire breaks on the ranch but fire damage has been avoided because the ranch area, by virtue of the lack of dense vegetation, serves as a fuel break. This may, however, be changing, as National Park Service management has changed from the more intense historic use of the property which included heavy filming use and a presumably active fire prevention program with the on site Paramount fire patrol station as well as grazing during and after Paramount's ownership of the property.[2]

The riparian woodland and the valley oak savannah are of special interest on the site. The riparian woodland along Medea Creek is a very recent man-made community, which has resulted from up-stream urban development and increased run-off (see historic period maps and aerial photographs in part one of this report). This up-stream development resulted in a change in the hydrology of Medea Creek, increasing flow to its present levels. Although the creek apparently flowed year-round,[3] the nature, significance, and effects of this human caused increase of water in the creek from what existed historically, and presumably prehistorically, is not yet understood.

Paramount Ranch is within the southern limits of the geographical distribution of valley oak and contains characteristic habitat for the species. Within 5 miles of the ranch, two valley oak habitats have been designated as significant ecological areas by Los Angeles County,[4] and one-third of the habitat has been proposed for a Valley Oak Nature Preserve.[5] This species is of significant scientific and ecological value due to urban encroachment, agricultural expansion, and poor sapling survival. The Valley Oak areas cover very limited acreage, but should be considered genetic reservoirs for the species. In addition, the Valley Oak is the principle community providing the scenic variety associated with historic set construction and film production within the historic movie ranch landscape. All large Valley Oaks are specimen trees of cultural value for their significance associated with the use of the Paramount movie ranch for film production. Although a detailed inventory and documentation was not conducted for this report, many of the oak trees may be directly associated with specific movie productions, film sequences, or historic sets constructed on the property.

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[1] Ish Messer, Fire Management Officer-Santa Monica Mountains National Recreation Area, personal communication with Steve Burns, Historical Landscape Architect-National Park Service (Denver Service Center), 21 May 1996.

[2] For example, see historic photograph showing animals grazing on the property during Paramount-Famous Lasky's ownership (page 122).

[3] E.J. Cleveland, et als., Cleveland-Blair Realty Company, letter to Title Insurance and Trust Company, 21 September 1923.

[4] England and Nelson, *Los Angeles County Significant Ecological Areas Study,* prepared for County of Los Angeles, Department of Regional Planning and Environmental Systems Research Institute, 1976.

[5] California Department of Parks and Recreation, *The Santa Monica Mountains State Parks--Topanga State Park, Malibu Creek State Park, and Point Mugu State Park, Resource Management Plans, General Development Plans, and Environmental Impact Reports,* 1977.

Within the Paramount Ranch vicinity, at least three candidate endangered and threatened plant species may be encountered, including the Santa Monica Mountains live-forever (*Dudleya Cymosa* spp. *marcescens*), Santa Susana tarweed (*Hemizonia Minthornii*), and Lyon's pentachaeta (*Pentachaeta Lyonii*).[6] All three are listed as rare and endangered plants of California by the California Native Plant Society and candidate species in the *Federal Register*.[7] Habitat for each of these species occurs onsite.

In addition to the native plant species and communities which were used and made the property attractive for film production, and which comprise the cultural landscape of the Paramount Movie Ranch, there also exist small areas of ornamental landscape. These areas exist within what was the former movie ranch headquarters and include, of most significance, the ornamental vegetative remnants of the Paramount era caretakers house and Paramount fire patrol station. Other plantings include Eucalyptus trees planted on a hill at the site of the former Paramount era water tanks (photo B44), a Walnut tree planted circa 1953 near the mess hall/kitchen building (photos B34, B35, B37, B43, and B45), the Eucalyptus tree plantings along what was approximately the western line of corral fences planted circa 1960 (photo A7), a large lawn planted by the National Park Service in 1982 (photo B24), and a very recent "temporary" native plant garden planted in 1996 after field work for this report by the National Park Service in front of the new ranger contact station trailer.

Within the site of the former Paramount era caretakers house are extant tree plantings which help to define this location as a former residential site and define how this space developed differently from other areas of the movie ranch. A detailed documentation of these historic trees or their condition was not made as part of this documentation effort, however, the list of trees include Eucalyptus, Juniper, and Pine (photos A8, B8, B9, and B10). Although the exact age of these trees are not known at this time, most of the trees in this area are mature and oblique aerial photos from 1933,37,and 39 show what appears to be the same tree plantings.

At the extant Paramount fire patrol station, currently used for park housing, some ornamental tree planting appears to be from the Paramount studio era use of the property. Little is known regarding either the history of this facility or any of the landscaping which may have been associated with it; yet, aerial photographs reveal that there was some tree planting adjacent to the buildings at least since 1933 and probably as early as 1928. Field work for this report did not cover this area in any detail (photos B41 and B49).

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[6] Fish and Wildlife Service-United States Department of the Interior, memorandum, Area Manager (Sacramento, California), Section 7 formal consultation, *Draft General Management Plan/Environmental Impact Statement-Santa Monica Mountains National Recreation Area*, 1981, Archives of the Santa Monica Mountains National Recreation Area.

[7] W.R. Powell, ed., *Inventory of Rare and Endangered Vascular Plants of California*, Special Publication # 1, (2nd ed.), (Berkeley: California Native Plant Society, 1980); and Federal Register, *Republication of Lists of Endangered and Threatened Species and Correction of Technical Errors*, #'s 45:99 & 242, 1980.

Wildlife

Some of the more common wildlife species found in the Santa Monica Mountains and observed in the Paramount Ranch area include mule deer, raccoon, coyote, bobcat, mountain lion, ring-tailed cat, gray fox, California king snake, rattlesnake, turkey vulture, golden eagle, various hawks, and many other smaller animals. The variety of habitats and numerous ecotones provide habitat for a diverse array of species. Aquatic fauna include minnows and various arthropods. Historically, part of Malibu Lake was within the southern end of Medea Creek and would have provided additional Aquatic species habitat.

An investigation conducted by the U.S. Fish and Wildlife Service in the winter of 1980-81 identified five endangered or threatened animal species in the Santa Monica Mountains vicinity. These include the California brown pelican (*Pelecanus Occidentalis Californicus*), bald eagle (*Haliaeetus Leucocephalus*), American peregrine falcon (*Falco Peregrinus Anatum*), light-footed clapper rail (*Sterna Albifrons Browni*). The *Federal Register* and the California Department of Fish and Game list the above species as endangered species.[8] All of the above species may be sighted over the Santa Monica Mountains, but there are no reports of nesting sites or sighting on the property.[9]

Floodplain and Flood Hazard

In 1977, the Los Angeles Flood Control District calculated, using 25-year flood rates, that a maximum water flow rate averaging 17,800 cubic feet per second could occur in Medea Creek following a heavy rainfall. No flow regulators exist on the ranch, but Lake Lindero, located northeast of the site does provide limited flood control. The limited impoundments in the Medea Creek watershed upstream of Paramount Ranch result in increased susceptibility to brief stream overflows within the Paramount Ranch area. These overflows have previously inundated a small portion of the existing western town set.

The Los Angeles County flood insurance map for Paramount Ranch (Panel #065403-0757B) depicts the areas of inundation during the 100-year flood, base elevations, and in some areas, of flooding associated with a 500-year flood (figures EC16-1,2,3). During the greatest period of spatial inundation under the 100-year flood scheme, some building facades associated with the existing western town set would be included. The spatial inundation under the 500-year flood scheme is slightly greater. Visitor flood hazard within Paramount Ranch is low.[10]

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[8] Ibid.

[9] California Department of Fish and Game, *At the Crossroads: A Report on California's Endangered and Rare Fish and Wildlife*, 1978.

[10] National Park Service, *A Hydrologic Evaluation of Medea Creek, Paramount Ranch,* prepared by Paul W. Rose, (United States Department of the Interior, 1981), Archives of the Santa Monica Mountains National Recreation Area.

Soils

The vast majority of soils in the area were formed from volcanic rock. The soil infiltration rates are very slow, resulting in high runoff and severe susceptibility to both sheet and gully erosion. Removal of vegetation, construction, and heavy use can accentuate the erosion problem. Approximately two-thirds of the area contains chaparral communities, the soils of which sometimes develop a water-repelling layer from residual chemicals immediately following fires. Alluvial deposits cover a considerable area, including the creek channel and the valley oak savannah area.

Climate

A Mediterranean climate prevails at Paramount Ranch. Local variations in microclimates depend on slope, vegetation type, elevation, and geography. Winters are short, mild, and wet; while summers are generally warm and dry. During late summer and fall, hot and arid Santa Ana winds blowing from the deserts to the northeast can gust to more than 80 to 90-miles per hour, adding to potentially dangerous fire conditions. Average monthly temperatures in January generally range from 38°F. to 68°F. and in July from 56°F to 95°F.

The fall and winter months are relatively clear, while spring and summer are occasionally overcast during the morning and late afternoon. Annual rainfall varies markedly from year to year. Almost all rain falls in the months of October through May with an average of 15 to 26-inches per year. Up to 50-inches are reported in canyon areas in extremely wet years.[11] The benign climate characteristic of southern California, and exemplified at the Paramount Ranch, played an important part in attracting the motion picture industry to the area, providing long hours of daylight for filming.

Topography and Drainage

The topography and drainage of Paramount ranch is characterized by the relatively flat terrain within the valley oak savannah and floodplain of Medea Creek, rolling terrain interspersed with small intermittent drainages also within the valley oak savannah habitat, and a steep mountainous area covered with dense chaparral. Medea Creek forms the principle drainage on the property. This drainage and topographic character contributes to the scenic character of the property that has and continues to attract film production to the ranch (see photos A9, A10, and A44).

Topographic changes to the property, associated with historic and recent uses and development, are limited. From the Paramount period, grading is evident from facility development, road development, and at sites associated with set construction. Set construction is particularly evident at the alvarado or Hacienda set site (see photo A18), the

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[11] National Park Service-United States Department of Interior, *Final Environmental Impact Statement, General Management Plan, Santa Monica Mountains National Recreation Area,* 1982, archives of the Santa Monica Mountains National Recreation Area.

leveled area north of what was the "grandstand set" near a circa 1979 asphalt pad (see photos A42-44, A46, and A47), the area of the caretakers house (see photos B9-10), the area within the vicinity of the carpenter shop mill building (see photo B43), and in an area just north of the first historic creek crossing on the north south ranch road and west of Medea Creek within the first "S" in the Creek north of the headquarters (see photo A38).

From later periods grading and topographic changes associated with development of the property are evident at the site of Camp Langhorn (photo B26), construction of the race track (for example see photos B6 and B30), concrete material storage bins (photo B33), the Malibu Lake dredge spoils (photo B28), level pads on the steep hills to the east and west (photo A12, and number 24 on existing conditions map, figure EC3-1), and the Renaissance Pleasure Faire jousting ring area at the historic "Marco Polo" set location site (photo A9). Grading was also done for the Renaissance Pleasure Faire to construct a "causeway" with culverts, across a drainage, when their original bridge was destroyed. This causeway was constructed on the western portion of the property in the area formerly used by the Renaissance Pleasure Faire.

Grading associated with National Park Service ownership of the property includes development of the existing lawn near the western town and grading of the dry stream channel in this area (photo B24), the Malibu Lake dredge spoils area (photo B28), the installation of culverts and storm water drop inlets (existing conditions map, figure EC3-1), fill material for parking just northwest of the mess hall/kitchen, which is not discernable, and for installation of a National Park Service administrative office and temporary ranger trailer to the west of the mess hall/kitchen (photos B35 and B43).

Circulation

The existing circulation system of the Paramount Ranch is characterized by paved primary roads, including Mulholland and Cornell Roads, paved secondary ranch entry roads, unpaved roads, the remnants of the 1956 racetrack, and trails. As shown on the existing conditions map, figure EC3-1,2, much of the existing road circulation system and many trails used by the National Park Service were either established by or used by Paramount Studios.

The primary paved roads associated with Paramount Ranch under the jurisdiction of Los Angeles County Road Department are Cornell Road and Mulholland Highway. Cornell Road was surveyed in 1922 and, as far as is known, has been the principle access road to the ranch since Paramount Studios' first known use of the property in 1923. The road is two lanes, paved, 25 feet wide, with guard rails and storm water drop inlets (see existing conditions 1994 aerial photo and photos B41, A8, A9, and A46). The other primary paved road and secondary access road to the ranch developed circa 1945 is Mulholland Highway. This road is also two lanes wide. A bridge crosses Medea Creek at the southern property boundary of the ranch, over what was probably the southern end of the French farm house set (photo B28).

Two paved entry roads from Cornell Road provide access to the Ranch. One is the original main ranch entrance to the headquarters and the other was apparently developed circa 1970-1978 for parking associated with the renaissance pleasure faire. The original ranch entry road has been paved by the National Park Service but appears to be the same width and alignment

as existed historically with the exception of the intersection with Cornell road (see photos B35 and B45). The intersection with Cornell was apparently slightly modified when adjustments were made by the Los Angeles County Road Department to the curve alignment in this area of Cornell Road. It is no longer used as the main ranch entry, due primarily to problems with sight distance along Cornell Road.

The main entry road established in the 1970s, was paved and developed by the National Park Service as the primary entrance to the ranch (photos A9 and 1994 existing conditions aerial photo). The road intersects with a North-South trending road roughly parallel with Medea Creek, which was part of the race track built on the property in 1956 (photos A45 and A50).

The northern loop of the old race track, as well as other segments of its alignment, follows the alignment of roads originally established during Paramount Studios' use of the property (see historic period maps and photos B1, B2, B3, B4, B30, and B42). The race track, with the exception of the sections paved and maintained by the National Park Service, is deteriorating and segments following historic Paramount era alignments are beginning to reflect the character of the narrow and unpaved road conditions of the earlier Paramount era. Other segments of the racetrack established new road alignments and a new creek crossing location (photos A48-49). This is evident at the northern loop of the race track, where the loop west of the caretakers house (photo B6) and the starting line straight section of track replaced the earlier alignment that paralleled Medea Creek.

Other road drainages and creek crossings, and some of the trails, on the property are unpaved Paramount era movie ranch roads, emanating from the historic headquarters area to the north, south, and west. Some are still used and some remain as traces (see existing conditions map, figure EC3-1,2 and photos A6, A10, A14, A16, A18-19, A23-25, A30-34, A40-41, B3, B5, B27, B29, B31, and B38).

Unpaved roads developed on the property after Paramount sold the property were apparently associated with the need for access after subdivision of the original northern areas of the ranch and were probably used for recreation and access by the Renaissance Pleasure Faire. Some of these roads are currently used for trails or administrative access. New trails were also established by the National Park Service in addition to the adaption of earlier roads. All of the roads developed after Paramount's use of the property, including those which are now used for trails, are of similar character to the original Paramount movie ranch roads. They are all generally one lane wide, unpaved, and often no more than two tire tracks (photos A1-4, A13, A26-28, A39, and B26).

Buildings and Structures

For the purposes of this report, and consistent with the Secretary of Interiors Guidelines for Treatment of Historic Landscapes, a distinction is made between buildings and structures. Buildings are considered permanent, generally enclosed, usually larger than a structure, and having a roof. Structures for the purposes of this report, are considered fixed or temporary and objects other than a building but including built television or motion picture sets.

Buildings

The existing buildings on the Paramount Ranch include those originally constructed by Paramount-Famous Lasky, all of which have undergone various degrees of alteration, and new "temporary" buildings which were built by the National Park Service. Existing structures include a few surviving structures from the period of Paramount ownership of the movie ranch and a considerable number of structures dating from after Paramount studios, including many associated with National Park Service ownership of the property. Many of the smaller structures, such as fencing and storm drains, signs, etc, associated with National Park Service ownership of the property were not photographed during field documentation of the property but are mentioned here.

Historic buildings as identified on the existing conditions map include the surviving buildings constructed by Paramount-Famous Lasky in 1927 and the mess hall/kitchen building constructed in 1935. All of the extant historic buildings on the property were modified to various degrees. On the west side of Medea Creek are the barn, a small shed associated with the former corrals, the garage equipment storage shed, one nearly intact prop storage shed, and the south end of what was the longest prop storage shed. Little is known of either the specific history of any of the extant historic buildings or their physical evolution.

The existing barn was part of Paramount Studio's livestock operation at the movie ranch. It is largely intact. The barn was in danger of collapse and was stabilized by CBS for use as an sound stage for filming of interior scenes for *Dr. Quinn, Medicine Woman*. During the conversion of the barn by CBS, the west facade, including the stall doors, was overlaid with board and batten siding and interior stalls were removed. The north facade of the barn was dressed as part of the western town set, established circa 1953 (see CBS photographs on pages 363 and 364, and photos A8, B11-12, and B23).

Associated with the large barn, and directly to the west and in line with the north elevation of the building, is a smaller barn which once was part of the corrals that were removed. The smaller barn is identified on Paramount Studios' 1936 map of the movie ranch as a 12'-6" x 22'-6" barn. The smaller barn has been repeatedly modified on the exterior as part of the western town set. On the interior, the original full scale timber construction is evident as well as parts of what appear to be original metal roofing.

Directly to the north of the large barn are the remnants of the south facade of what was the longest of three prop storage sheds built in 1927 and used by Paramount Famous-Lasky Studio for the storage of rolling stock. This longest shed was mostly removed by the National Park Service. The remaining section was the enclosed end of this building. This end of the building housed the grip storage lockers, a tool room, and a blacksmith shop.[12] The interior rooms have undergone various modifications and are currently used for *Dr. Quinn, Medicine*

[12] *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of Santa Monica Mountains National Recreation Area.

Woman for first aid, craft services, and paint construction.[13] The facade of the building was dressed as part of the western town set and some of the remaining metal siding was apparently removed (see CBS photographs on pages 359 and 360, and photograph B12).

The middle prop storage shed is the most intact of the remaining sheds. It has undergone some modification but the entire length of the shed survives. The south end of this shed was originally enclosed, although it is not identified as such on the 1936 Paramount map of the ranch and its original purpose is not known at this time.[14] Part of the south end of this shed's interior has been used for an interior set for *Dr Quinn, Medicine Woman* (see photographs B12 right side, B15, and B43 top).

Another shed, which was originally the equipment storage shed and garage, survives to the northwest, located immediately past the bridge across Medea Creek. This shed may have been partially enclosed on the west end and was apparently used for repair and maintenance of equipment and vehicles used on the ranch.[15] Little is known of the nature of this building. It is currently completely enclosed and dressed as part of the western town set. The west end of the building interior has been developed as a saloon interior set (see CBS photographs on pages 357 and 362, and photographs B16 right side, B18, and B20).

On the east side of Medea Creek, three historic structures are extant which also have all been modified. These are the Paramount fire patrol station, the mill carpenter shop, and the mess hall/kitchen building. Little is known of the history, use, design, and development of any of these buildings. The only historical documentation on the mess hall/kitchen building's use during the Paramount studios era of the movie ranch is based on the 1936 Paramount studios map of the movie ranch, which identifies the building as a mess hall/kitchen, constructed in 1935. The building has undergone various modifications the most recent of which is the stabilization and adaptation of the building for use as production offices for the television show *Dr. Quinn, Medicine Woman*. The building was in danger of collapse as a result of the 1994 Northridge earthquake. Adaptation of the building involved extending the west facade, removing a part of the building on the northeast corner, adding new siding and windows, and a new interior layout and finishing (see photographs B34 and B37).

To the south and just west of the mess hall/kitchen building is the mill carpenter shop building. This building was apparently the center of activity for set construction, maintenance, and repair, and was used in association with the material storage activity and lumber yard adjacent to the building as well as with the sash and door shed directly south. The interior content and operation of the building is not known at this time, however, it obviously must have included machines, tools, and equipment for carpentry. Changes to the

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[13] Existing Conditions-Western Town (*Dr Quinn, Medicine Woman*), map (National Park Service-United States Department of the Interior, 1996), Archives of the Santa Monica Mountains National Recreation Area.

[14] See photograph, page 106.

[15] *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of Santa Monica Mountains National Recreation Area; and University of California, Los Angeles, Air Photo Archives, Spence Collection, Folder 69A, 11 September 1939.

building between Paramount Studio's use of the building and National Park Service ownership of the property is not documented.

When the National Park Service acquired the property the building was used for storage and seemed to have had few modifications from its original construction.[16] The building is currently being used for its historic purposes by CBS as their carpenter shop. The building was stabilized and modified by CBS which included the replacement of siding, roofing, and modification of the barn doors and covering of the original sky lights (see photographs B35, B43, and B45).

The other surviving historic building from the Paramount period is the Los Angeles County Fire Warden-Paramount fire patrol station. Very little is known of the history of this building. It was apparently owned by Paramount-Famous Lasky when it was constructed some time in the 1920s but designed and built by the County of Los Angeles. The studio also owned and provided for the fire patrol station, a modified early 1920s model-T fire truck, and a patrol truck with a 50-gallon water tank. The County provided the volunteer fire patrolman.[17] Originally, there was a garage associated with the house and the area was enclosed by a wire fence and gate which are now gone.[18] The building was adapted for park housing by the National Park Service in early 1980's and is still used for this purpose (photograph B41).

All the other buildings on the property are within the historic movie ranch headquarters and have been built or installed by the National Park Service or CBS. On the east side of Medea Creek, two National Park Service installed "temporary" buildings were constructed. One is a restroom constructed in the early 1980s and the other is a Park administration and ranger contact trailer installed in 1996 (photograph B35).

The other buildings in this area are CBS production trailers located to the south and east of the historic mess hall/kitchen building (photos B43 and B45). To the west of Medea Creek, only two other nonhistoric buildings exist - the ranger residence and a National Park Service installed restroom. These buildings, which were built in 1984, were designed to be incorporated into the western town set. The restrooms are contained in one of the sets while the residence is a part of the western town (see CBS photographs on pages 358 and 361, and B16 and B19).

Structures

A few historic structures and a number of nonhistoric structures, including previously mentioned television production sets, exist on the property. The known historic structures on National Park Service property which date to Paramount's use of the movie ranch are the

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[16] *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of Santa Monica Mountains National Recreation Area; and see photograph page 195).

[17] David Boucher, author of *Ride the Devil Wind* (1996), personal telephone communication to Steve Burns, Historical Landscape Architect-National Park Service (Denver Service Center), March 1966.

[18] *General Plan of Buildings*, map (Paramount Pictures, Inc., 1937), Archives of Santa Monica Mountains National Recreation Area; and photos .

original Medea Creek bridge (photo B36), a stone wall from the caretakers house (photo B8), remains of fencing (photo A37), telephone poles (photos B41, and B45), the water tanks (photo B44), pump house and water pipes (photos A12, B39, and B40), and an entry gate (photos A34, A35, and A36).

Nonhistoric structures within the existing historic landscape include all of the set construction which comprises the current western town and which has been added or attached to the historic Paramount-Famous Lasky buildings (see CBS photos on page , photos B11-22, and B26). In addition to the structures of the western town set, other existing sets built by CBS for the show, *Dr. Quinn, Medicine Woman*, include the first homestead set (see CBS photographs, and photographs B32 and B42), the second homestead set on the historic Hacienda set site (see CBS photograph on page 356, and photograph A18), the mine set (photo A49), the school house set (see CBS photograph on page 351, photograph B25), and the church set (see CBS photograph on page 353, and photograph B24).

A number of other nonhistoric structures on the property date were erected following Paramount Studio's use of the property but before the National Park Service acquired the land. These structures are the concrete material storage bins (photograph B33), a stone retaining wall west of the mess hall/kitchen building (photographs B34 and B37), and an asphalt pad in the area of the historic "grand stand" set (photograph A47).

Structures dating from the National Park Service's management of the property include culverts located on the west side of Medea Creek (see CBS photographs on pages 351 and 352, and photographs B14, B21-22, and B24), utility structures, corrals built for *Dr. Quinn, Medicine Woman* on the former site of the *Adventures of Marco Polo* set (photograph A9), fencing (photographs B3 and B36), and signs (for example, see photographs B3).

On the east side of Medea Creek, structures from the period of National Park Service management of the property include utility structures such as storm drains, underground power and telephone boxes, and sewer manholes (photo B29). Other structures include a park kiosk, flag pole (photos B34 and B37), signs, including wayside interpretive exhibits (photo A50), site entry, other signs, and fencing (photos A46, A48, A50, B35-36, B43, B45).

Temporary Structures/Objects

Small, temporary structures or objects found on the property include one historic wagon probably dating to Paramount Studio's use of the ranch. The wagon is now owned by the National Park Service. Numerous props of all manner and description associated with the television show *Dr. Quinn, Medicine Woman* are also found on the site, including a working steam locomotive and numerous horse drawn wagons.

BLOW-UP AREA SEE PHOTO DOCUMENTATION REF. MAP B

1" = 400 Feet

North

0 80 160 240 320 400 800 Feet

Paramount Logo

Figure EC 1

Existing Conditions: Photo Documentation Map A

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

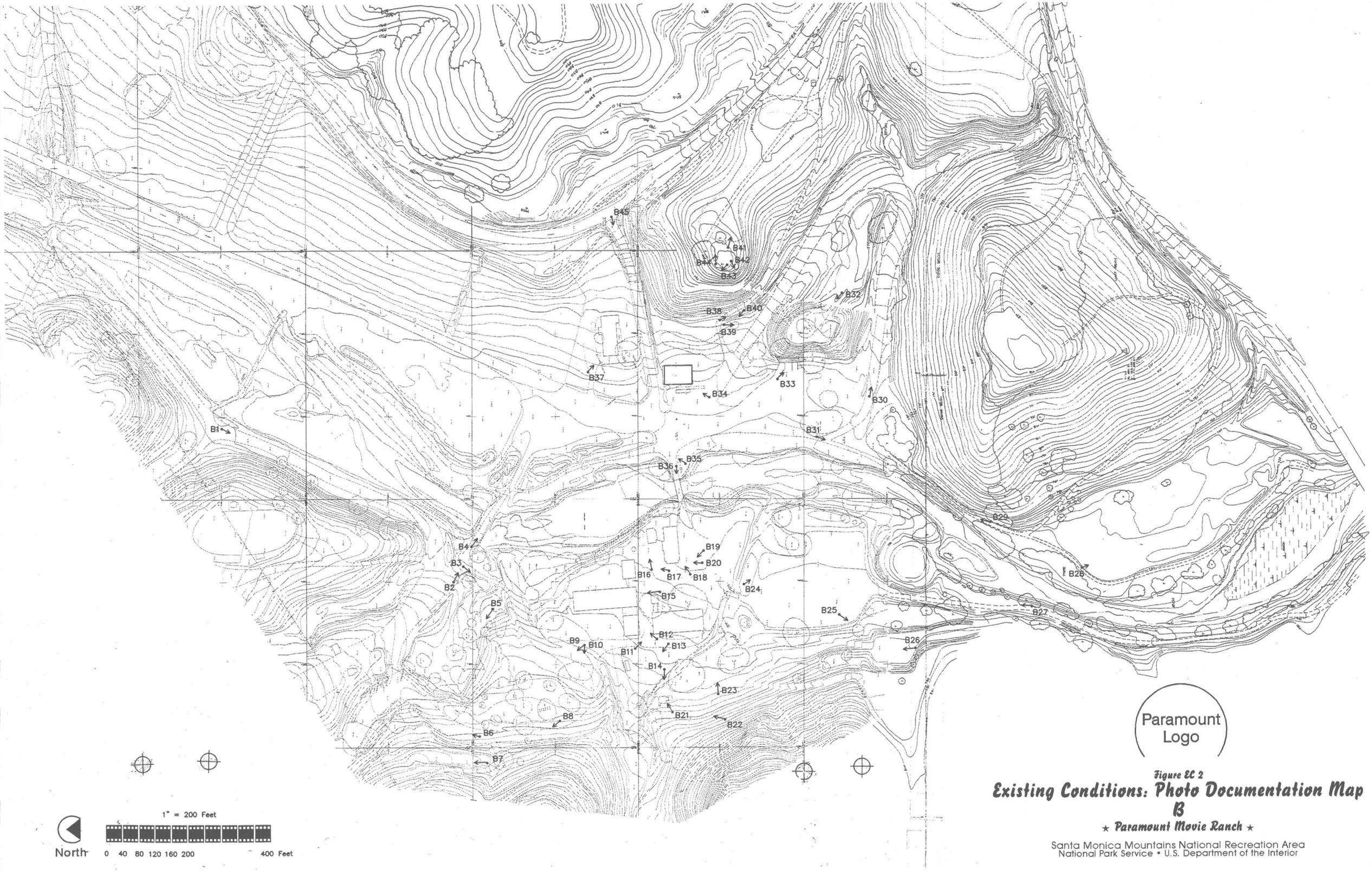
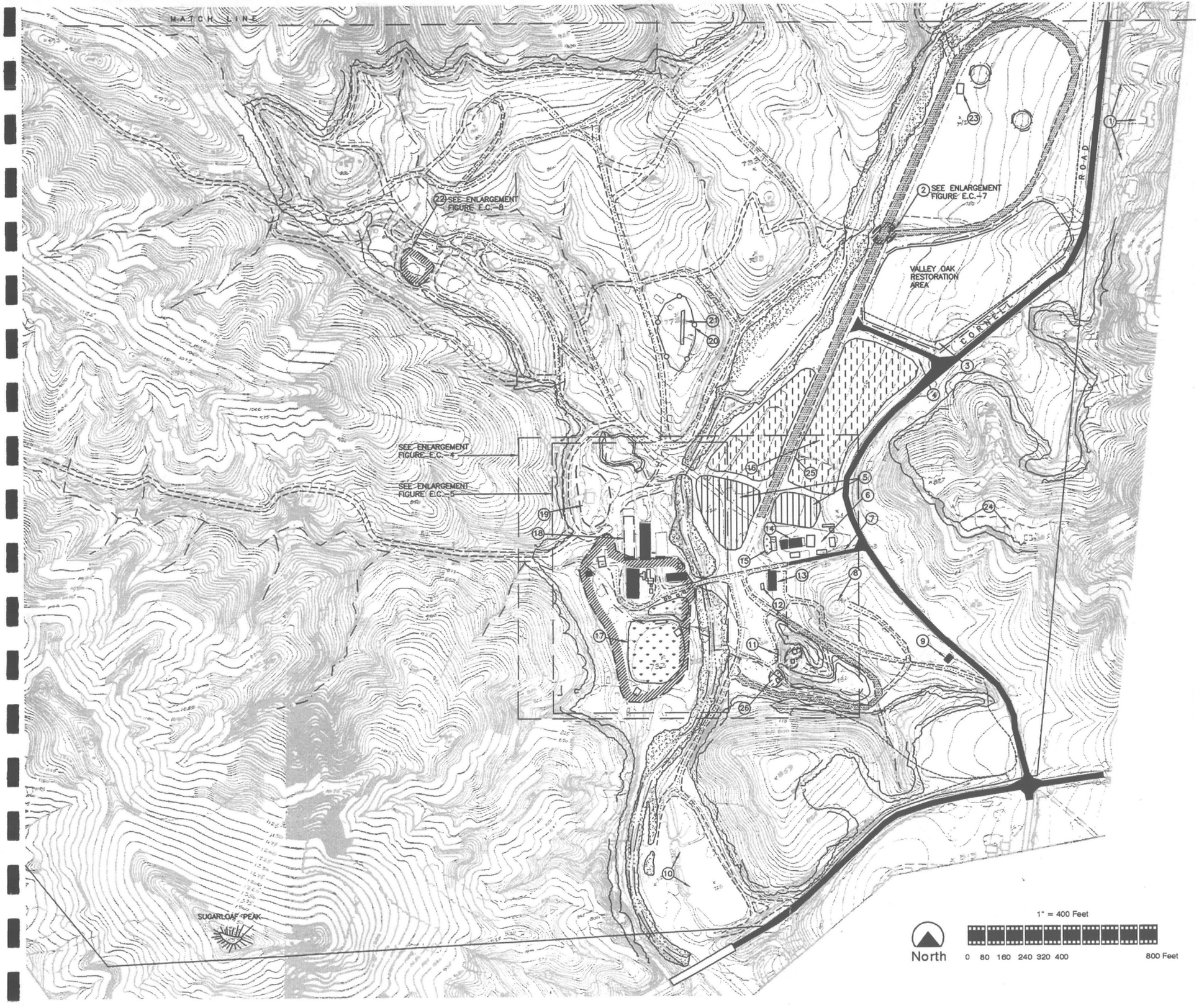


Figure EC 2

Existing Conditions: Photo Documentation Map B

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



LEGEND

CURRENT NPS BOUNDARY

NATURAL FEATURES

PEAK

MEDEA CREEK

DRAINAGE

EDGE OF SAVANAH GRASSLAND / CHAPARRAL CLEARING

RIPARIAN / WILLOW AREA

CIRCULATION

PAVED ROAD

UNPAVED ROAD/TRAIL FROM PARAMOUNT ERA

TRAIL

RACE TRACK REMAINS PARTIALLY PAVED

OTHER UNPAVED ROAD/TRAIL

LANDUSE / BUILDINGS

SPECIAL EVENT PARKING

EXISTING PARKING AREA

PARAMOUNT ERA BUILDING EXTANT

LAWN AREA

NPS ESTABLISHED VALLEY OAK RESTORATION AREA

NPS OR CBS INSTALLED BUILDINGS/TRAILERS

CBS SET SITES

1. RESIDENTIAL DEVELOPMENT.
2. "DR. QUINN" SET UNDER OLD RACE TRACK BRIDGE.
3. NPS SITE ENTRANCE SIGN.
4. NPS MAIN PAVED ENTRY ROAD.
5. PARKING.
6. "DR. QUINN" TV SHOW PRODUCTION OFFICES.
7. PARAMOUNT ERA MAIN ENTRY ROAD.
8. PARAMOUNT ERA WATER TANK RUINS.
9. PARAMOUNT ERA FIRE PATROL STATION NOW NPS HOUSING.
10. FORMER MALIBU LAKE DREDGE SPOIL GRADED AREA.
11. CIRCA 1954 MATERIAL STORAGE BINS.
12. NPS RESTROOM TRAILERS
13. PARAMOUNT ERA MILL CARPENTRY BUILDING CURRENT "DR. QUINN" CARPERNTER SHOP AND STORAGE AREA.
14. PARAMOUNT ERA COMMISSARY CURRENT "DR. QUINN" OFFICES.
15. NPS RANGER TRAILER AND NATIVE LANDSCAPE.
16. PARKING FOR SPECIAL EVENTS.
17. LAWN AREA PLANTED BY NPS. PICNICING AND SPECIAL EVENTS.
18. FILM PRODUCTION TRACTOR TRAILER TRUCK PARKING.
19. FILM PRODUCTION CAST TRAILER PARKING/PARAMOUNT ERA CARETAKERS HOUSE SITE.
20. LIVESTOCK CORRAL.
21. LIVESTOCK SHED.
22. "DR. QUINN" SET.
23. ASPHALT PAD CIRCA 1979.
24. HOUSE PADS CIRCA 1961.
25. NPS STORM DRAINAGE PIPE & INLET.
26. "DR. QUINN" SET.

Paramount Logo

Figure EC 3-1

Existing Conditions Plan

★ *Paramount Movie Ranch* ★

Part 1 of 2 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

LEGEND

BOUNDARIES

CURRENT NPS BOUNDARY

NATURAL FEATURES

PEAK

MEDEA CREEK

DRAINAGE

RIPARIAN AREA / WILLOWS

NATURAL VEGETATION EDGE

CIRCULATION

PAVED ROAD

UNPAVED ROAD

TRAIL

UNPAVED ROAD/TRAIL FROM PARAMOUNT ERA

LANDUSE / BUILDINGS

1. RESIDENTIAL DEVELOPMENT – TYPICAL.
2. UNKNOWN FOUNDATION CIRCA 1978.
3. PARAMOUNT STUDIO ERA ENTRANCE GATE.
4. RESIDENTIAL DEVELOPEMENT.

MATCH LINE

CORRIGAN ROAD

North

1" = 400 Feet

0 80 160 240 320 400 800 Feet

Paramount Logo

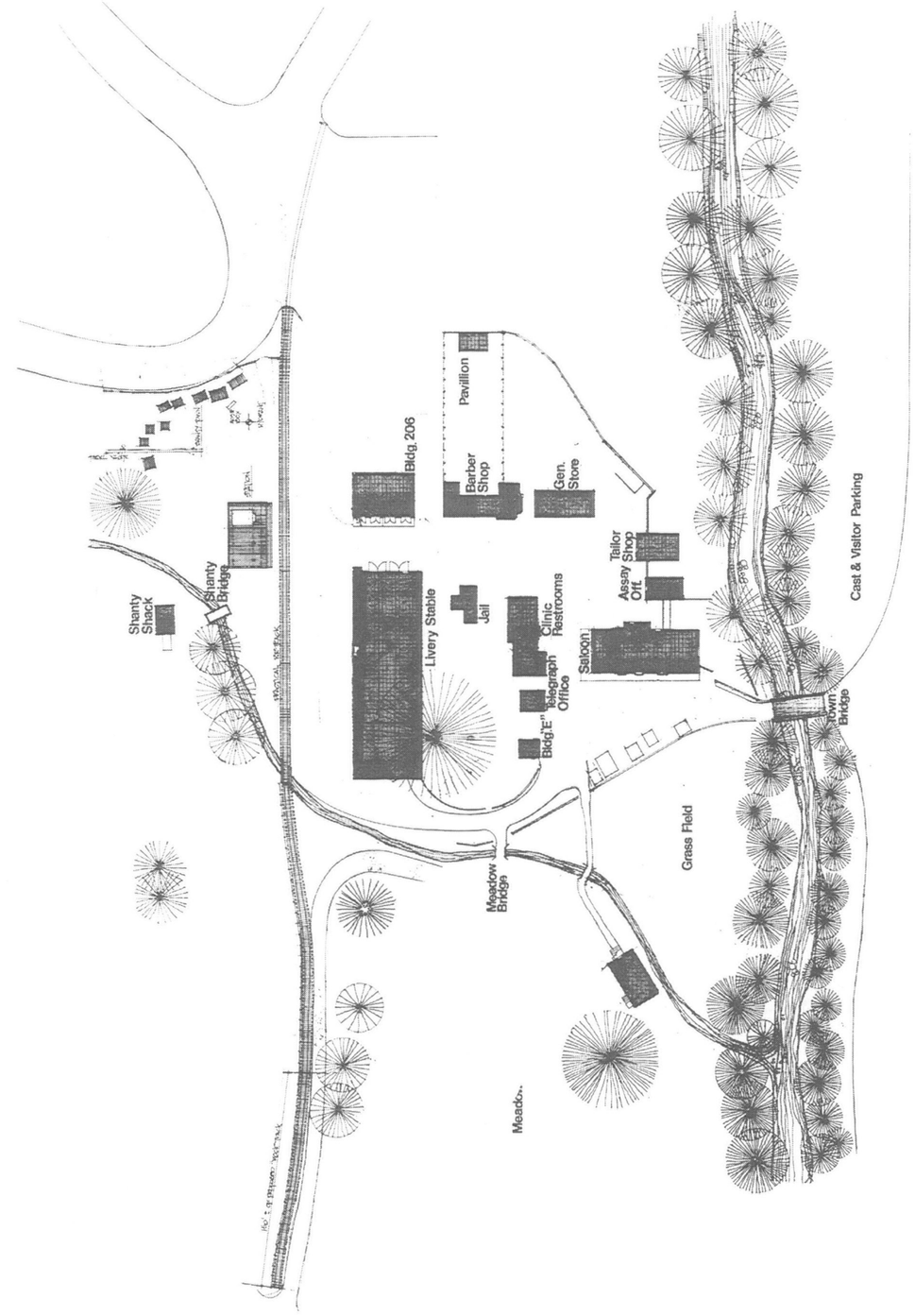
Figure EC 3-2

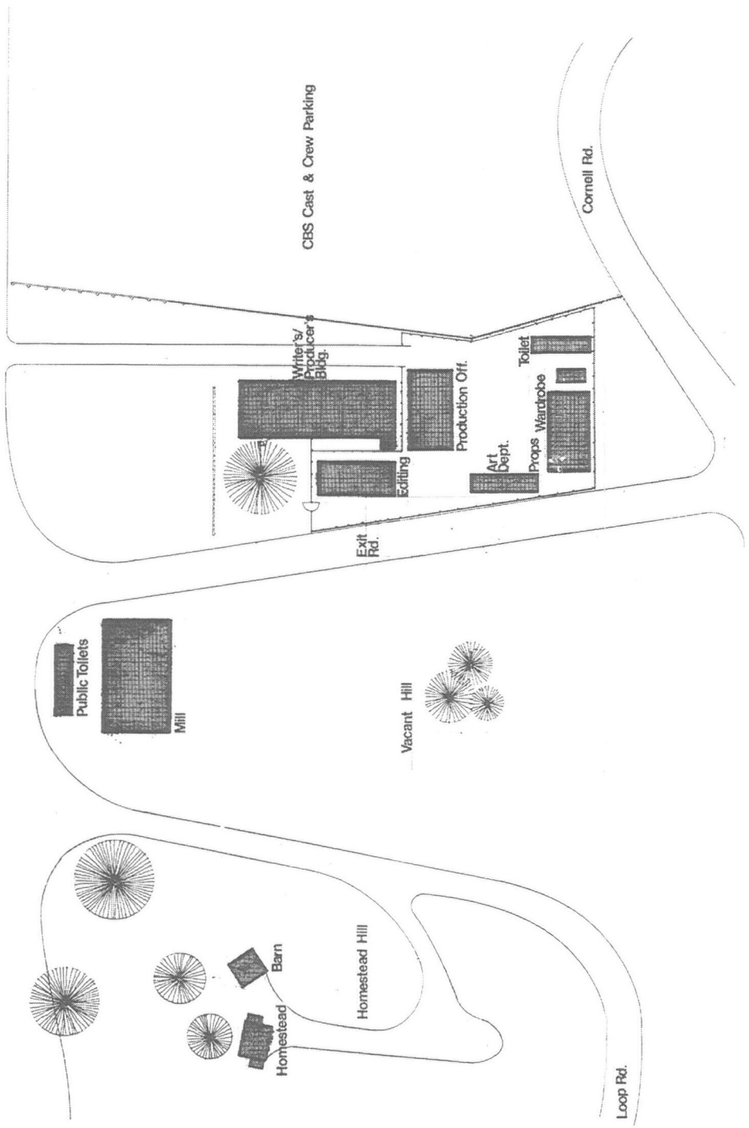
Existing Conditions Plan

★ Paramount Movie Ranch ★

Part 2 of 2 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior





Dr. Quinn Medicine Woman

Paramount Logo

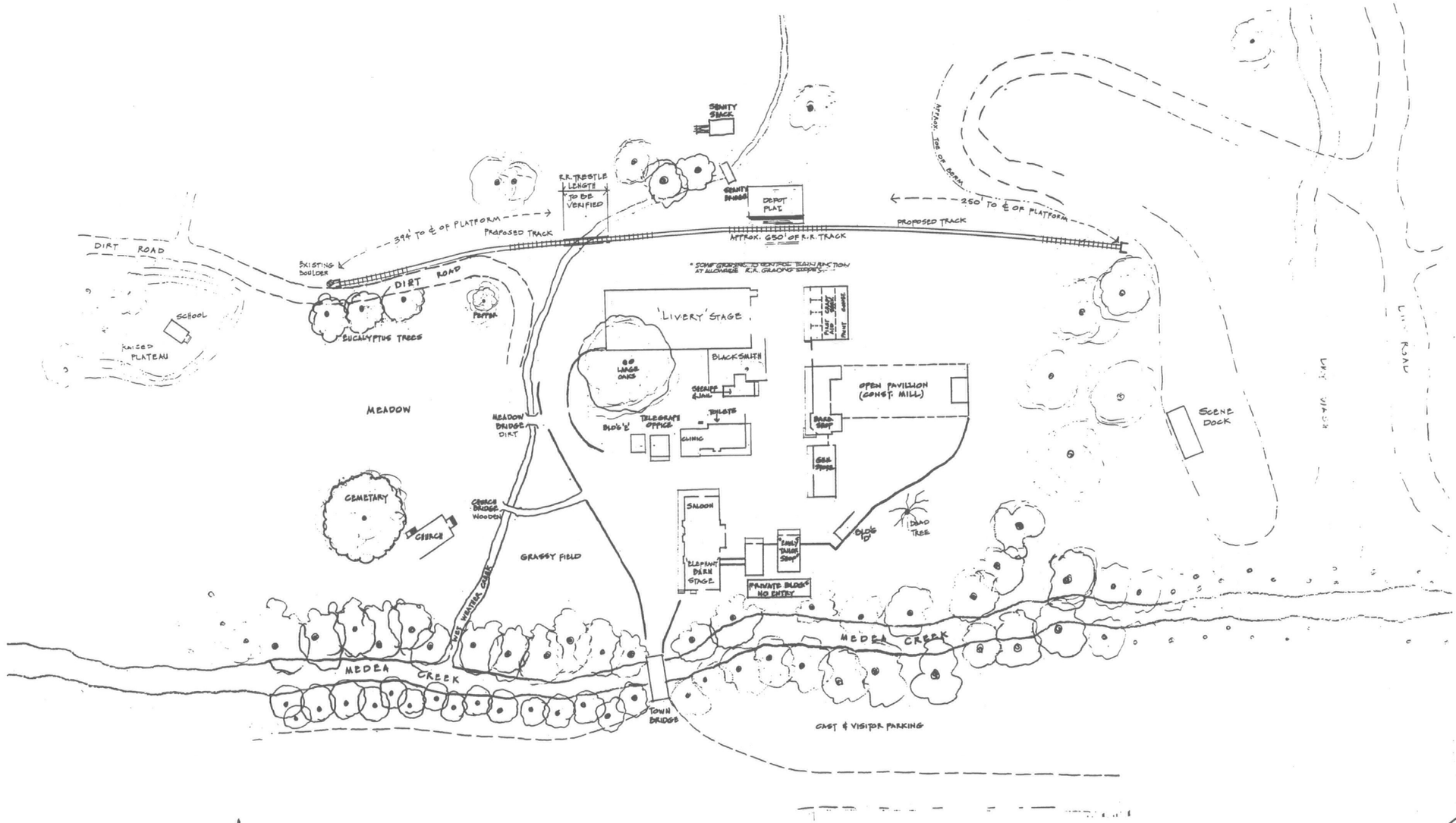
Figure EC 4

Existing Conditions Enlargement Plan

★ *Paramount Movie Ranch* ★

"Dr Quinn" Western Town Plan and Production Area

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

Figure EC 5

Existing Conditions Enlargement Plan

★ Paramount Movie Ranch ★

"Dr Quinn" Western Town Plan Area

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

GRAVEL ROAD TERMINATES AT BRIDGE

CONCRETE SUPPORT WALL FOR BRIDGE

BEAM POCKETS @ TOP OF WALL (SEE SECT.)

VENT SHAFT

ROOF LINE DASHED

EXISTING 7' SQ. WOOD POSTS SUPPORTING 12' DEEP STEEL BEAM SEE CROSS SECTION.

GLORY HOLE

WILD

WOOD SIDED TUNNEL ENTRY

OPEN TO SKY

WATER TRAP

ABANDONED GRAVEL ROAD

EXISTING NO VEHICLE SIGN

EXISTING TRAIL SIGN

EXISTING DIRT ROAD

EXISTING METAL GATE & POST

EXISTING WOOD POSTS

1/8" = 1 Foot

0 8 16 Feet

North

Paramount Logo

Figure EC 6

Existing Conditions Enlargement Plan

★ Paramount Movie Ranch ★

"Dr Quinn" Mine Set

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

OLD ROAD

NEW HOUSE

DRY WASH

EXISTING ROCKS

ROCK CROPING

OLD ROAD

'TWIN OAKS'

WESTERN TOWN

LOW ROAD

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

200' 150 100 50 0 50 100'

Paramount Logo

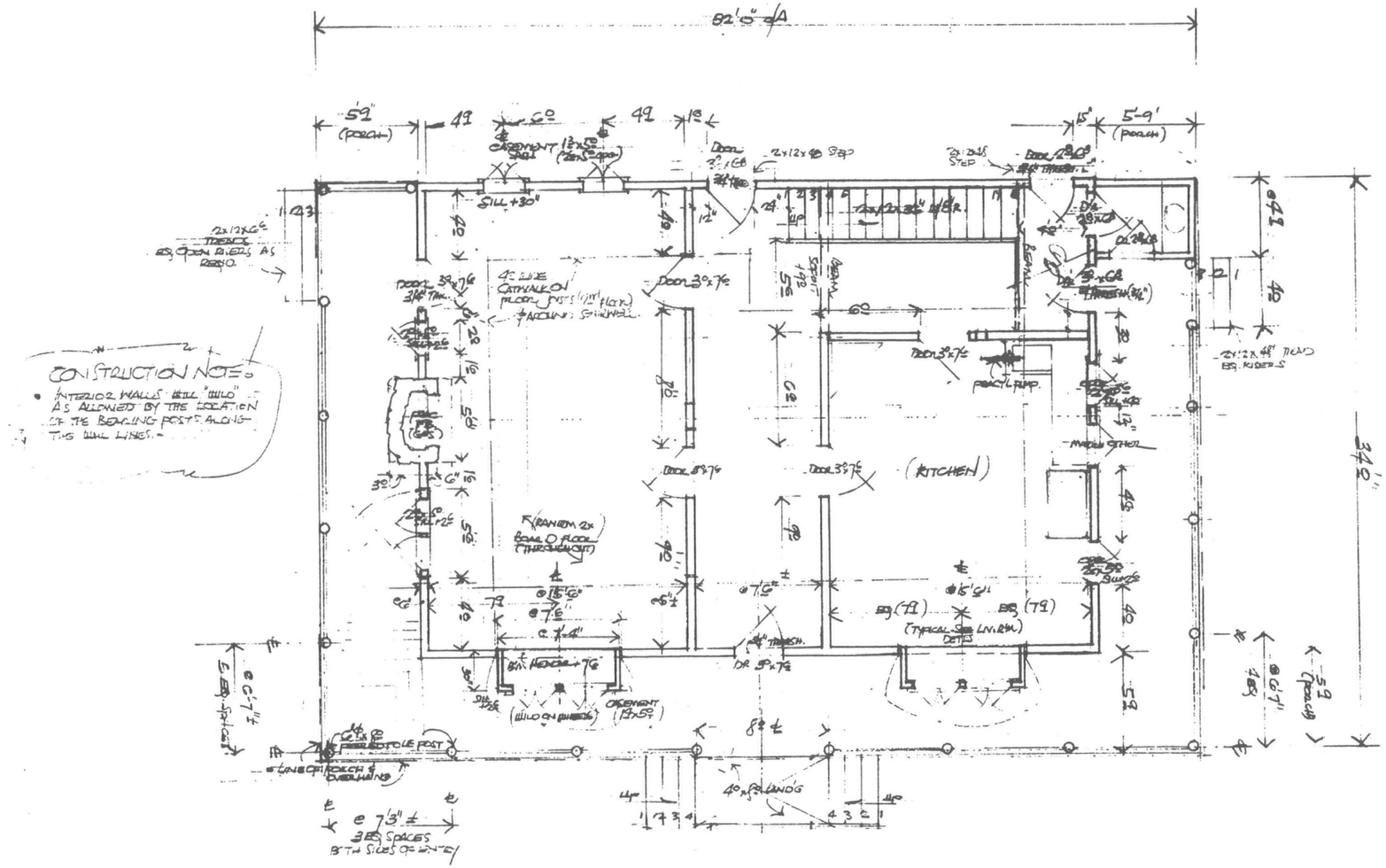
Figure EC 7

Existing Conditions Enlargement Plan

★ Paramount Movie Ranch ★

"Dr Quinn" New Homestead Set

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



"1/4" SCALE PLAN - NEW HOMESTEAD"

CIVILTY for
(REDDAWN PICTURES INC.)

1/8" = 1 Foot

0 8 16 Feet

Paramount Logo

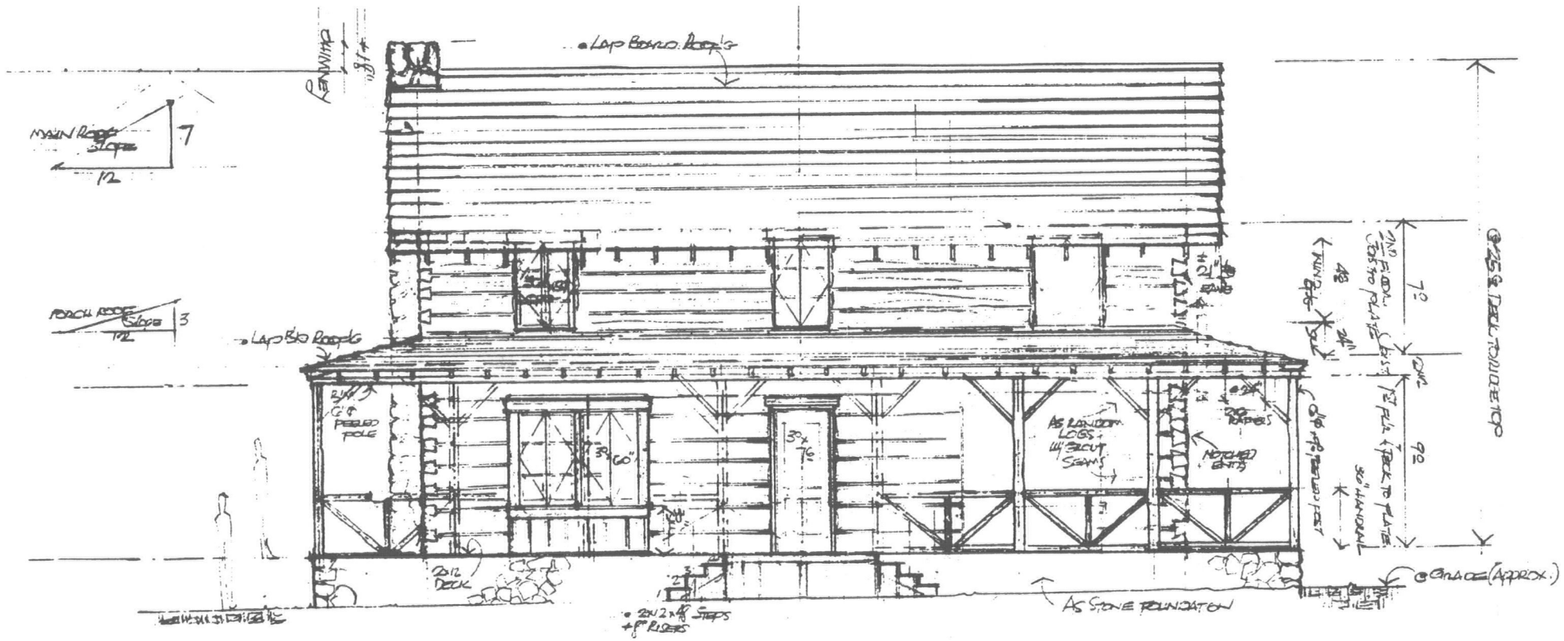
Figure EC 8

Existing Conditions Plan

★ *Paramount Movie Ranch* ★

"Dr Quinn" New Homestead Set Floor Plan

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



"1/4" SCALE FRONT ELEVATION - NEW HOMESTEAD"
6/23/04 ha

1/8" = 1 Foot

0 8 16 Feet

Paramount Logo

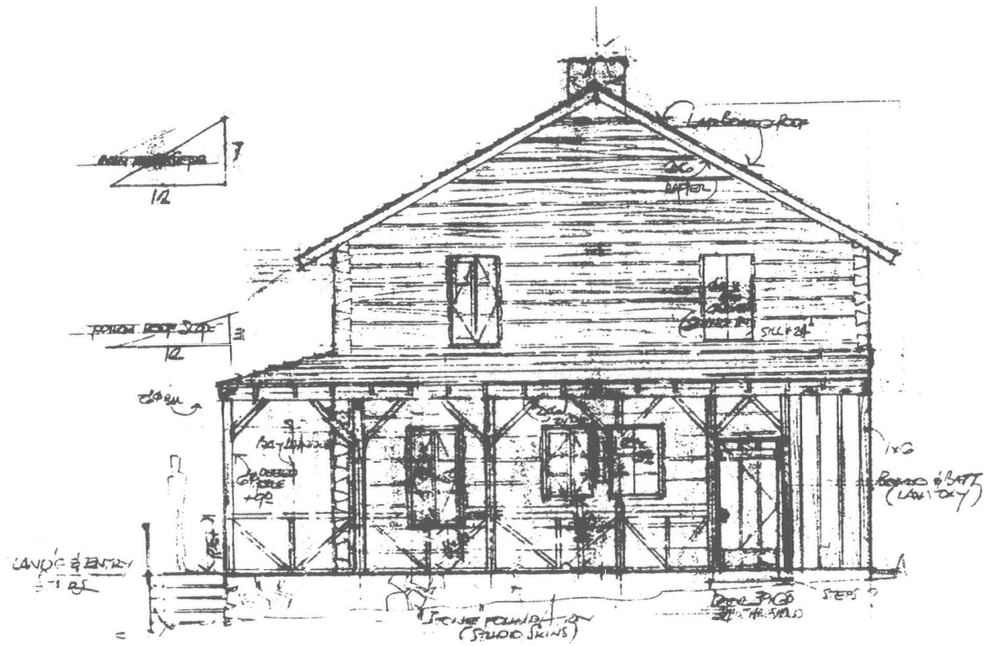
Figure EC 9

Existing Conditions

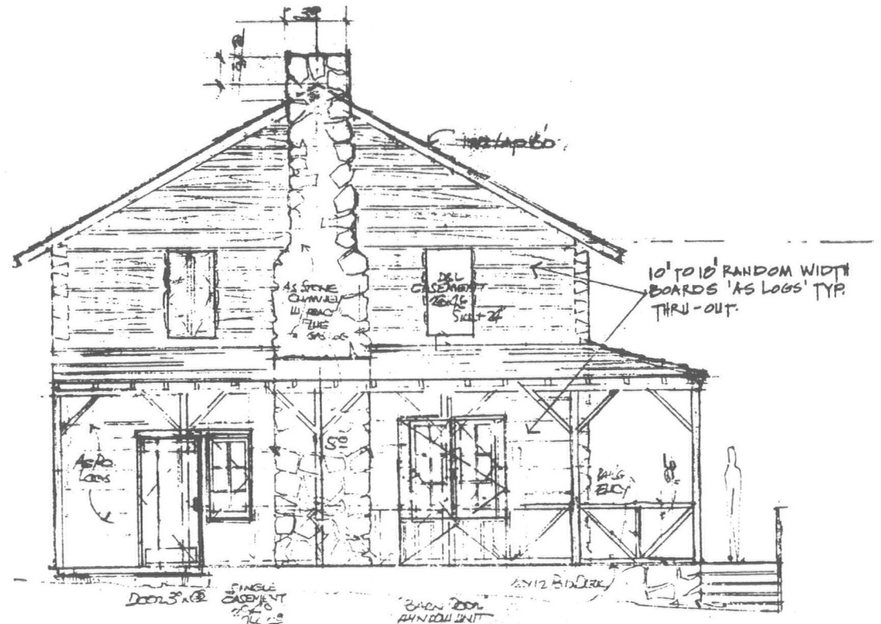
★ Paramount Movie Ranch ★

"Dr Quinn" New Homestead Set Front Elevation

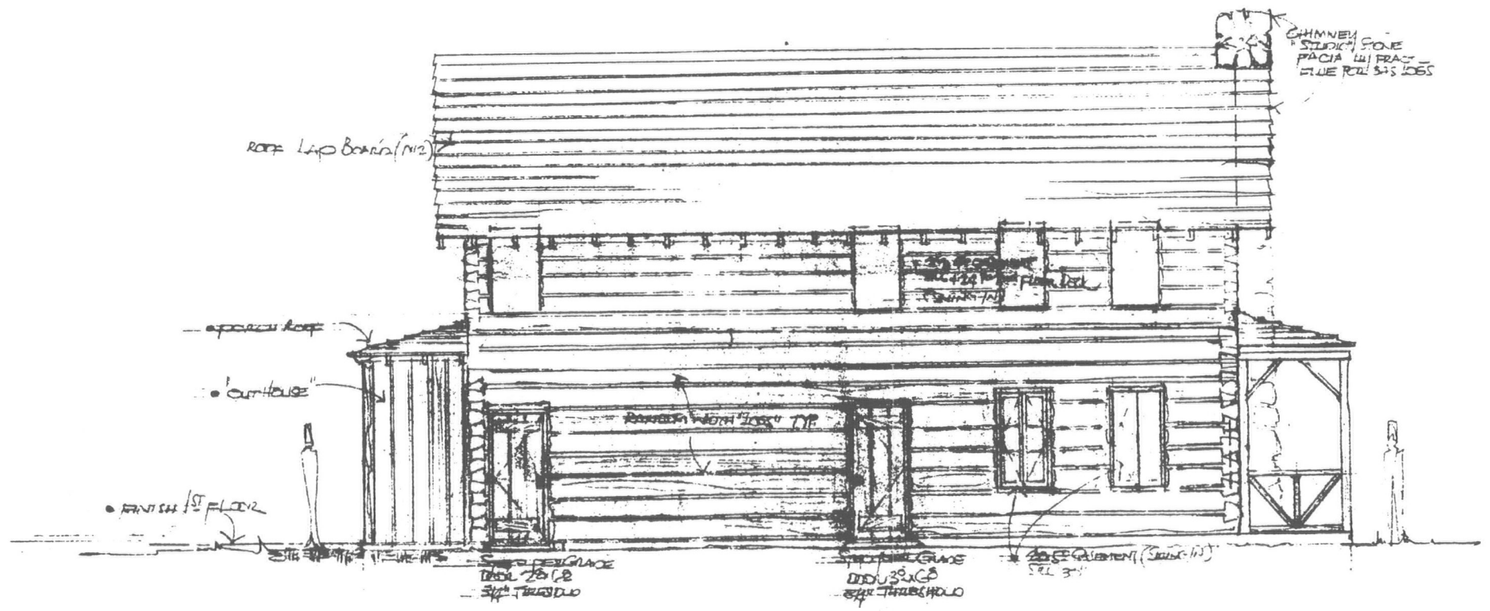
Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



SIDE ELEVATION



SIDE ELEVATION



~~1/4" Scale Elevation Rear Wall~~
~~6/24/04~~

1/8" = 1 Foot

0 8 16 Feet

Paramount Logo

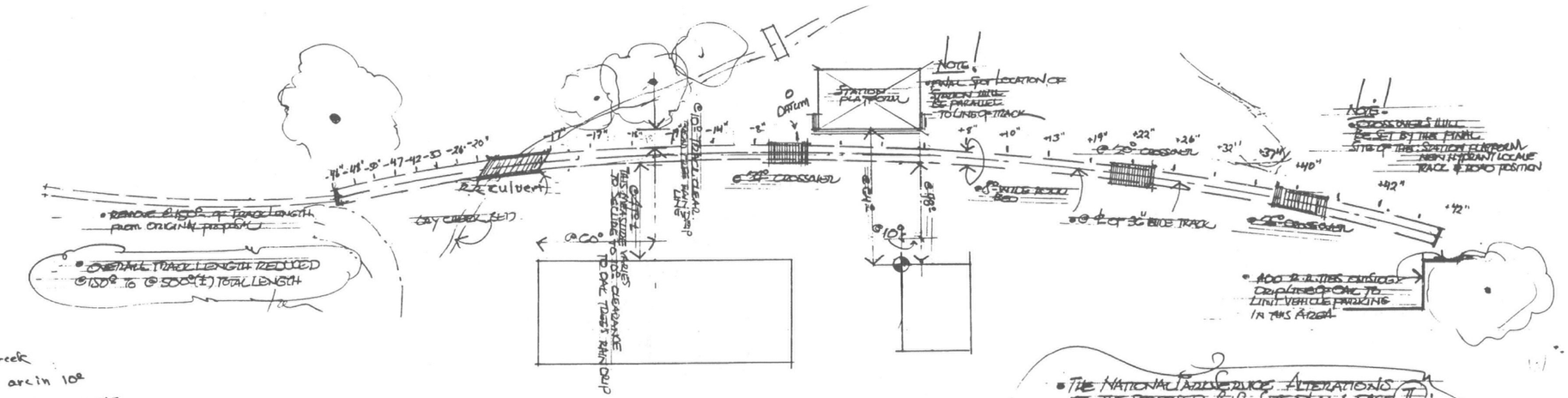
Figure EC 10

Existing Conditions

★ *Paramount Movie Ranch* ★

"Dr Quinn" New Homestead Set Side/Rear Elevations

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Woods
On South side of creek
Elevation measurements are in 10ª increments.
On North side they are 20ª increments

- THE NATIONAL PARK SERVICE ALTERATIONS TO THE PROPOSED R.R. SITE PLAN PAGE II:
  1. REDUCE @ 150° OF TRACK FROM SOUTH END OF LINE.
  2. RELOCATE TRACK @ 4°-5° WEST OF IT'S PROPOSED SITE. THUS RESULTING A RELOCATION OF BOTH THE TRESTLE & R.R. STATION PLATFORM.
  3. ADD A THIRD CROSSOVER & ALTER THE SIZE & SPOTTING OF ALL 3 CROSSING AS NOTED.
  4. ADD VEHICLE BUMPERS (R.R. TIES) TO PROTECT THE OAK TREE NEAR THE LOCATION USED BY THE GENERATOR.

19-July-94

- REVISED SITE PLAN AMENDED BY THE NATIONAL PARK SERVICE -

SCALE = 1/32" = 1'0" 19-July-94

1/64" = 1 Foot

0 64 128 Feet

North

Paramount Logo

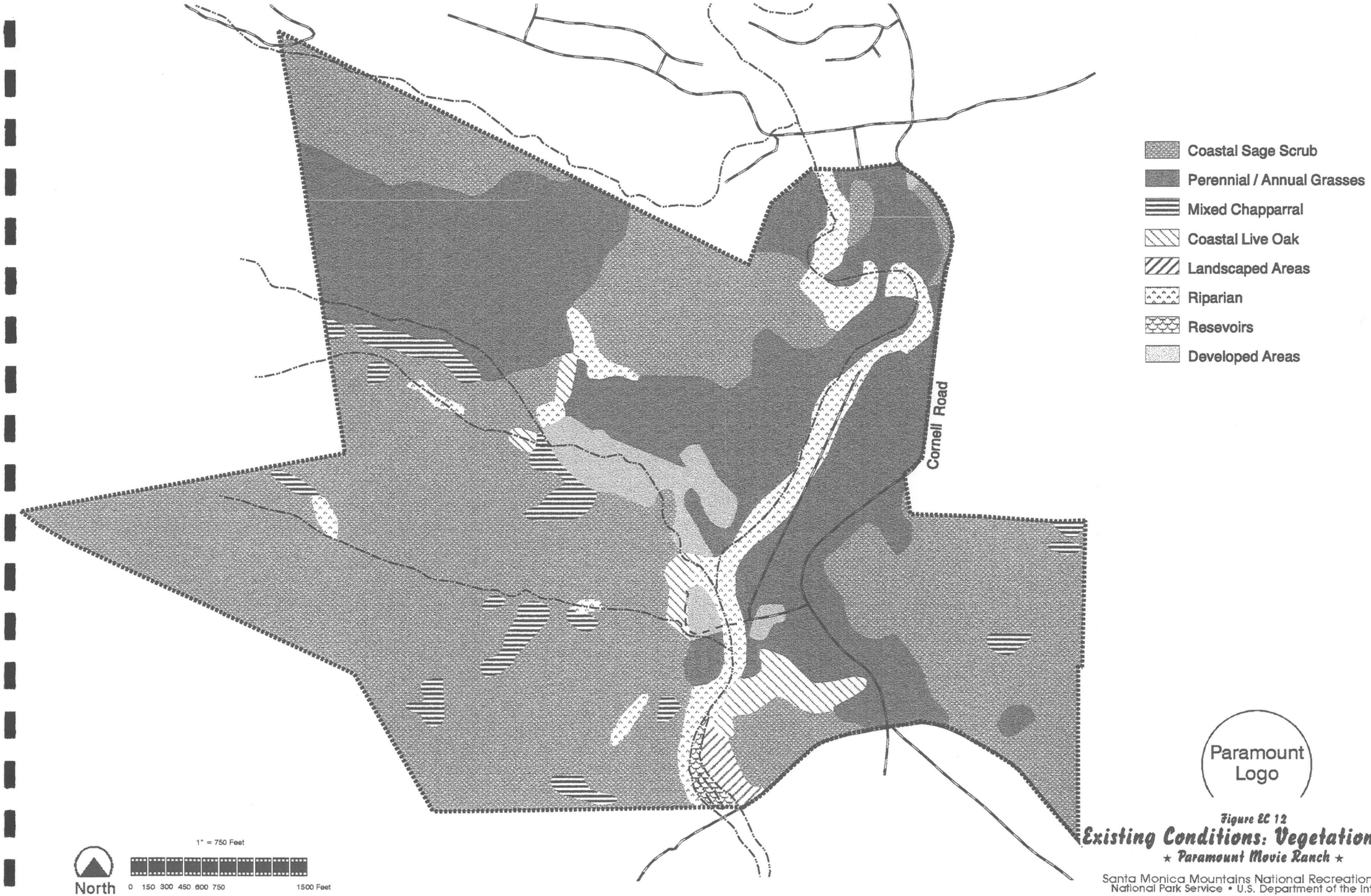
Figure EC 11

Existing Conditions

★ Paramount Movie Ranch ★

"Dr Quinn" Train Depot Set Plan

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Paramount Logo

Figure EC 12

Existing Conditions: Vegetation Plan

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

note:

DATA DERIVED FROM U.S.F.S.
VEGITATION MAPS PUBLISHED 1939
SURVEYED 1930-34 BY A.E. WIESLANDER

legend

- AREAS SHOWN ON 1930 U.S.F.S. VEG. MAPS AS VALLEY OAK WOODLAND OR GRASSLAND NOW MANAGED BY N.P.S.
- NATIONAL PARK LAND
- STATE OR COUNTY PARK LAND
- F — LAND IDENTIFIED FOR FEE ACQUISITION
- HISTORICALLY OAK WOODLAND OR GRASSLAND CONTAINING VALLEY OAKS (OAK SAVANAH)
- HISTORICALLY SAGEBRUSH WOODLAND CONTAINING VALLEY OAKS
- HISTORICALLY CULTIVATED LANDS PROBABLY VALLEY OAK SAVANNAH HABITAT
- HISTORICALLY GRASSLAND - POTENTIAL VALLEY OAK HABITAT

cheesebro

THOUSAND OAKS

rancho

WESTLAKE VILLAGE

paramount ranch

AGOURA HILLS

HIDDEN HILLS

VENTURA FRWY.

POINT MUGU STATE PARK

MALIBU CREEK STATE PARK

TOPANGA STATE PARK

LEO CARRILLO ST. BEACH

overview:

VALLEY OAKS ARE INDIGENOUS TO CALIFORNIA AND RANGE FROM THE SACRAMENTO AREA SOUTH TO THE SANTA MONICA MOUNTAINS. MUCH OF ITS HABITAT THROUGHOUT THE STATE IS THREATENED. AREAS SHOWN AS CULTIVATED IN MALIBU CREEK STATE PARK REPRESENTS THE EXTREME SOUTHERN RANGE OF THIS TREE IN THE ENTIRE WORLD! MOST OF THE VALLEY OAK HABITAT HAS BECOME DEVELOPED URBAN LAND TO THE NORTH OF THE SANTA MONICA MOUNTAINS N.R.A. PARAMOUNT RANCH REPRESENTS A CLASSIC EXAMPLE OF RIPARIAN, VALLEY SAVANNAH, AND HILLSIDE VALLEY OAK HABITAT. CHESEBRO CANYON IS THE ONLY OTHER SUCH AREA MANAGED BY THE N.P.S.

Not to scale

North

Paramount Logo

Figure EC 13

Existing Conditions: Valley Oak Distribution Map

★ Paramount Movie Ranch ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

☆ U.S. GOVERNMENT PRINTING OFFICE: 1985



resource significance:

PARAMOUNT RANCH CONTAINS 3 "SPECIAL PLANT COMMUNITIES OF CALIFORNIA" AS IDENTIFIED BY CALIFORNIA NATURAL DIVERSITY DATA BASE:

1.) NATIVE GRASSLAND: A REMNANT COMMUNITY DOMINATED BY NATIVE BUNCHGRASSES (USUALLY STIPA SPP.)
2.) VALLEY OAK SAVANNA: ALUVIAL BOTTOM LANDS WHERE QUERCUS LOBATA IS THE SOLE DOMINANT TREE BUT PROVIDES LESS THAN 50% ABSOLUTE CANOPY COVER
3.) SOUTHERN WILLOW SCRUB: MAINTAINED BY REPEATED FLOODING. (SERAL STAGE). SALIX SP.

PARAMOUNT RANCH ALSO REPRESENTS A DISTURBED SIMILAR HABITAT TO PALO CAMADO CANYON "ONE OF THE LAST EXAMPLES OF THE CLASSIC CALIFORNIA LANDSCAPES, A TYPE OF VALLEY OAK SAVANNA" WHICH IS IDENTIFIED BY VENTURA COUNTY AS "AN AREA OF SPECIAL CONCERN"

IT ALSO REPRESENTS A DISTURBED SIMILAR HABITAT TO CHESEBRO CANYON WHICH CONTAINS THE HIGHEST NESTING DENSITIES OF RED-TAILED HAWK ANYWHERE ELSE IN THE WORLD - INCLUDING THE BIRDS OF PREY SANCTUARY IN IDAHO

IN ADDITION, FESTUCA GRAYI A NATIVE CALIFORNIA BUNCHGRASS OCCURS IN THE OAK RESTORATION ARE AND IS THE ONLY KNOWN OCCURANCE IN THE SANTA MONICA MOUNTAINS.

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

legend

- DISTRESSED VALLEY OAK SAVANAH
- DISTRESSED RIPARIAN WOODLAND
- DISTRESSED ANNUAL GRASSLAND
- AF — DOMINANT SPECIES — VEGETATION TYPE BOUNDARY
- VALLEY OAK TREE OAK WOODLAND
- RIPARIAN WOODLAND FED. ENDANGERED LEAST BELL'S VIREO HABITAT
- MARSH
- LAWN — ORNAMENTAL VEG. (EXOTIC)

SL: SALVIA LEUCOPHYLLA (PURPLE SAGE)
EF: ERIOGONUM FASCICULATUM (BUCKWHEAT)
SM: SAMBUCUS MEXICANA (ELDERBERRY)
CB: CEANOTHUS SPP. (WILD LILAC)
AF: ADENOSTOMA FASCICULATUM (CHAMISE)
SX: SALIX SPP. (WILLOW)
VOS: VALLEY OAK SAVANAH (ANNUAL GRASSES)
QA: QUERCUS AGRIFOLIA (COAST LIVE OAK)
AG: ANNUAL GRASSLAND
QD: QUERCUS DUMOSA (SCRUB OAK)
BW: JUGLANS CALIFORNICA (BLACK WALNUT)

Paramount Logo

Figure EC 14-1

Existing Conditions: Vegetation

★ Paramount Movie Ranch ★

Part 1 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

U.S. GOVERNMENT PRINTING OFFICE: 1985

MATCH LINE

OAK RESTORATION AREA
FESTUCA BRACH-

RED TAIL HAWK NEST SITE

VOS
STIPA PULCHRA

MIXED CHAPPARAL

LAWN

VALLEY OAK HABITAT

MATCH LINE

legend

DISTRESSED VALLEY OAK SAVANAH

DISTRESSED RIPARIAN WOODLAND

DISTRESSED ANNUAL GRASSLAND

AF DOMINANT SPECIES
VEGETATION TYPE BOUNDARY

OAK WOODLAND

RIPARIAN WOODLAND FED. ENDANGERED LEAST BELL'S VIREO HABITAT

MARSH

ORNAMENTAL VEG. (EXOTIC)

SL: SALVIA LEUCOPHYLLA (PURPLE SAGE)
QA: QUERCUS AGRIFOLIA (COAST LIVE OAK)
EF: ERIOGONUM FASCICULATUM (BUCKWHEAT)
AG: ANNUAL GRASSLAND
SM: SAMBUCUS MEXICANA (ELDERBERRY)
QD: QUERCUS DUMOSA (SCRUB OAK)
CE: CEANOTHUS SPP. (WILD LILAC)
BW: JUGLANS CALIFORNICA (BLACK WALNUT)
AF: ADENOSTOMA FASCICULATUM (CHAMISE)
EG: ELYMUS GIGANTEA (GIANT WILD RYE)
SX: SALIX SPP. (WILLOW)
VOS: VALLEY OAK SAVANAH (ANNUAL GRASSES)

Paramount Logo

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

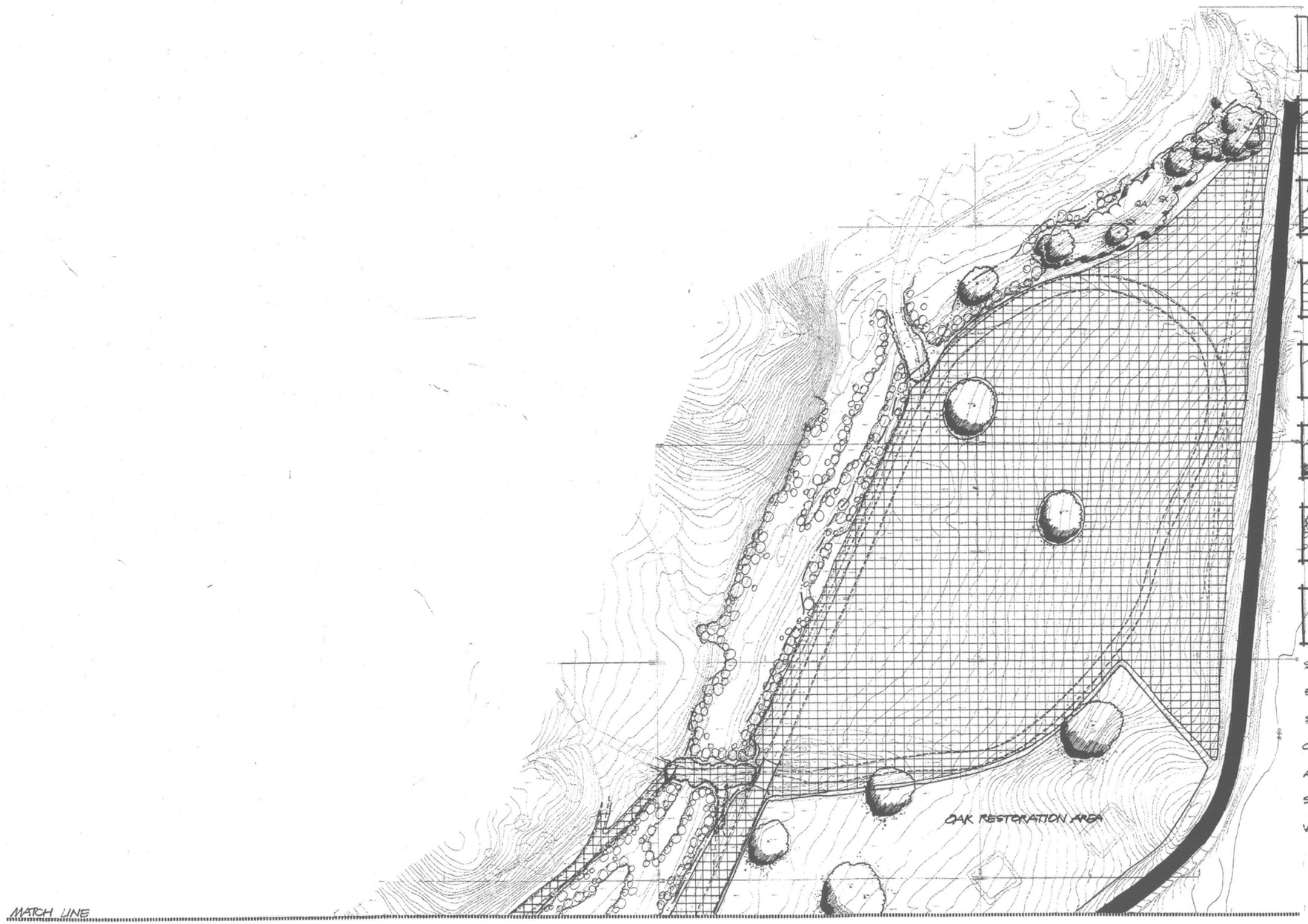
Figure EC 14-2

Existing Conditions: Vegetation

★ Paramount Movie Ranch ★

Part 2 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



legend

- DISTRESSED VALLEY OAK SAVANAH
- DISTRESSED RIPARIAN WOODLAND
- DISTRESSED ANNUAL GRASSLAND
- SX — DOMINANT SPECIES — VEGETATION TYPE BOUNDARY
- OAK WOODLAND
- RIPARIAN WOODLAND FED. ENDANGERED LEAST BELL'S VIREO HABITAT
- MARSH

SL: SALVIA LEUCOPHYLLA (PURPLE SAGE)
EF: ERIOGONUM FASCICULATUM (BUCKWEAT)
SM: SAMBUCUS MEXICANA (ELDERBERRY)
CE: CEANOTHUS SPP. (WILD LILAC)
AF: ADENOSTOMA FASCICULATUM (CHAMISE)
SX: SALLIX SPP. (WILLOW)
VOS: VALLEY OAK SAVANAH (ANNUAL GRASSES)

QA: QUERCUS AGRIFOLIA (COAST LIVE OAK)
AG: ANNUAL GRASSLAND
QD: QUERCUS DUMOSA (SCRUB OAK)
JN: JUGLANS CALIFORNICA (BLACK WALNUT)
EG: ELYMUS GIGANTEA (GIANT WILD RYE)

Paramount Logo

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Figure EC 14-3

Existing Conditions: Vegetation

★ Paramount Movie Ranch ★

Part 3 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

U.S. GOVERNMENT PRINTING OFFICE: 1985 - 470-744



legend

VALLEY OAK TREES

103 ACRES
PROBABLE HISTORIC VALLEY OAK HABITAT

50.3 ACRES
HABITAT PREVIOUSLY DISTURBED UNDER CONTINUING HEAVY DISTURBANCE/ALTERATION

7.3 ACRES OAK RESTORATION AREA ACTIVELY MANAGED FOR PRESERVATION/RESTORATION

45 ACRES
UNDISTURBED VALLEY OAK HABITAT

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

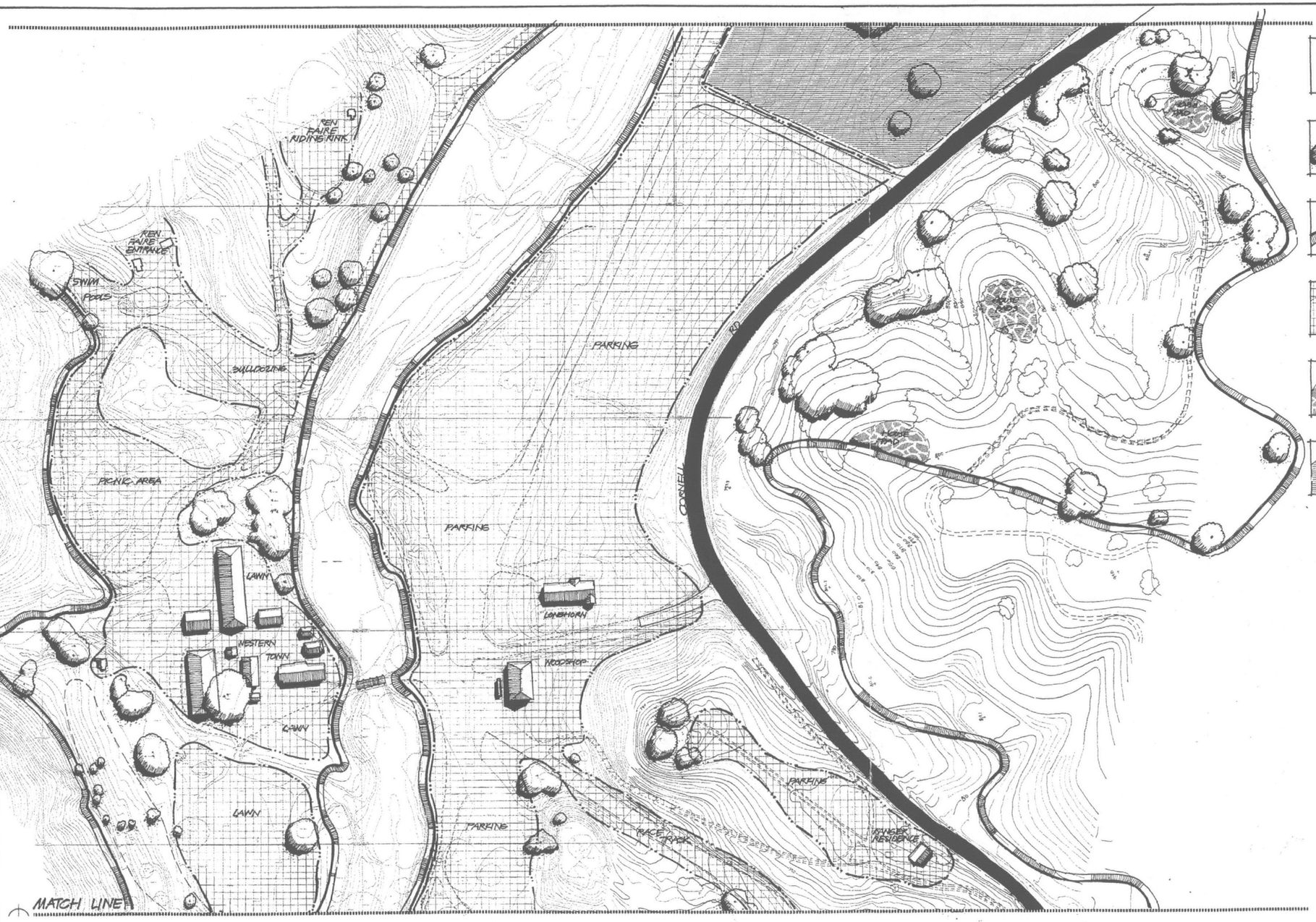
Figure EC 15-1

Existing Conditions: Valley Oak Map

★ Paramount Movie Ranch ★

Part 1 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



legend

- VALLEY OAK TREES
- PROBABLE HISTORIC VALLEY OAK HABITAT
- HABITAT PREVIOUSLY DISTURBED UNDER CONTINUING HEAVY DISTURBANCE/ ALTERATION
- HABITAT PREVIOUSLY DISTURBED NOW RECOVERING
- OAK RESTORATION AREA

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

Figure EC 15-2

Existing Conditions: Valley Oak Map

★ Paramount Movie Ranch ★

Part 2 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



legend

- VALLEY OAK TREES
- PROBABLE HISTORIC VALLEY OAK HABITAT
- HABITAT PREVICUSLY DISTURBED UNDER CONTINUING HEAVY DISTURBANCE/ALTERATION
- OAK RESTORATION AREA

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

Figure EC 15-3

Existing Conditions: Valley Oak Map

★ *Paramount Movie Ranch* ★

Part 3 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

legend

MAY NOT BE IN COMPLIANCE W/ E.O. 11988, 11990

123 D.C.F. PROPOSED USE IN FLOODPLAIN

E EXIST. EXEMPT USE IN FLOODPLAIN

CAPITAL FLOODPLAIN (100 YR+)

FLOODWAY BOUNDARY & WATER ELEVATIONS

"THE OBJECTIVES OF THE ORDERS AND THESE PROCEDURES ARE TO AVOID TO THE EXTENT POSSIBLE THE LONG AND SHORT TERM ADVERSE IMPACTS ASSOCIATED WITH THE OCCUPANCY AND MODIFICATION OF FLOODPLAINS AND WETLANDS WHEREVER THERE IS A PRACTIBLE ALTERNATIVE. WHERE FLOODPLAINS OR WETLANDS CANNOT BE AVOIDED, THESE PROCEDURES WILL FOCUS ON MITIGATION OF THE ADVERSE EFFECTS OF ANY ACTION. IN THE CONTEXT OF THE ORDERS, MITIGATION MEANS TO:

A. DESIGN OR MODIFY ACTIONS SO AS TO MINIMIZE HARM TO LIFE, PROPERTY, AND NATURAL VALUES;

B. MINIMIZE DESTRUCTION, LOSS, OR DEGRADATION OF WETLANDS;

C. RESTORE AND PRESERVE NATURAL AND BENEFICIAL FLOODPLAIN VALUES; AND

Paramount Logo

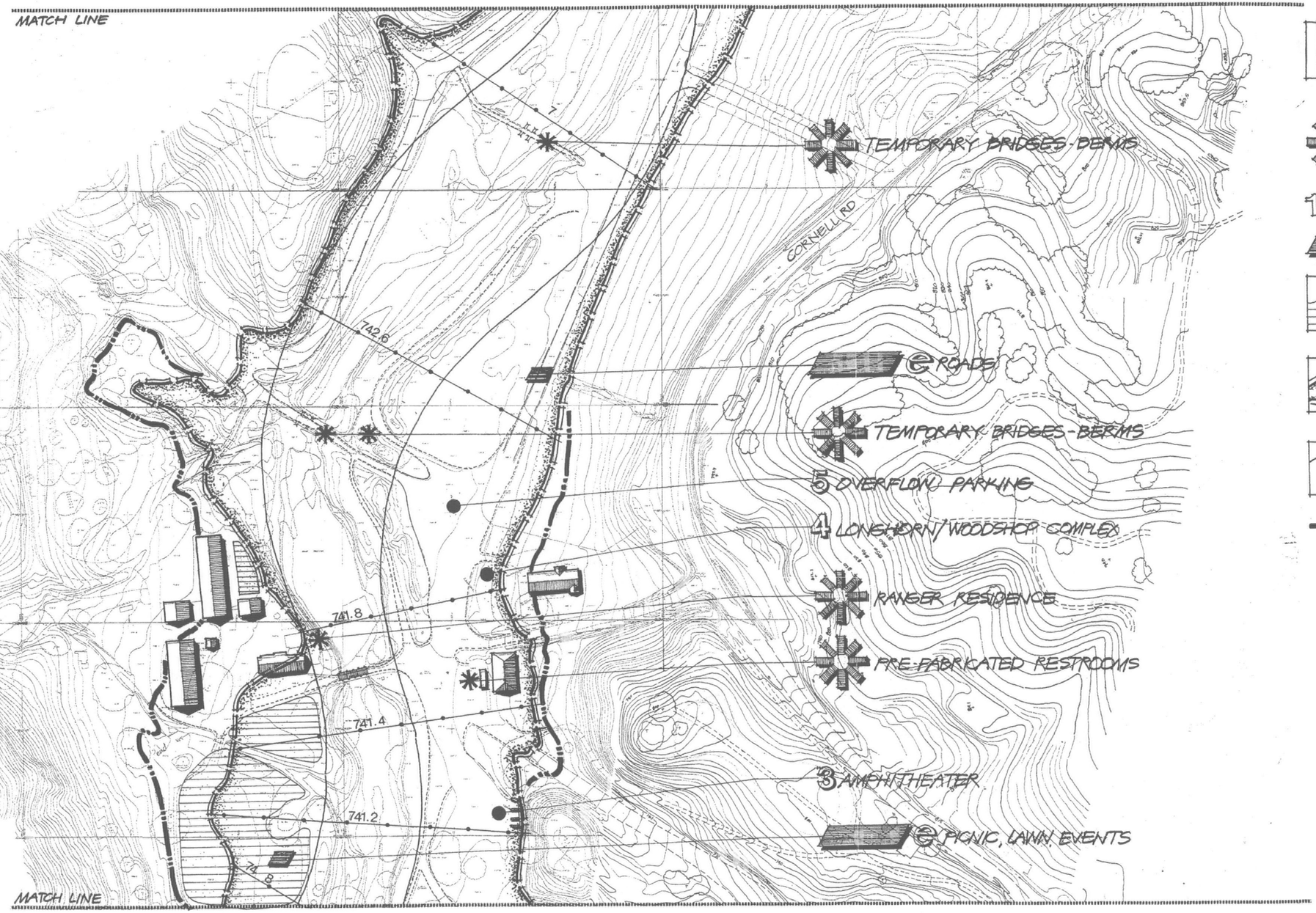
Figure EC 16-1

Existing Conditions: Floodplain Map

★ *Paramount Movie Ranch* ★

Part 1 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



legend

MAY NOT BE IN COMPLIANCE W/ E.O. 11988, 11990

123... D.C.P. PROPOSED USE IN FLOODPLAIN

e EXIST. EXEMPT USE IN FLOODPLAIN

LAWN

CAPITAL FLOODPLAIN (100 YR+)

FLOODWAY BOUNDARY

500 YR FLOODPLAIN

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

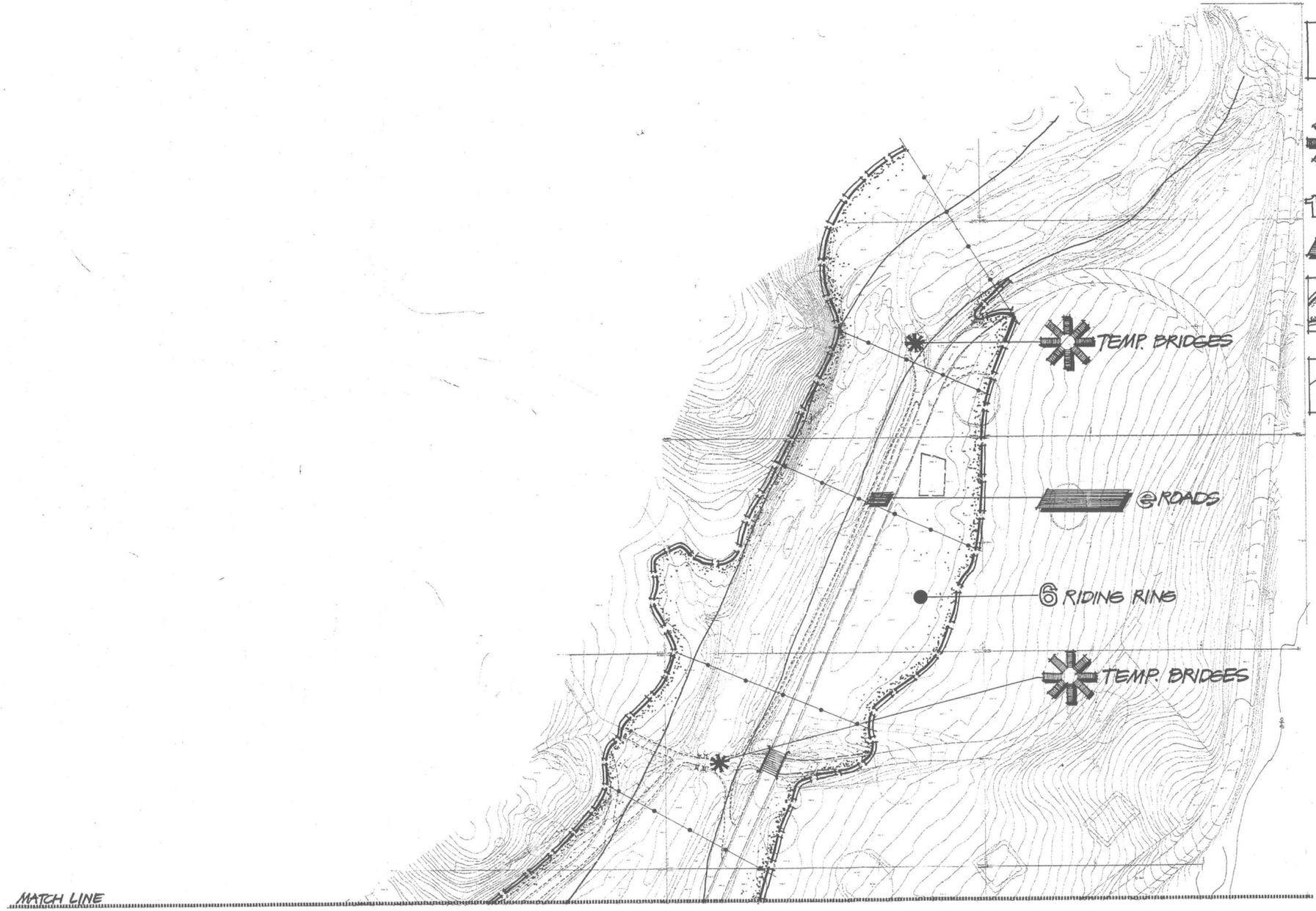
Figure EC 16-2

Existing Conditions: Floodplain Map

★ *Paramount Movie Ranch* ★

Part 2 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



legend

MAY NOT BE IN COMPLIANCE W/ E.O. 11988, 11990

123 D.C.P. PROPOSED USE IN FLOODPLAIN

@ EXIST. EXEMPT USE IN FLOODPLAIN

CAPITAL FLOODPLAIN (100 YR+)

FLOODWAY BOUNDARY & ELEVATIONS

1" = 100 Feet

0 20 40 60 80 100 200 Feet

North

Paramount Logo

Figure EC 16-3

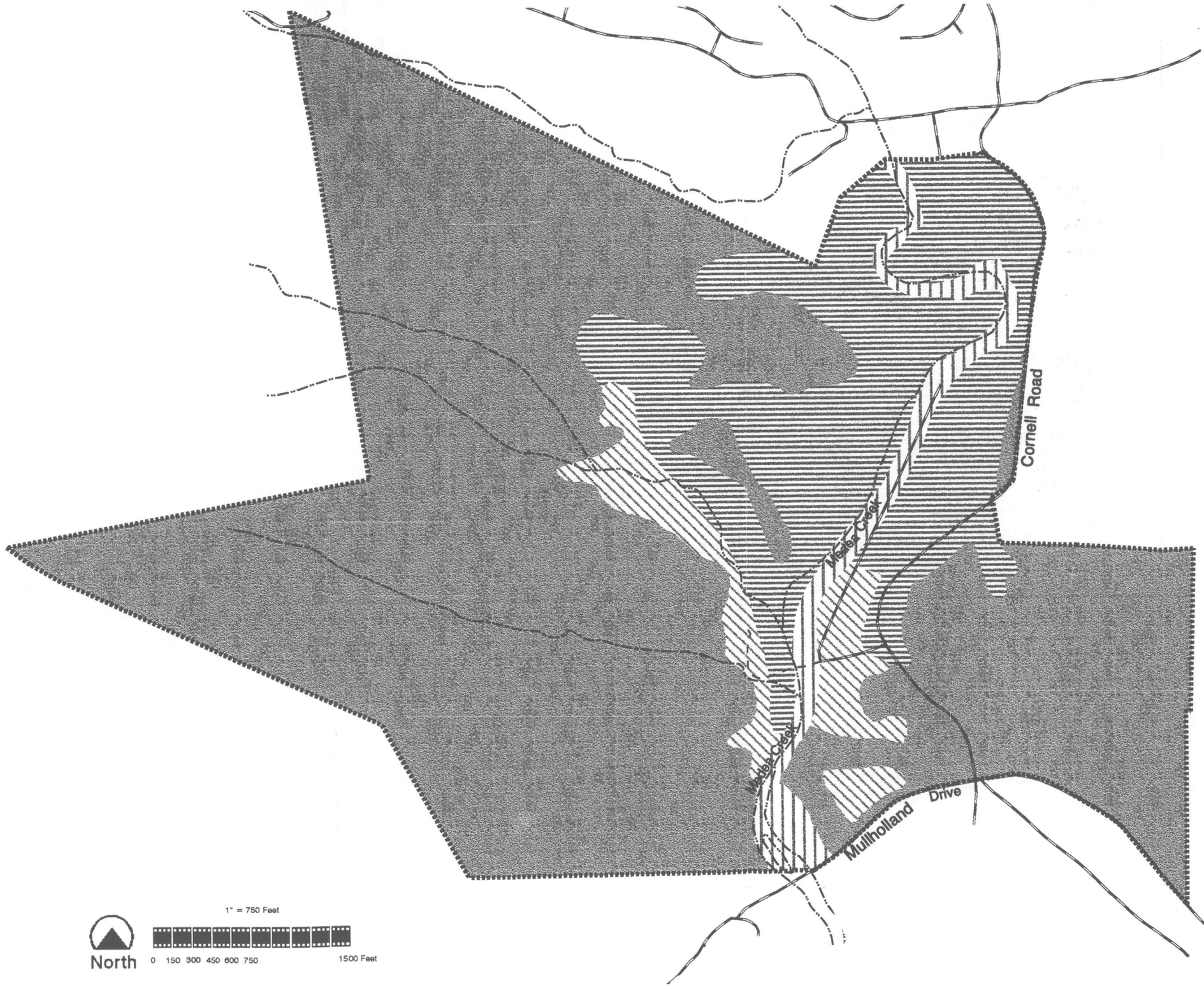
Existing Conditions: Floodplain Map

★ Paramount Movie Ranch ★

Part 3 of 3 Covering Part of Existing NPS Property

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

☆ U.S. GOVERNMENT PRINTING OFFICE - 1985 - 479-996



Goup "A" - High inliftration rate; high water transmission rate; low runoff potential (river course)

Group "B" - Moderate infiltration rate; moderate water transmission rate (2-15% slope, medium runoff, moderate erosion hazard)

Group "C" - Slow infiltration rate; slow water transmission rate (2-15% slope, medium runoff, moderate erosion hazard)

Group "D" - Very slow infiltration rate; very slow water transmission rate (15 - 50% slope, rapid runoff, high erosion hazard)

Paramount Logo

Figure EC 17

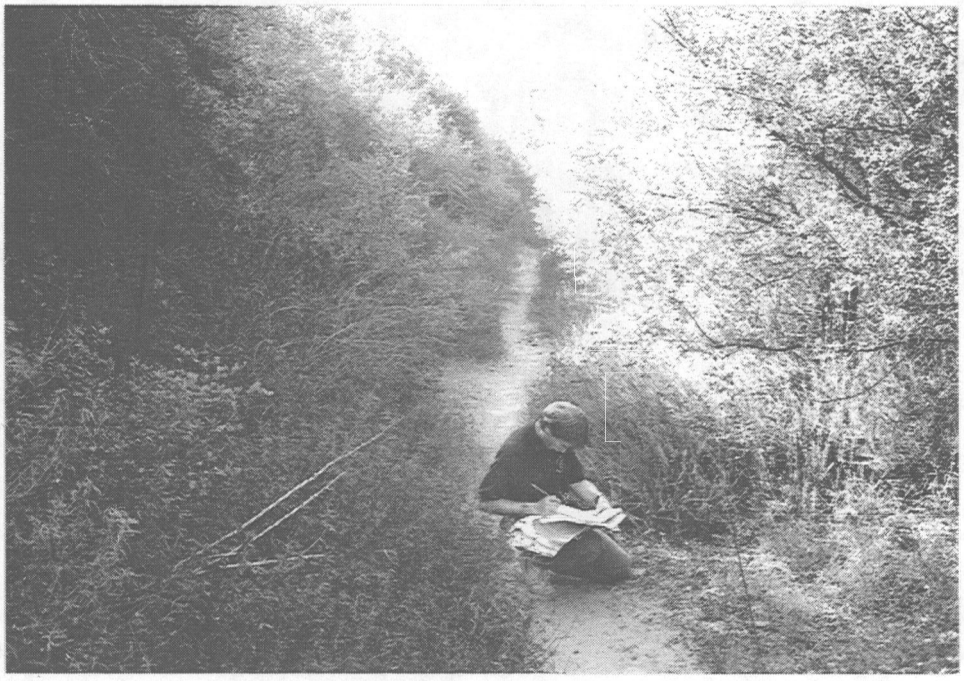
Existing Conditions: Soils Map

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Aerial photograph of NPS's Paramount Ranch, 1994 (SMMNRA archives).



A-1, Property boundary fence line for current NPS Boundary.



A-2, Eastward view of road constructed 1945-1949.



A-3, Northwestward view of mountains and road constructed 1945-1949.



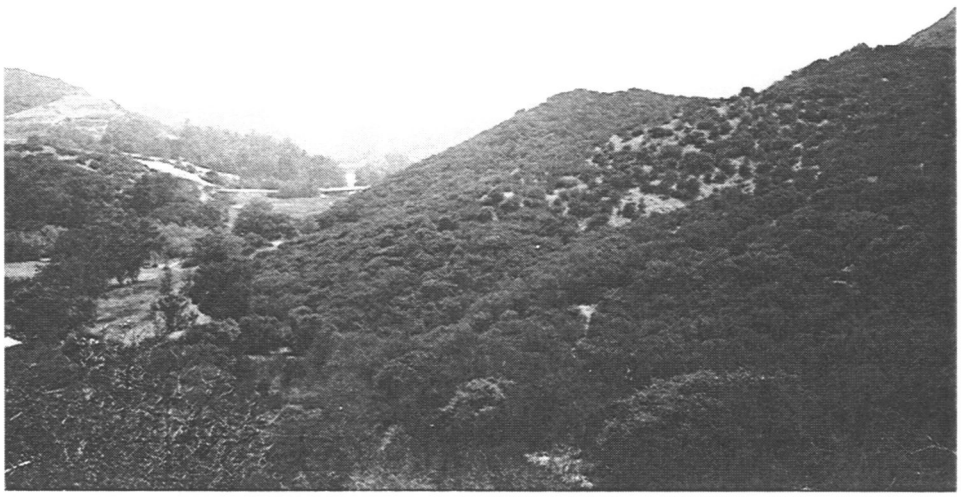
A-4, Westward view of road, towards Reagan Ranch.



A-5, Culvert at Paramount era road crossing, construction date unknown.



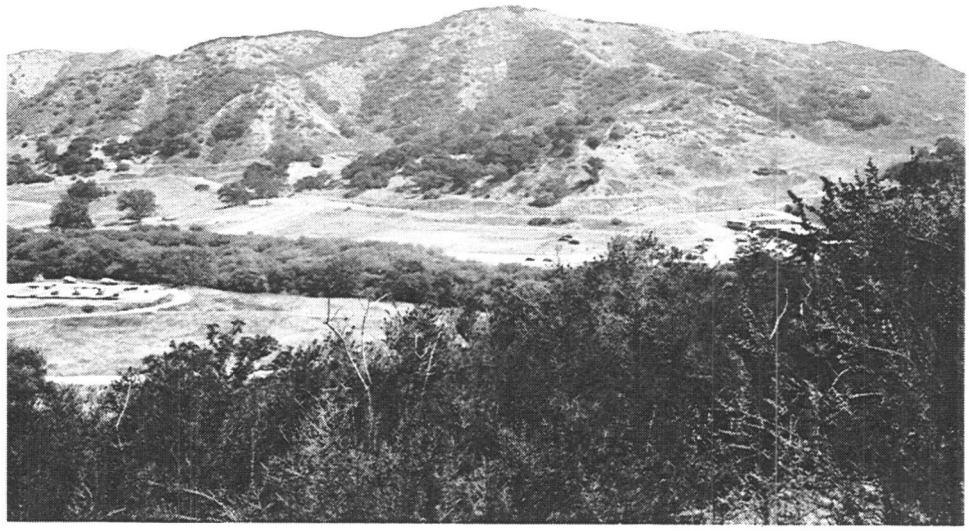
A-6, Southwestward view of Paramount era stream crossing.



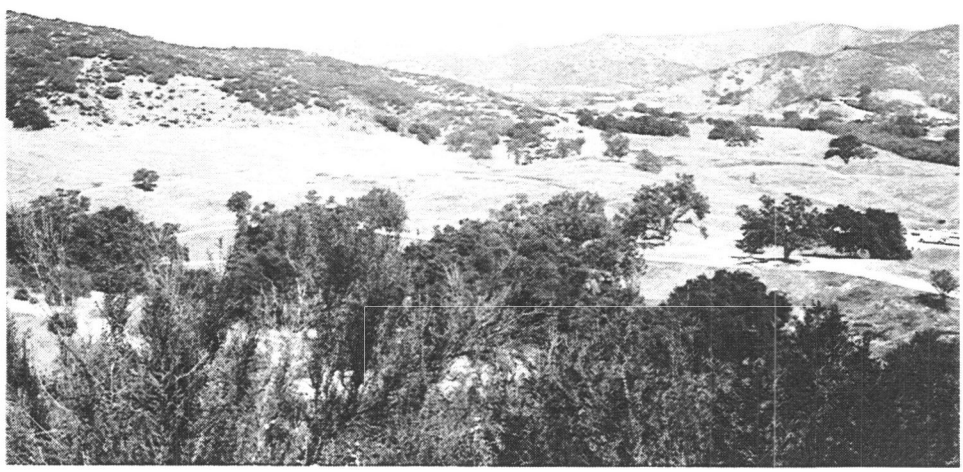
A-7, Level pad on ridge, looking east to southeast.



A-8, Southeastward view of former Paramount movie ranch headquarters area.



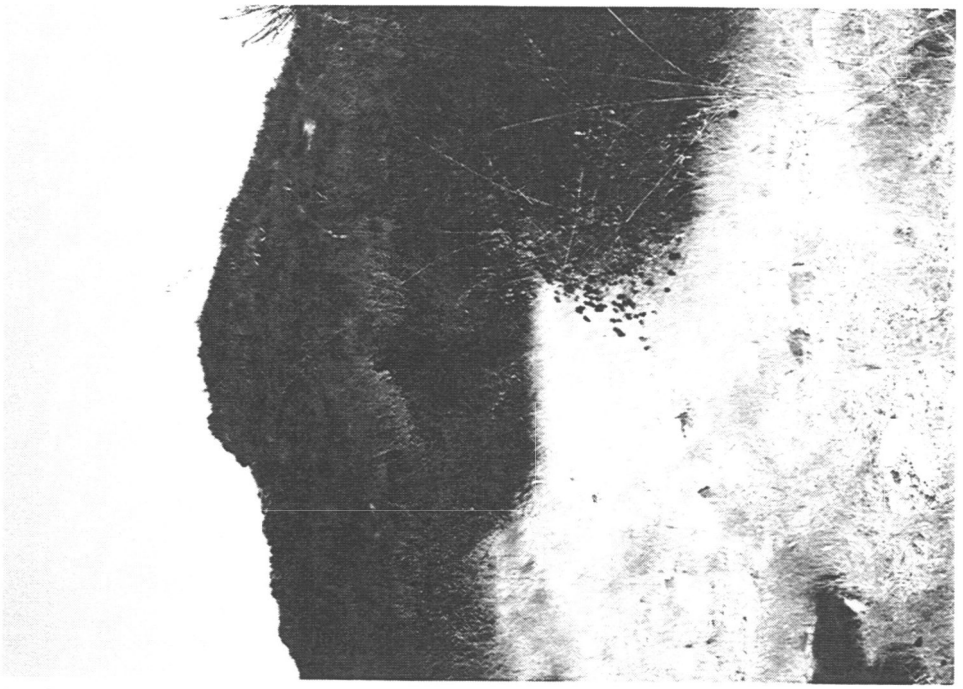
A-9, Level pad on ridge, looking northwest to east, with former site of Marco Polo set and current *Dr. Quinn, Medicine Woman* corrals at left.



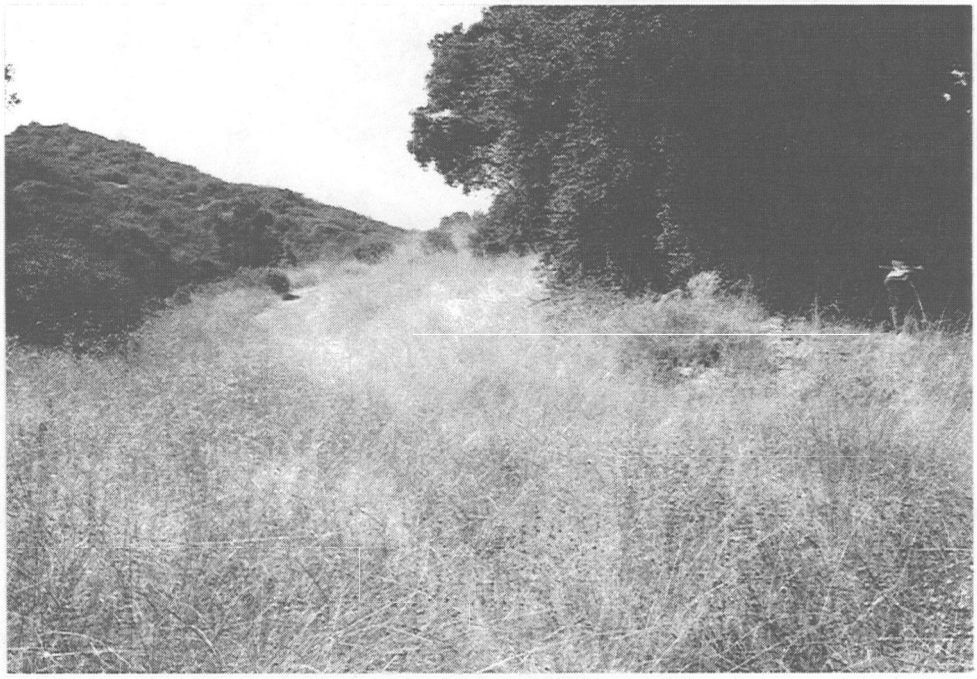
A-10, Level pad on ridge, looking northwest to east.



A-11, Level pad on ridge, looking northwest to east.



A-12, Westward view of current western town set, from level pad on ridge.



A-13, Post 1964 road.



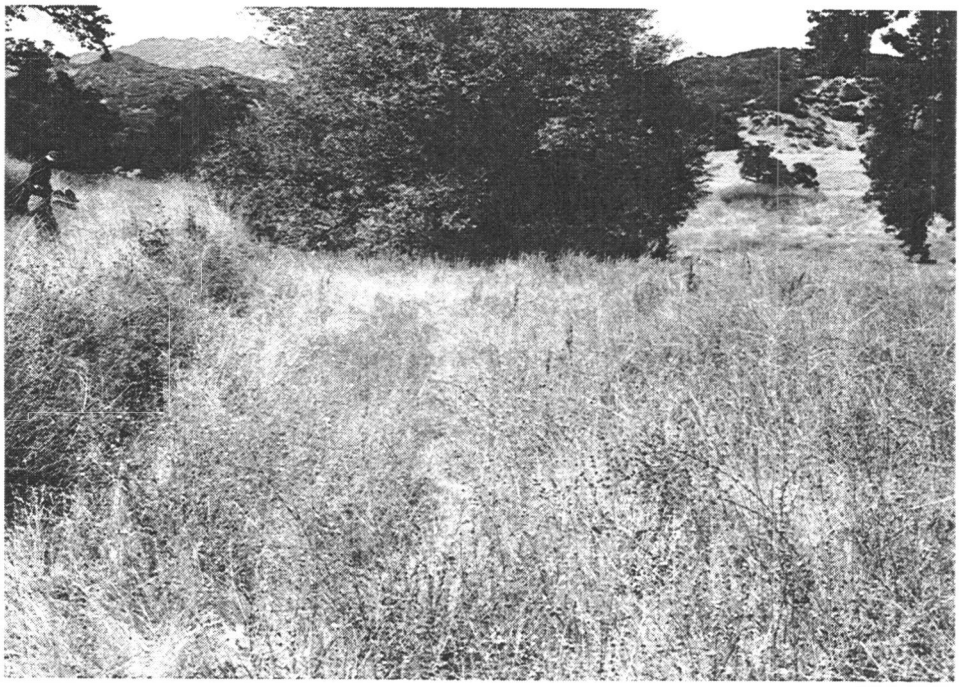
A-14, Paramount era road to former Hacienda set site.



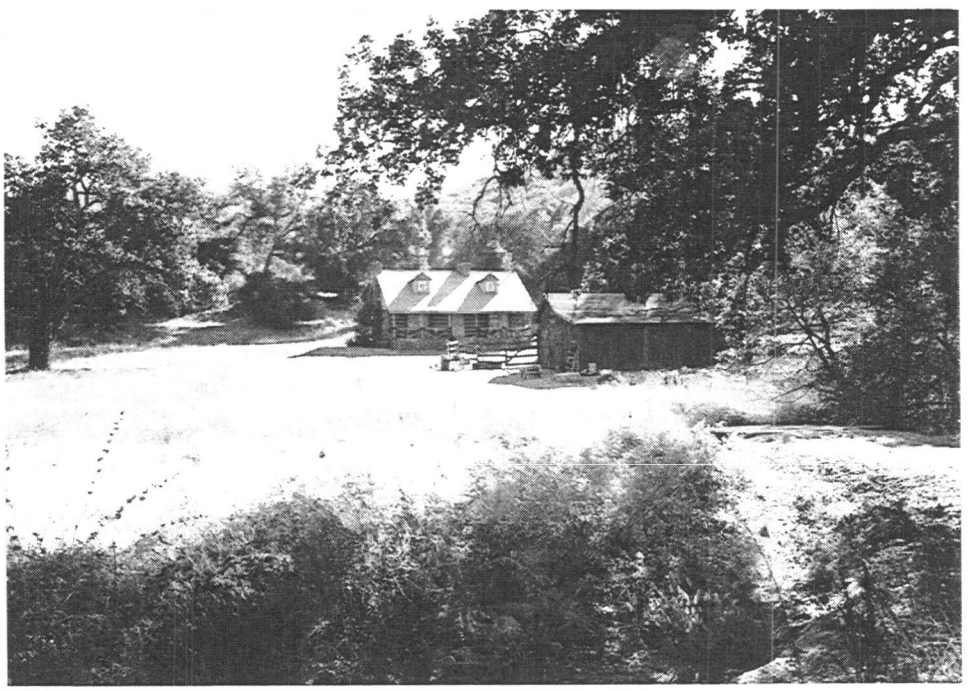
A-15, Southeastward view of Paramount era road and film production landscape.



A-16, Northwestward view of Paramount era road and film production landscape.



A-17, Remains of minor Paramount era road to set site.



A-18, Southward view of Paramount era road, looking toward *Dr. Quinn, Medicine Woman* homestead set and site of former Paramount Hacienda set.



A-19, Eastward view of Paramount era road.



A-20, Northwestward view of drainage.



A-21, Eastward view of utility/water pipeline, possibly dating from Paramount era.



A-22, Southward view from open savannah of film production landscape.



A-23, Southeastward view of Paramount era road intersection.



A-24, Northeastward view of Paramount era road intersection.



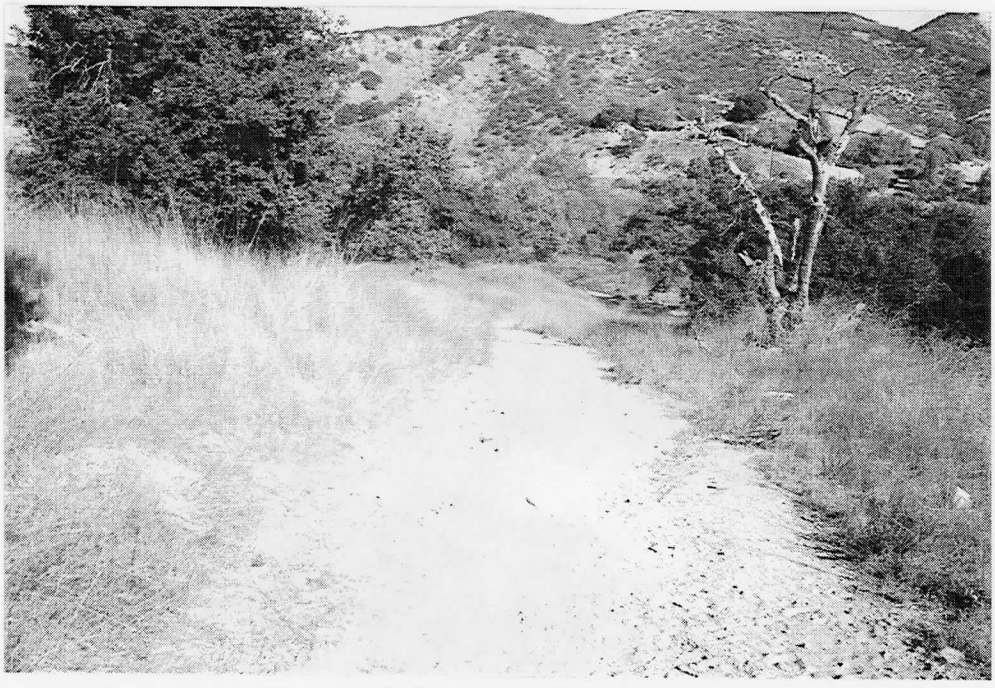
A-25, Southeastward view of Paramount era road.



A-26, Road (circa 1952) along edge of valley oak savannah clearing.



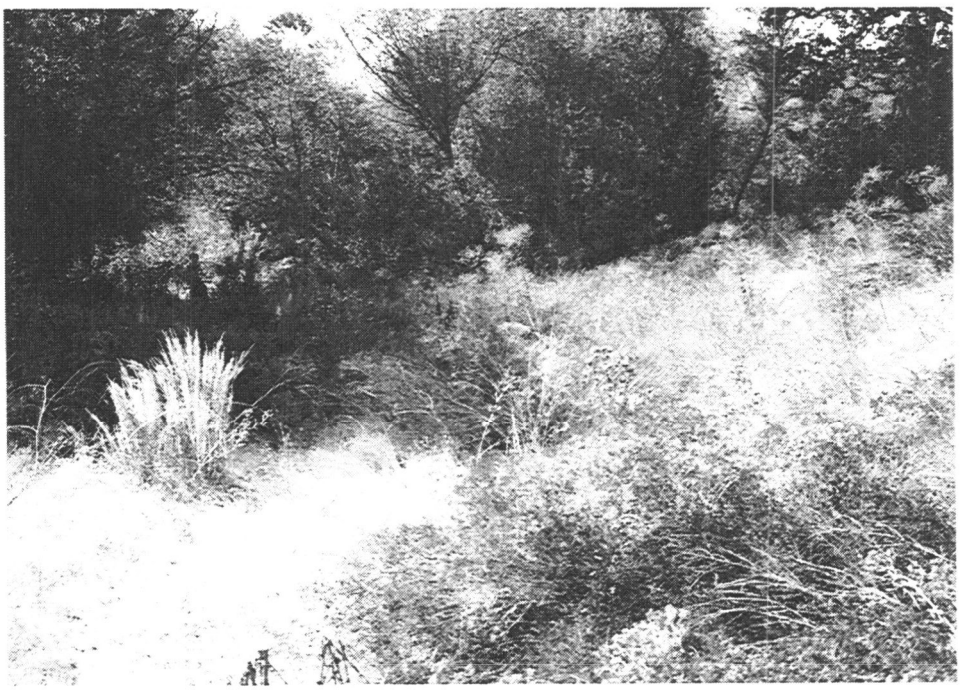
A-27, Road (circa 1952).



A-28, Road (circa 1952).



A-29, Northwestward view of Paramount's former *Ebb Tide* set.



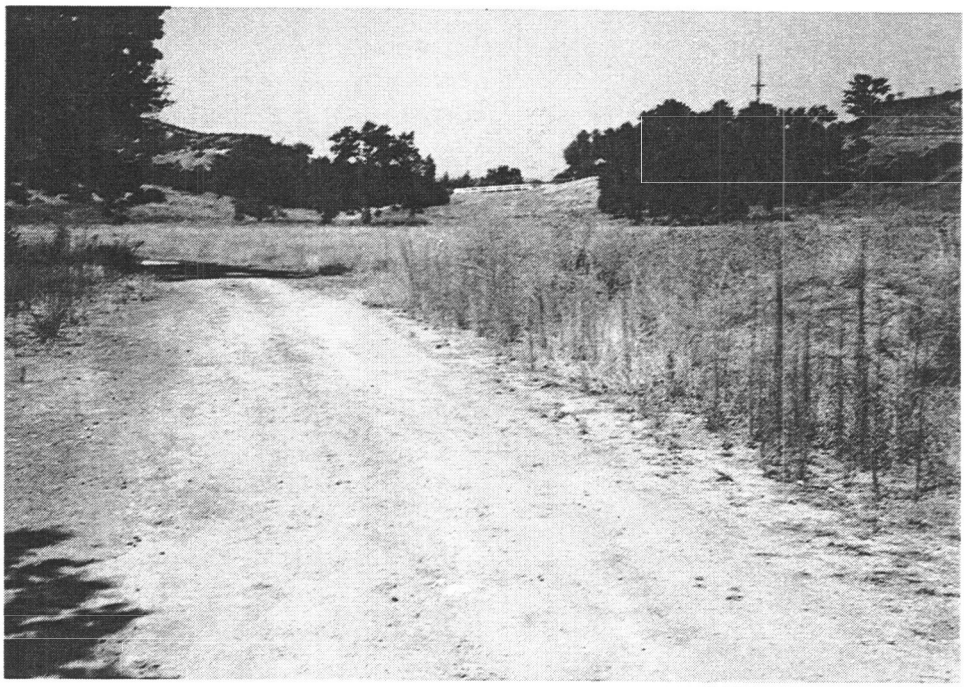
A-30, Northwestward view of Paramount era road crossing Medea Creek.



A-31, Paramount era road crossing Medea Creek.



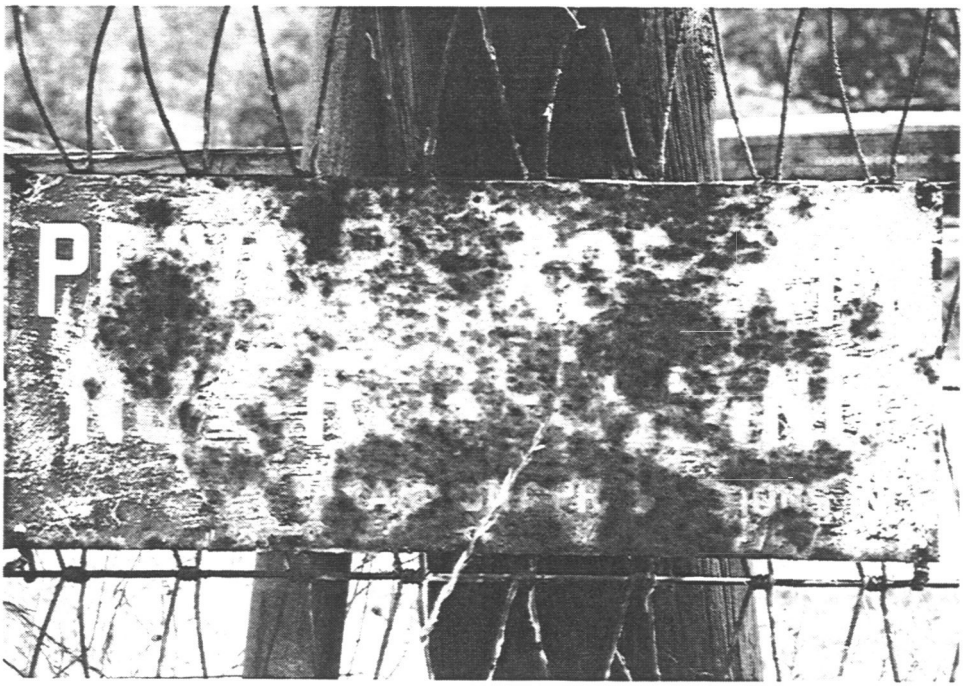
A-32, Southward view of principal Paramount era north-south road, from current NPS property line near site of Paramount's former Taylor Ranch set.



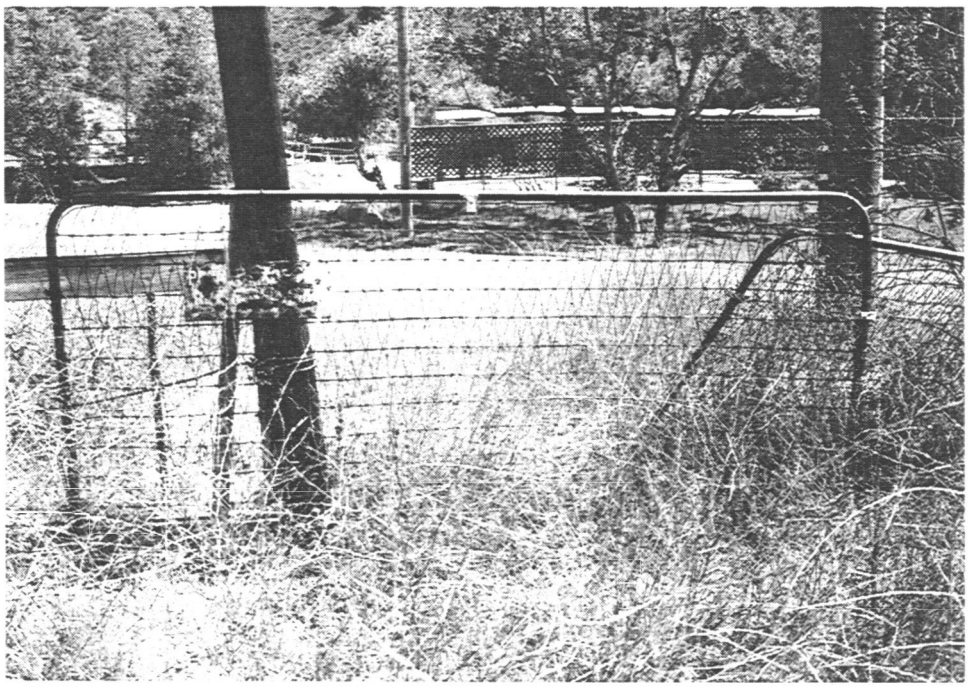
A-33, Northwestward view of Paramount era road.



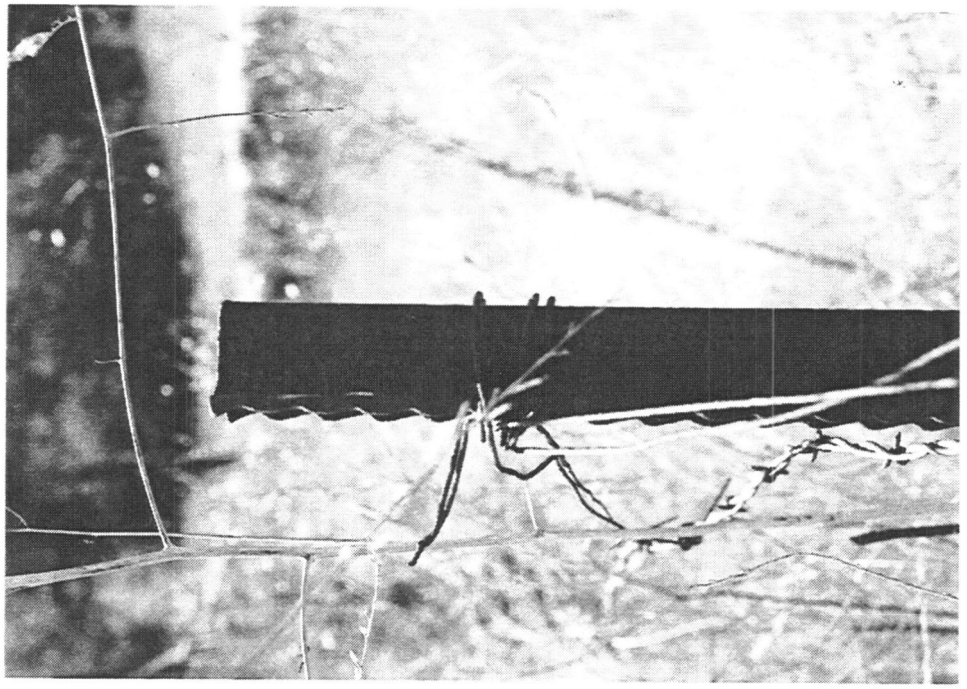
A-34, Southeastward view of Paramount era secondary entry road.



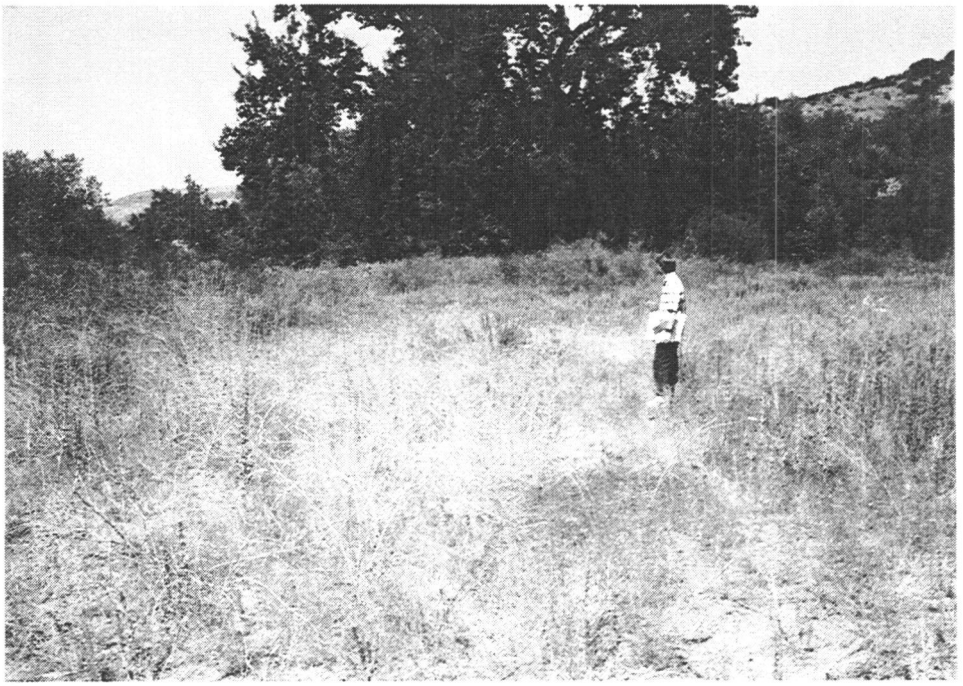
A-35, Paramount Studio property sign (note "Paramount Productions Inc.").



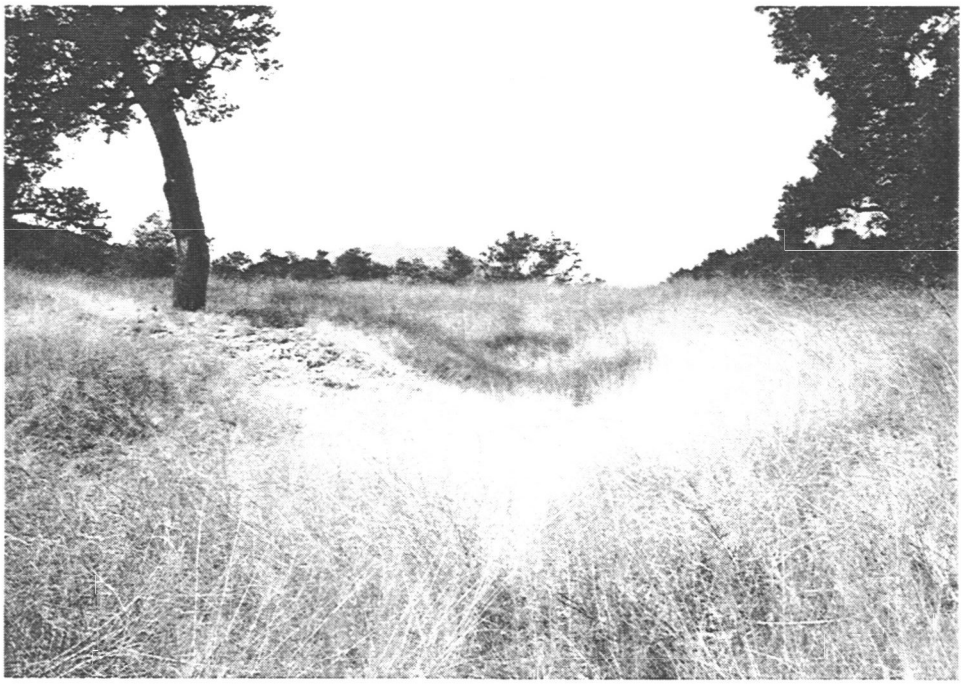
A-36, Paramount era wire fence style entry gate.



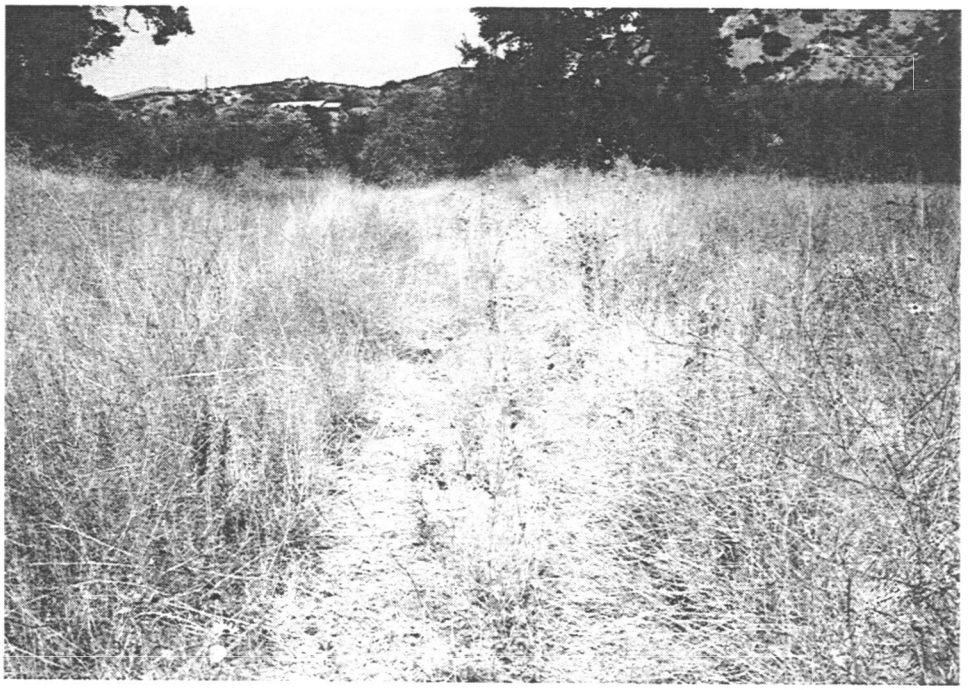
A-37, Paramount era fence post, with 1922 date inscribed.



A-38, Northwestward view of film production landscape and possible minor set location.



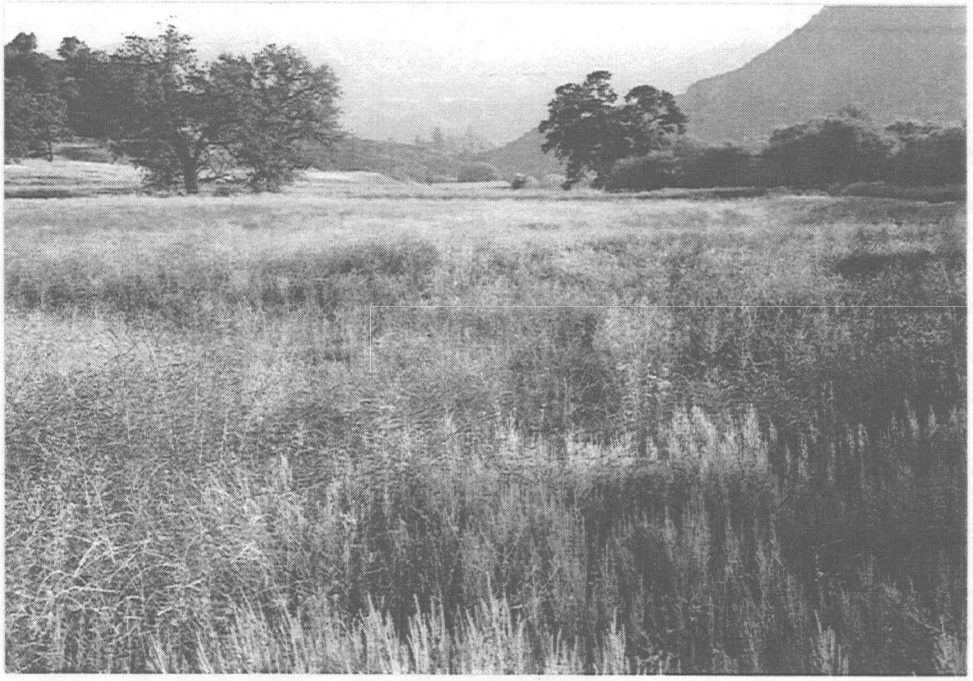
A-39, Northwestward view of road (constructed circa 1952).



A-40, Northwestward view of principal Paramount era north-south ranch road.



A-41, Northwestward view of Paramount era road crossing of Medea Creek.



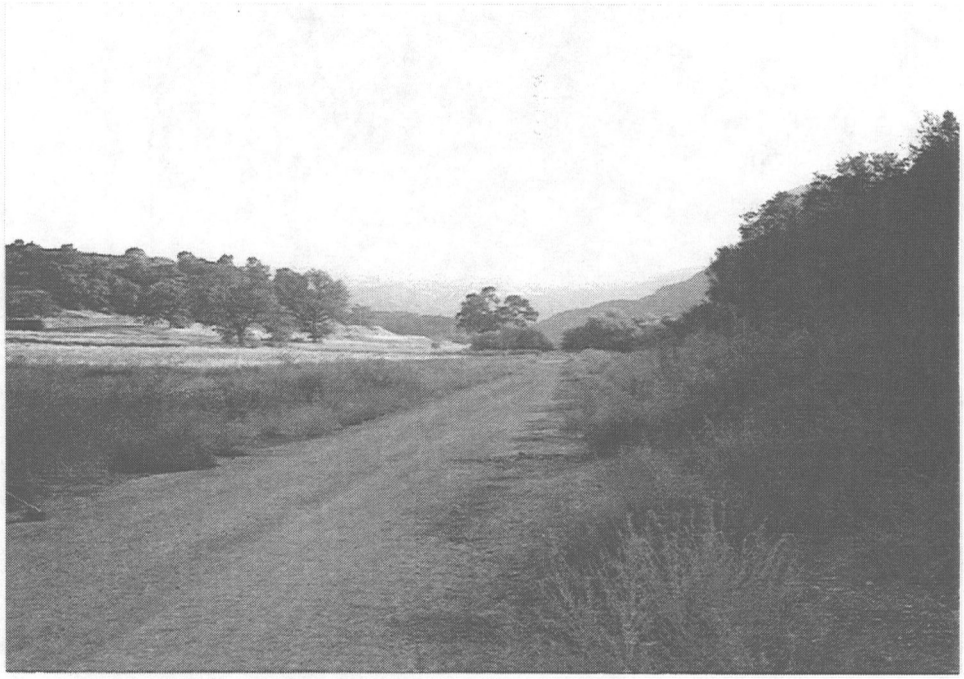
A-42, Southward view of Paramount era set site, showing ground leveling in foreground.



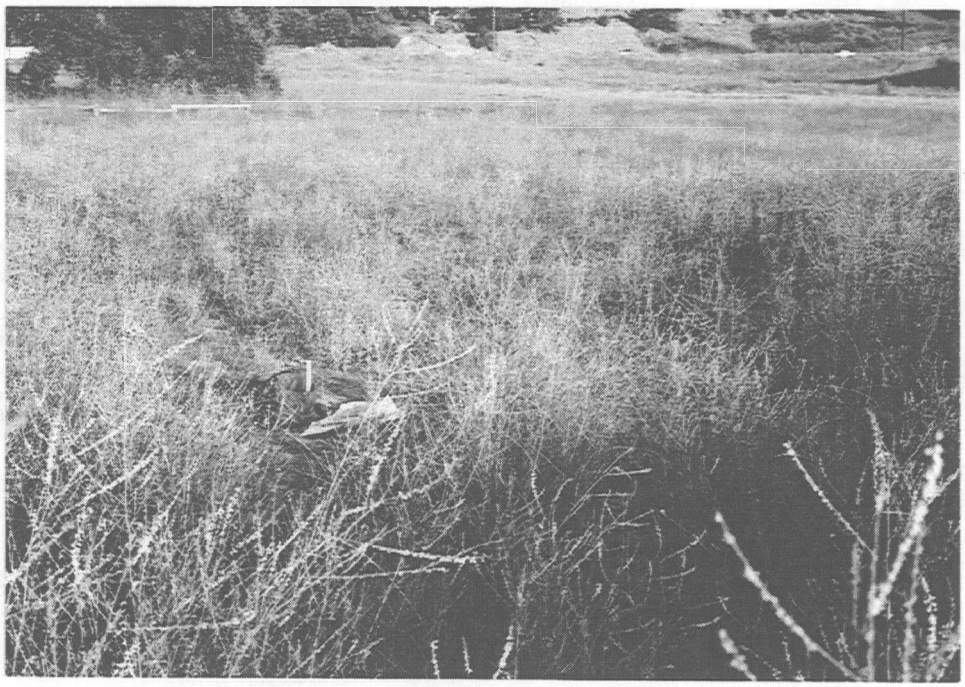
A-43, Westward view of Paramount era set site, showing ground leveling in foreground.



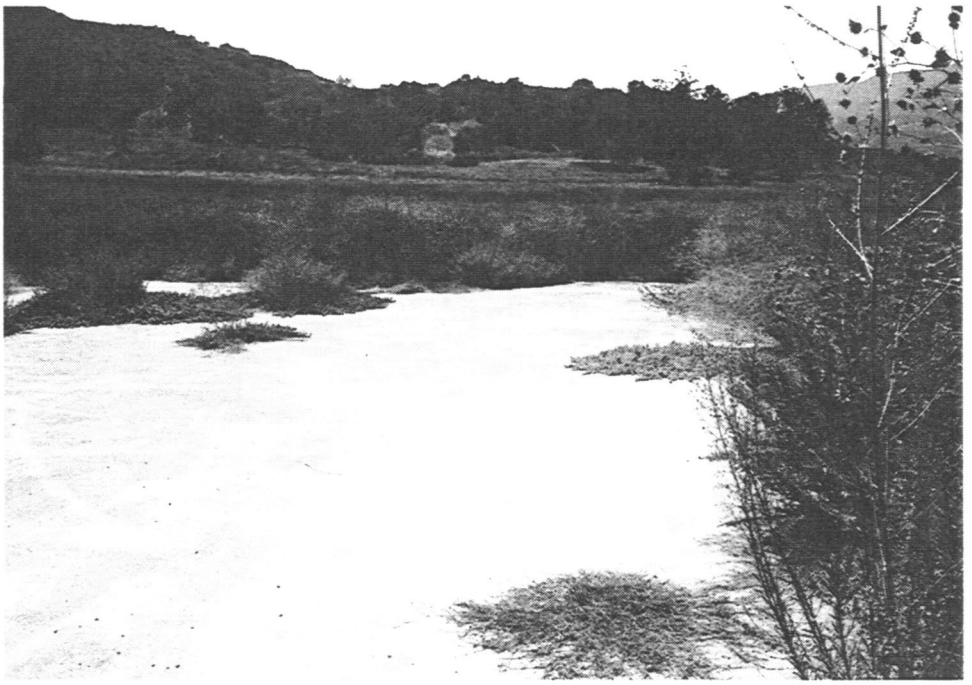
A-44, Southward view of Paramount era set site, with oak trees in the distance.



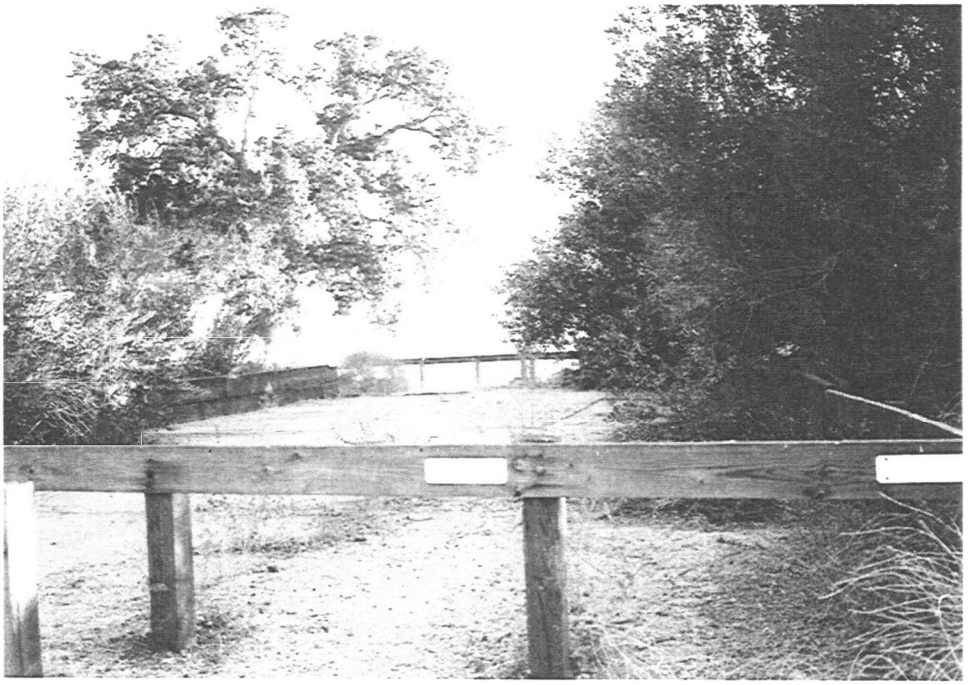
A-45, Southward view along former race track and Paramount era road alignment.



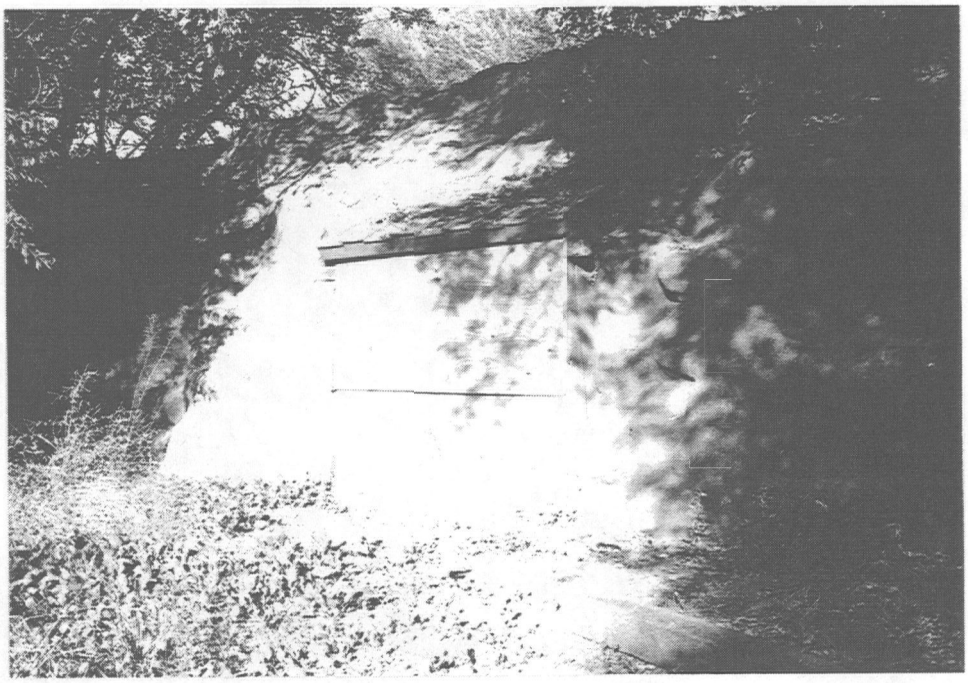
A-46, Eastward view of Paramount era set site, showing ground leveling in foreground.



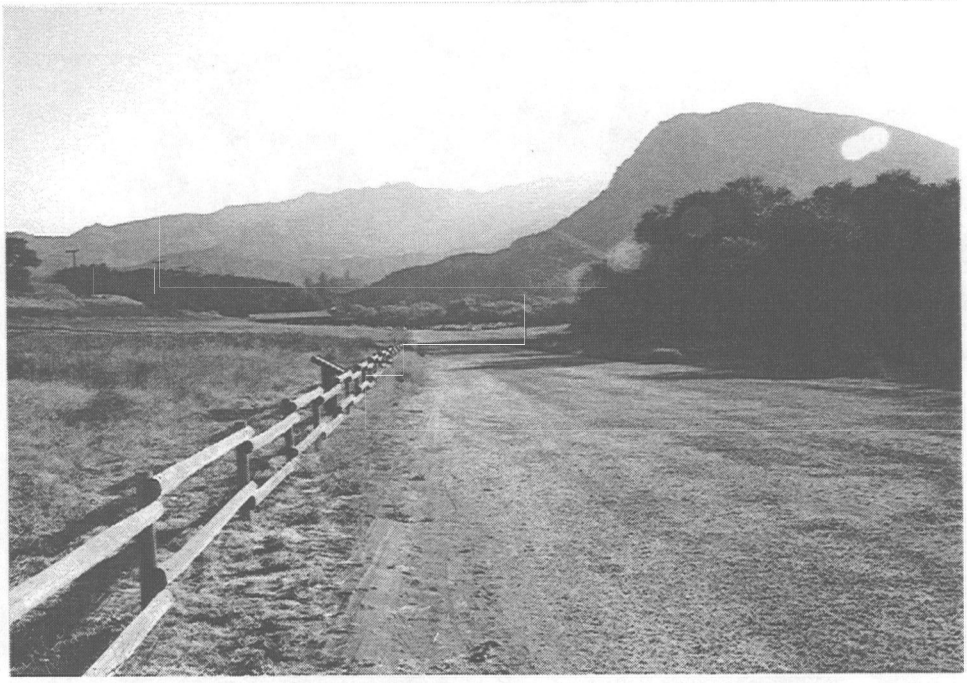
A-47, Southeastward view of asphalt pad (circa 1979), near remains of Paramount era set.



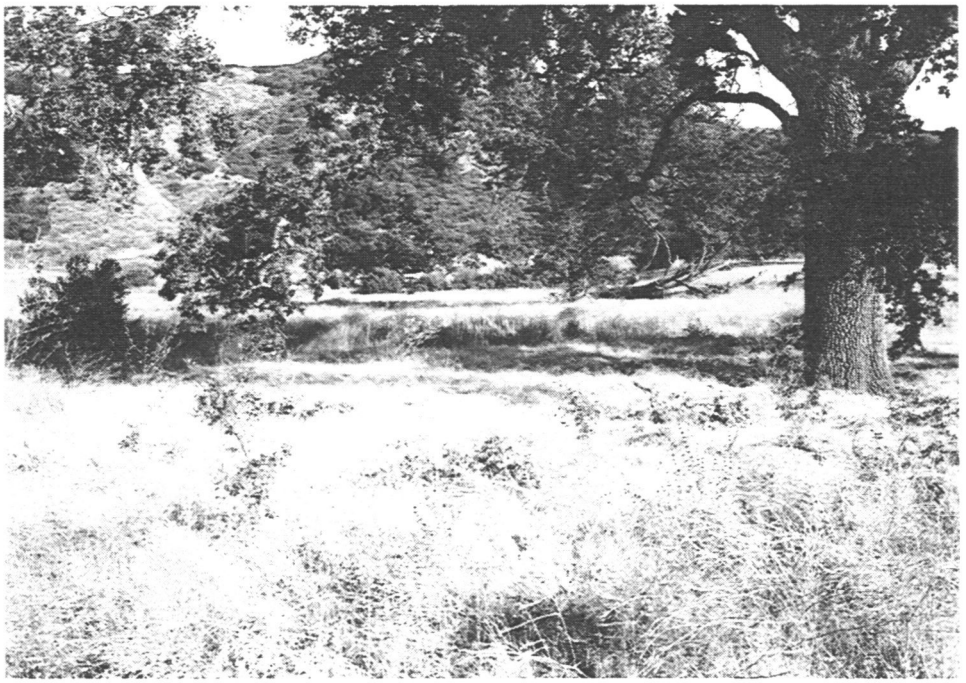
A-48, Southeastward view of former racetrack bridge.



A-49, *Dr. Quinn, Medicine Woman* mine shaft set, below former racetrack bridge.



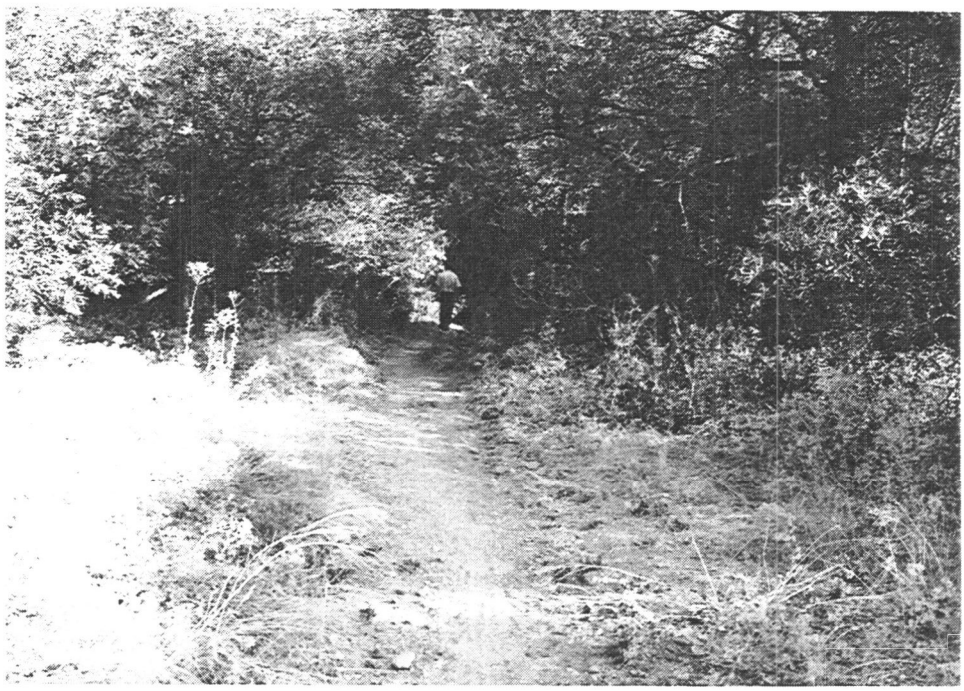
A-50, Southward view along former racetrack towards former Paramount mess hall/kitchen (note Paramount era overhead power poles along Cornell Road to left).



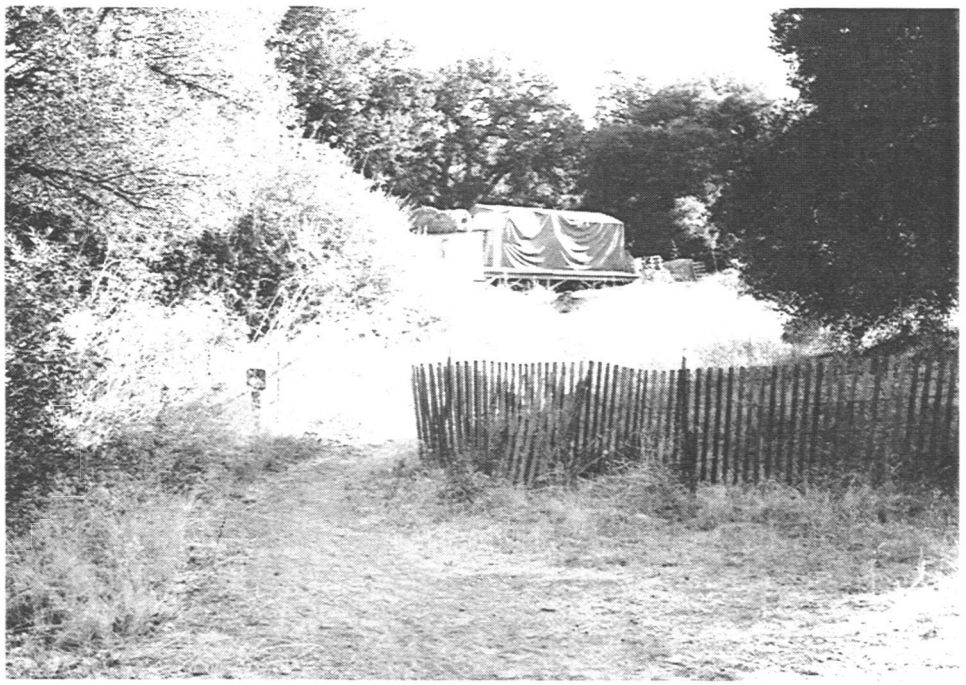
A-51, Eastward view of site of former Paramount Salem Town set.



B-1, Southward view along Medea Creek of former race track and Paramount era road alignment.



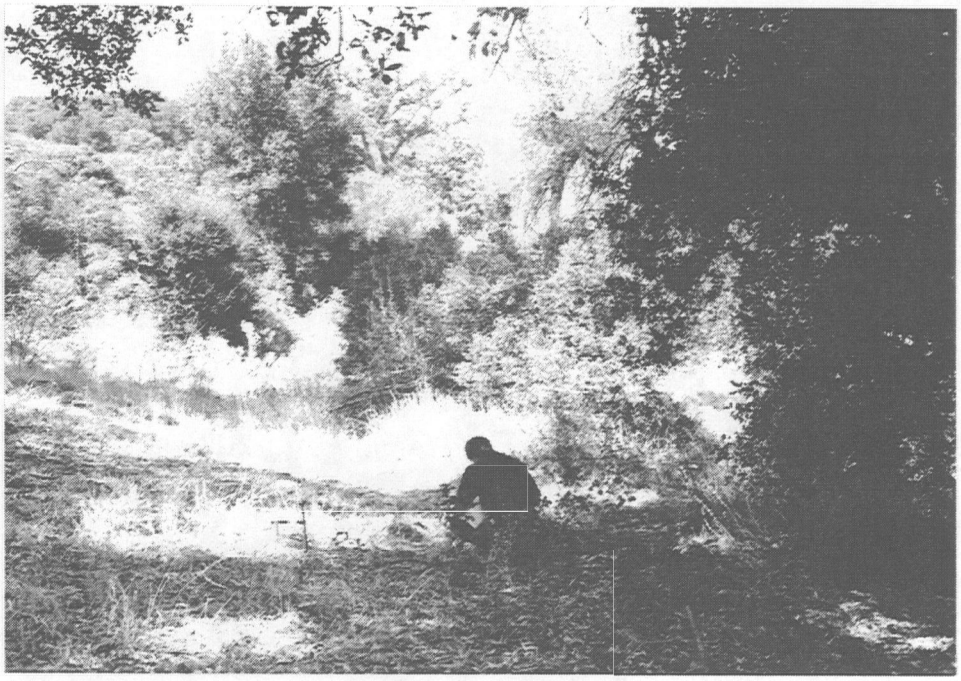
B-2, Eastward view of Paramount era creek crossing showing recent willow growth.



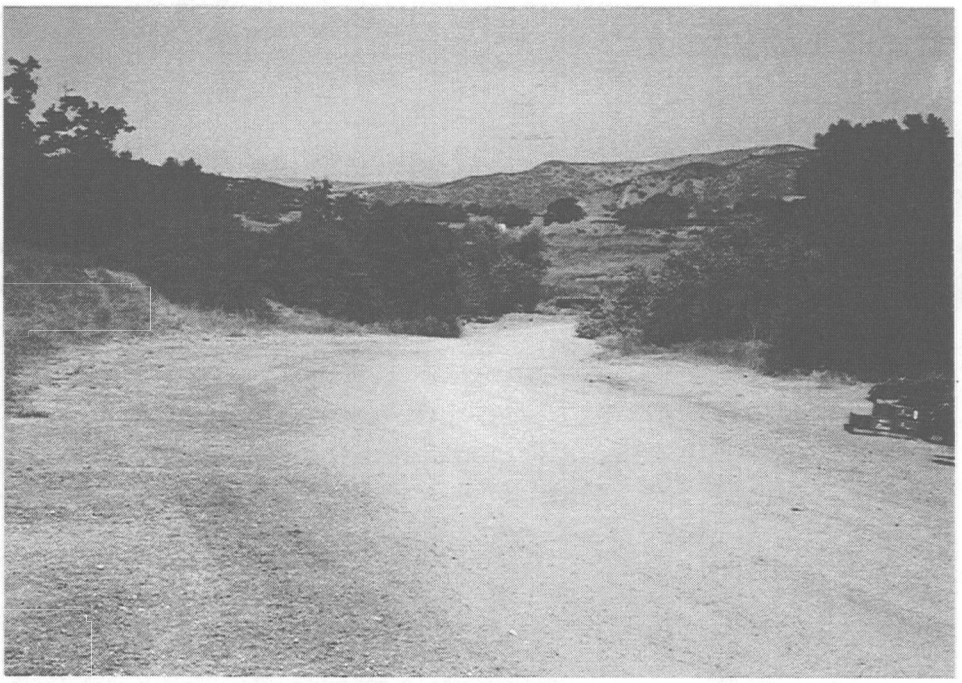
B-3, Southward view at Paramount era creek crossing of road later used for the racetrack.



B-4, View looking across Paramount era creek crossing.



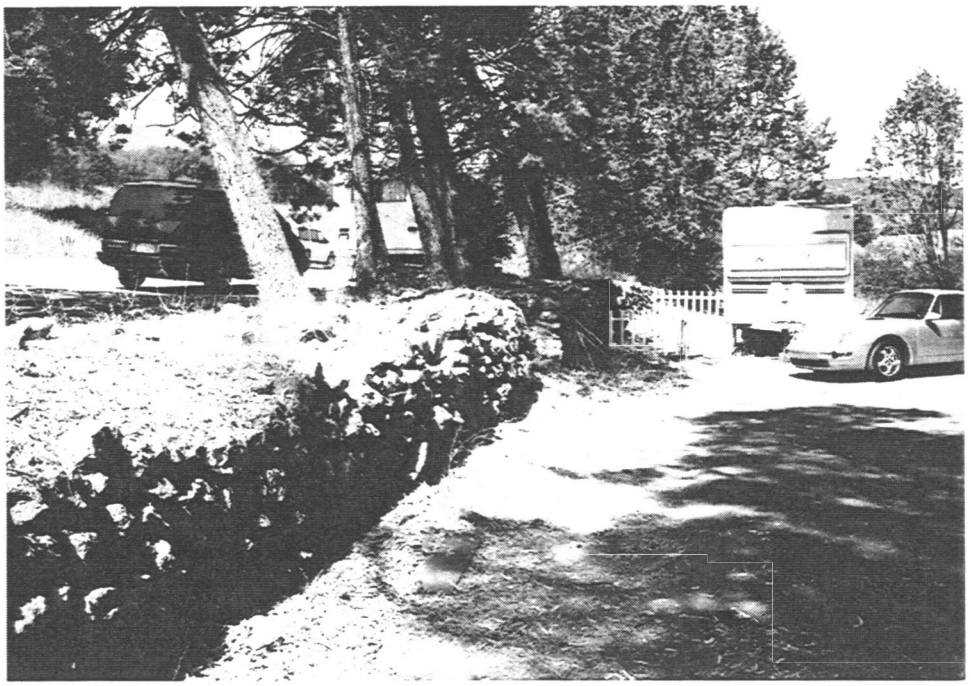
B-5, Northwest view of Paramount era abandoned road, north of site of former caretaker's house.



B-6, North view of racetrack along Paramount era road alignment, behind stone wall at site of former caretaker's house.



B-7, Graded pad/road (circa 1961), at site of Paramount's former caretaker's house, looking north and west of former racetrack.



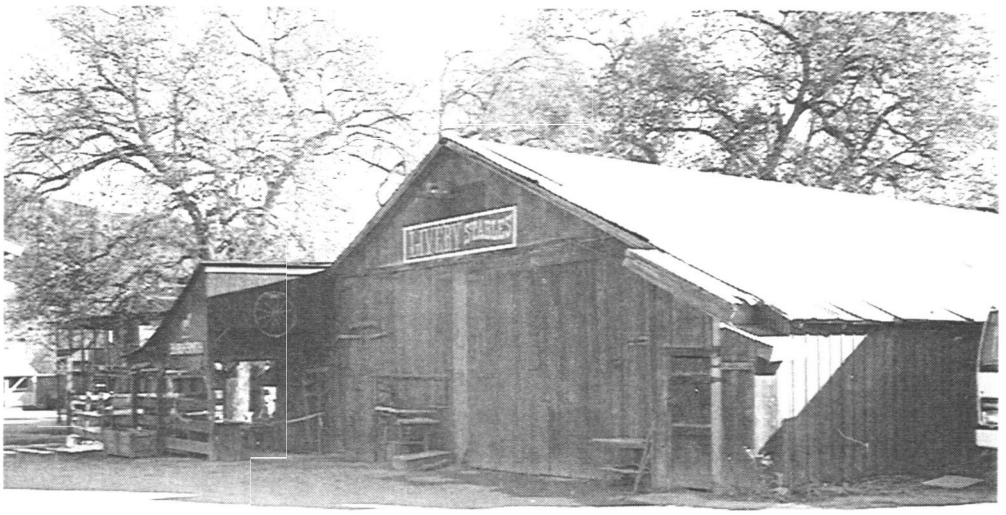
B-8, Westward view of Paramount era retaining wall and ornamental tree planting at south end of wall at site of former caretaker's house.



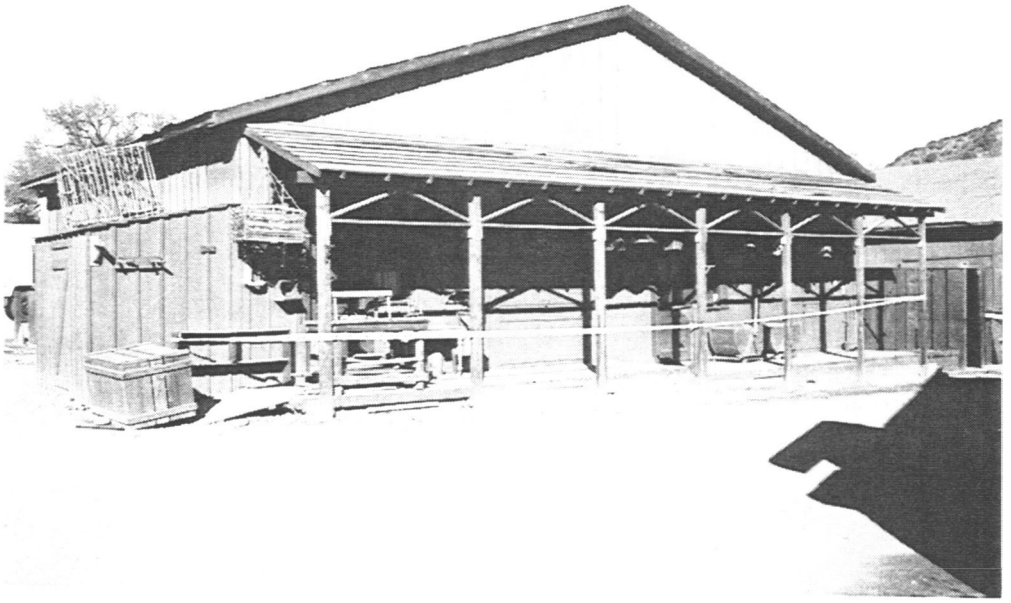
B-9, View of site of Paramount's former caretaker's house. Note historic Eucalyptus tree planting and level pad. Trailers are associated with production of *Dr. Quinn, Medicine Woman*.



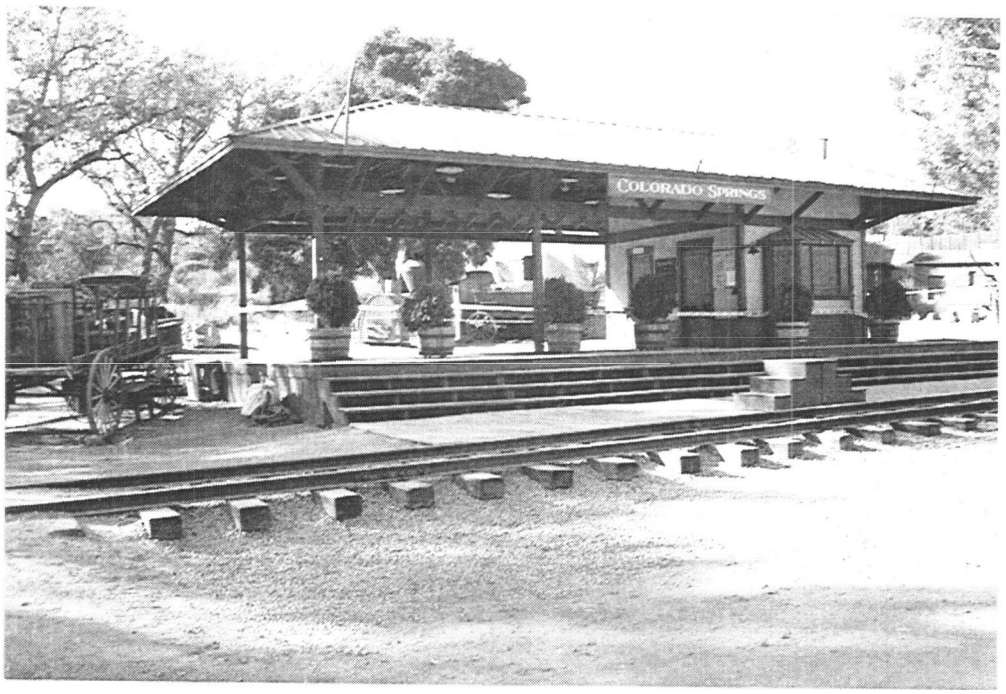
B-10, View of site of Paramount's former caretaker's house.



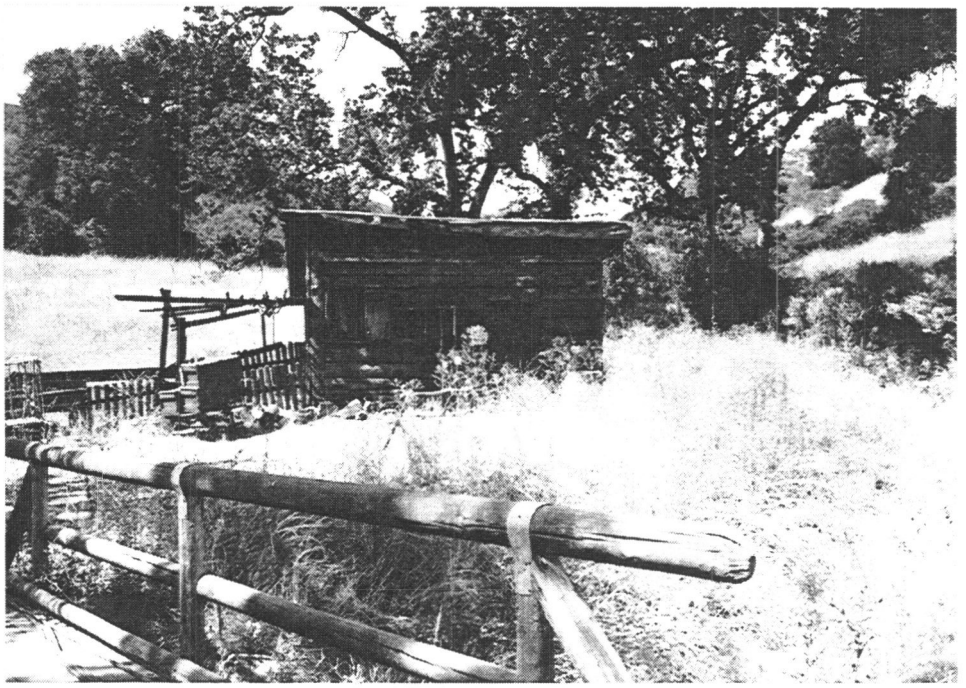
B-11, Paramount era barn, modified as part of Western Town set.



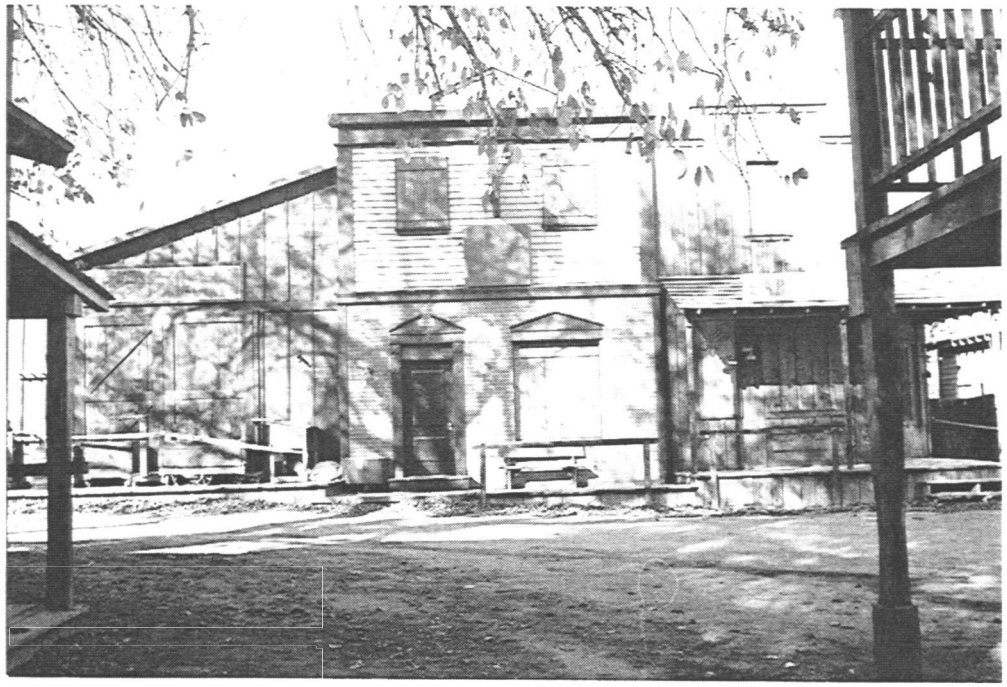
B-12, Paramount era prop shed, modified as part of Western Town set. What remains once housed grip lockers.



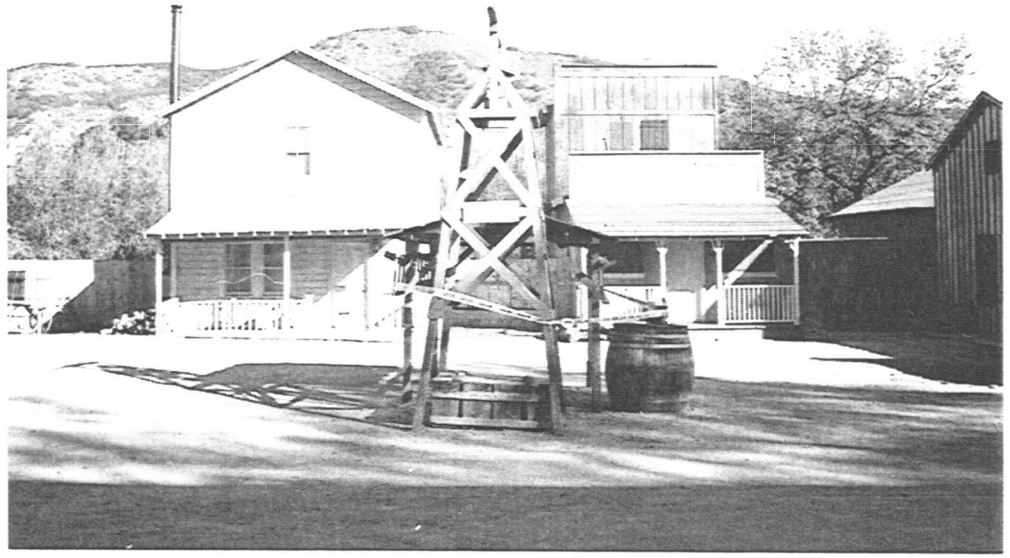
B-13, Train depot set built for *Dr. Quinn, Medicine Woman*.



B-14, Westward view of Paramount era shed, which was once part of the corrals.



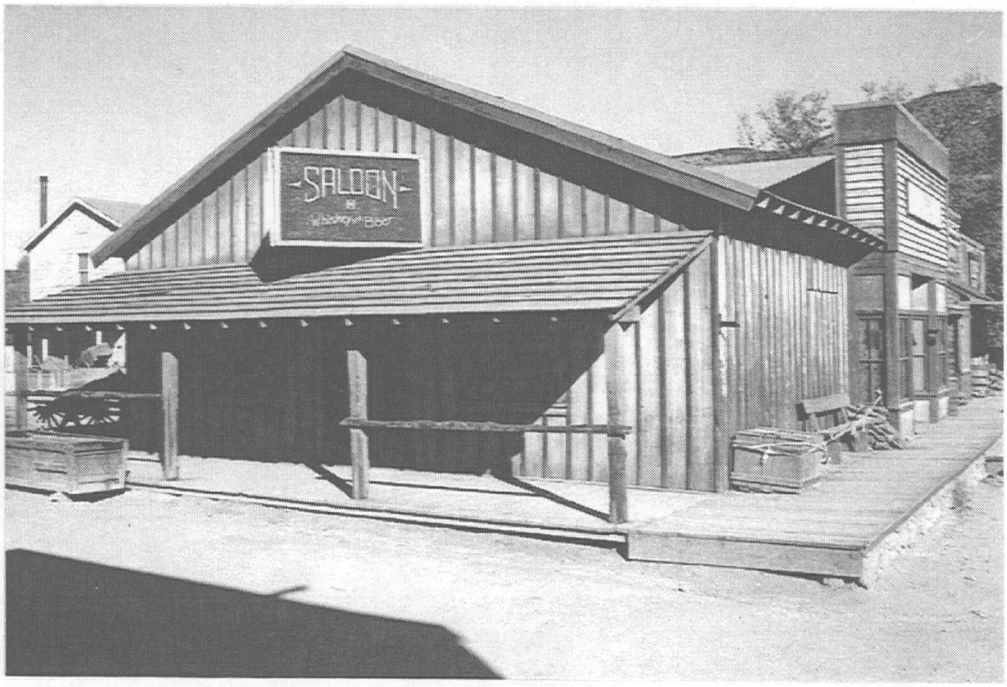
B-15, Paramount era prop shed, modified as part of Western Town set.



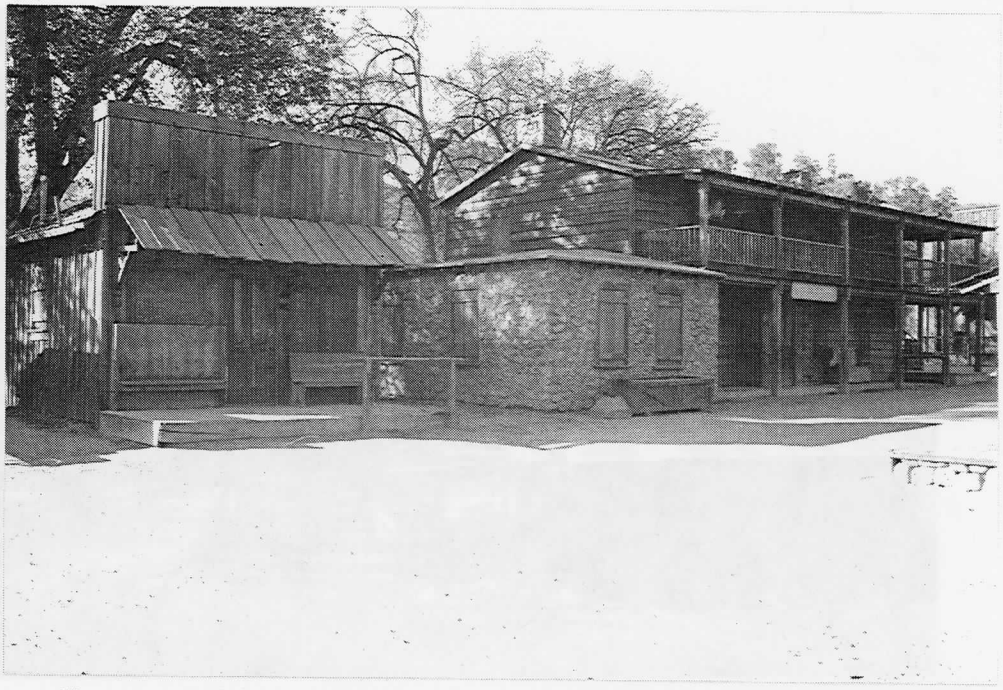
B-16, Ranger residence constructed by NPS, amidst Western Town set.



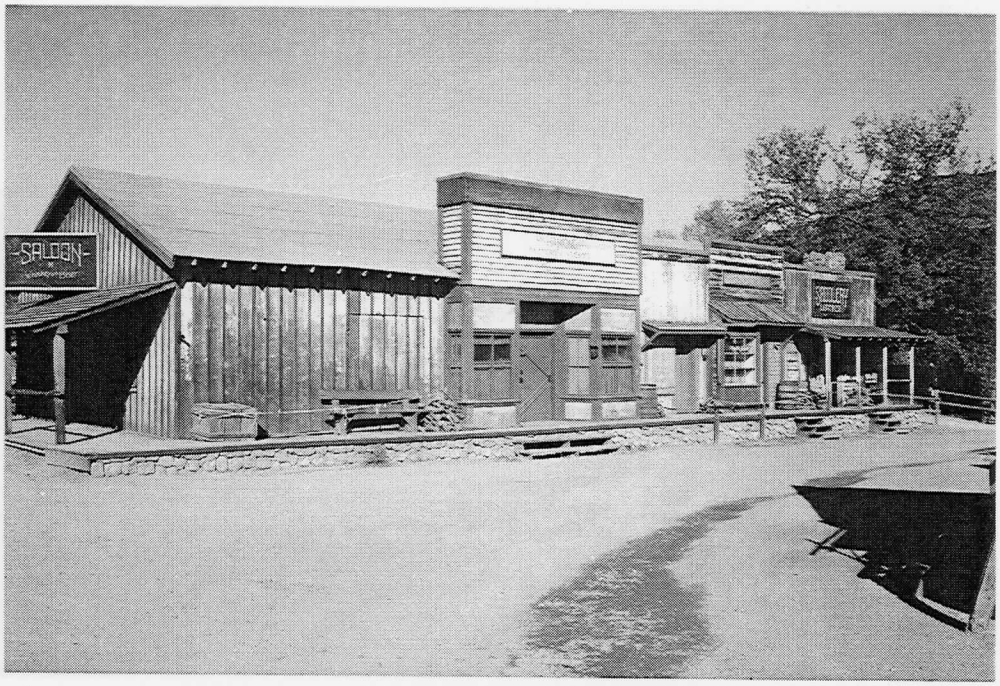
B-17, Paramount era prop shed, partially demolished and later modified as part of Western Town set.



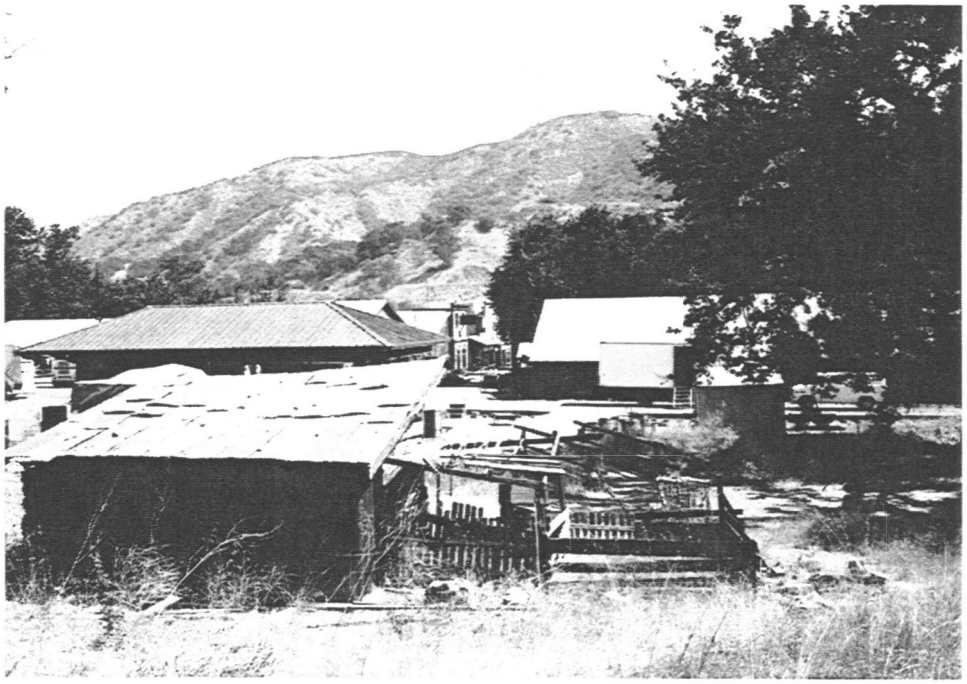
B-18, Paramount era equipment storage shed, modified as part of Western Town set.



B-19, Western Town set (NPS constructed restrooms are located in 2-story building at far right).



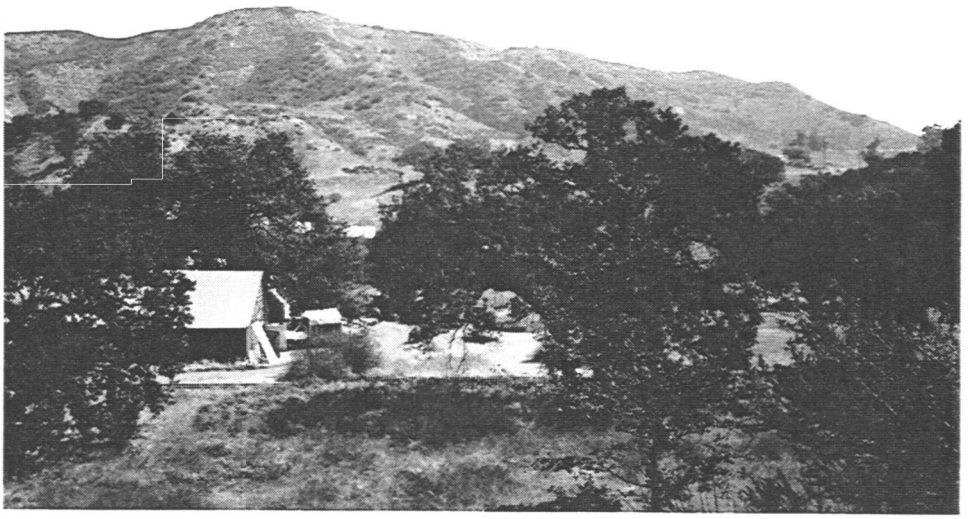
B-20, Paramount era equipment storage shed, modified as part of Western Town set.



B-21, Westward view of Paramount era shed, which was once part of corrals.



B-22, View, from northeast to northwest, of Paramount's former ranch headquarters area.



B-23, Eastward view of Paramount era barn.



B-24, Church set constructed for *Dr. Quinn, Medicine Woman*.



B-25, Southwestward view of school house set, constructed for *Dr. Quinn, Medicine Woman*.



B-26, Northward view of site of former Camp Langhorn.



B-27, Southward view of Paramount era road, along east side of Medea Creek.



B-28, Southward view of site of former Paramount set, graded circa 1979 for Malibu Lake dredge. Mulholland Bridge is in background.



B-29, Northward view of Paramount era road to site of former set, on east side of Medea Creek.



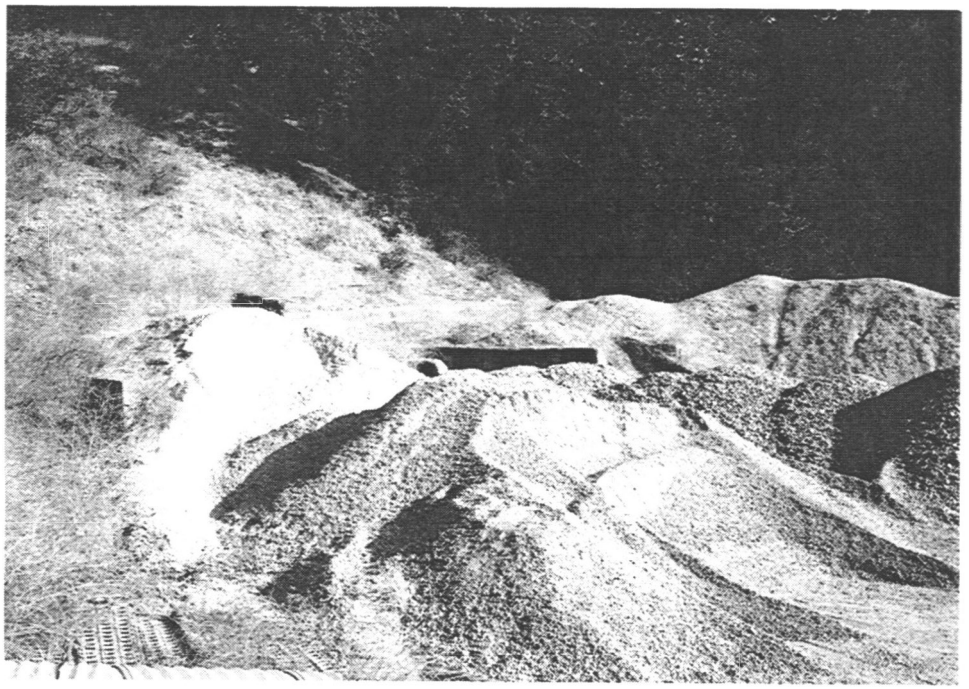
B-30, Eastward view of Paramount era road alignment and material storage area, which was later part of the racetrack.



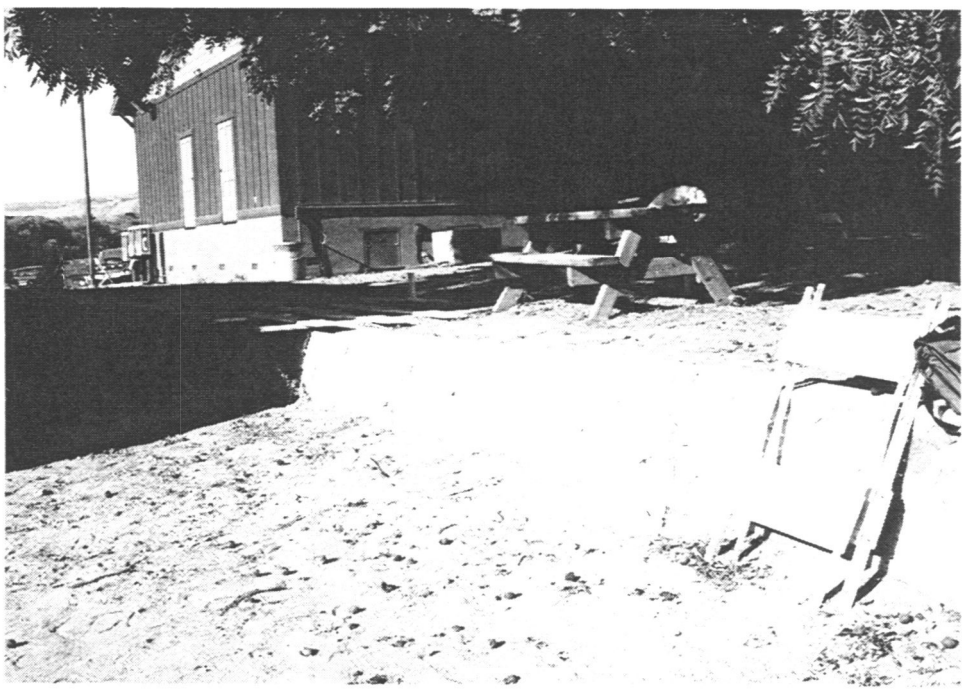
B-31, Southward view of Paramount era road and material storage area, along Medea Creek.



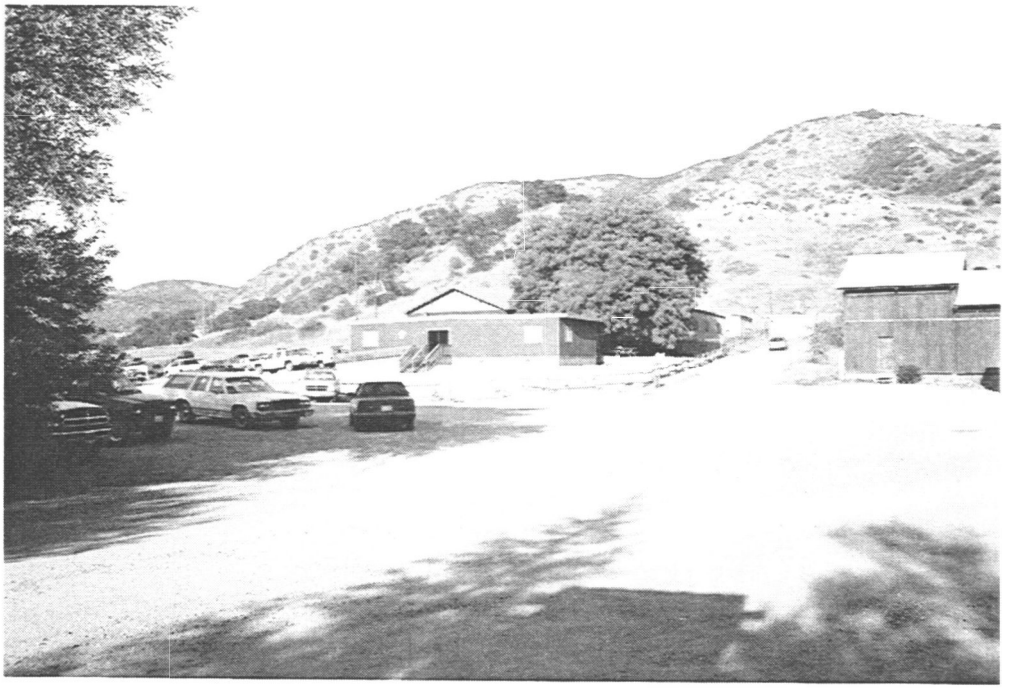
B-32, Northwestward view of first homestead site constructed for *Dr. Quinn, Medicine Woman.*



B-33, Concrete material storage bins, circa 1954.



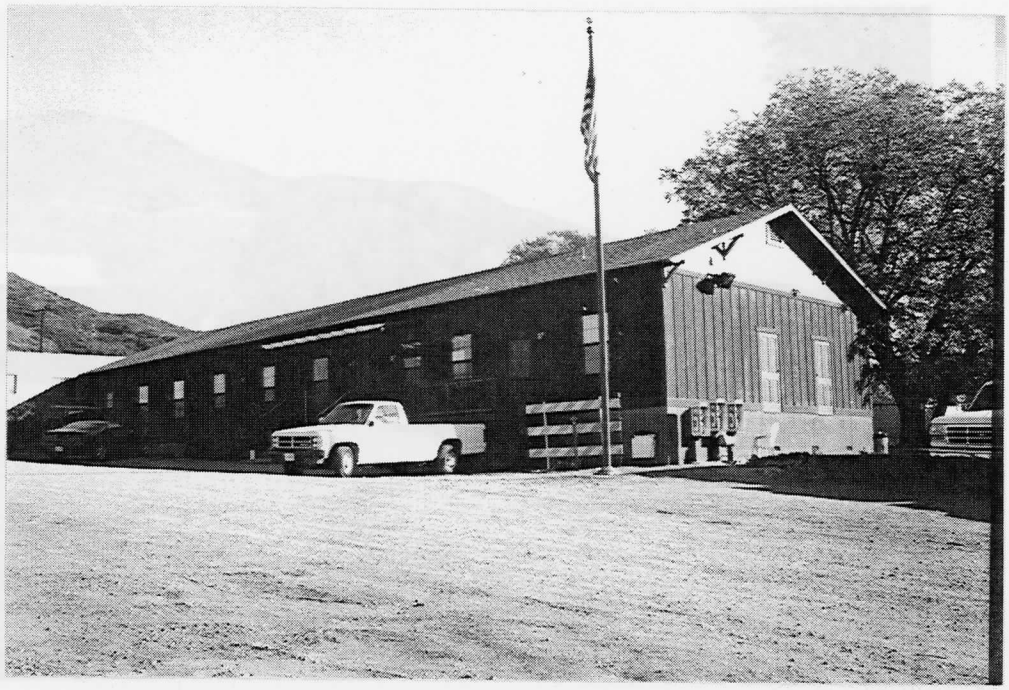
B-34, View of retaining wall (circa 1954), looking north towards Paramount's former mess hall/ kitchen building.



B-35, NPS ranger contact station, with Paramount's former mess hall/kitchen building in background. Paramount era road and former mill carpenter shop to right.



B-36, Westward view of Paramount era bridge over Medea Creek, in former headquarters area.



B-37, Paramount's former mess hall/kitchen building, modified as production offices for *Dr. Quinn, Medicine Woman*.



B-38, Southeastward view of Paramount era road to former fire patrol station.



B-39, Ruins at site of former Paramount era well.



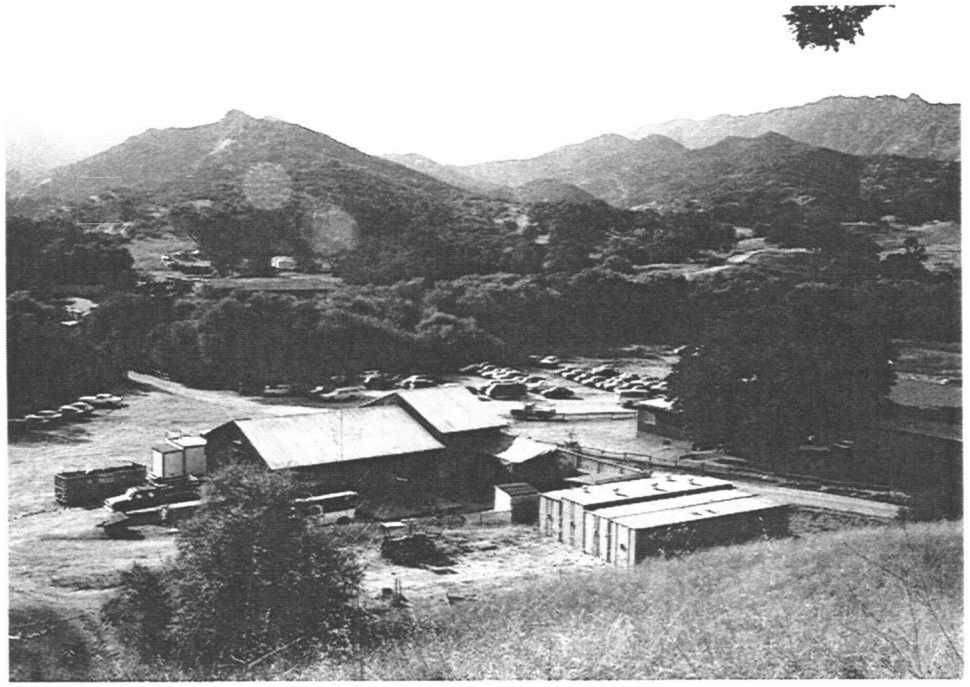
B-40, Ruins at site of former Paramount era well.



B-41, View southeastward from site of Paramount era water tank to former fire patrol station.



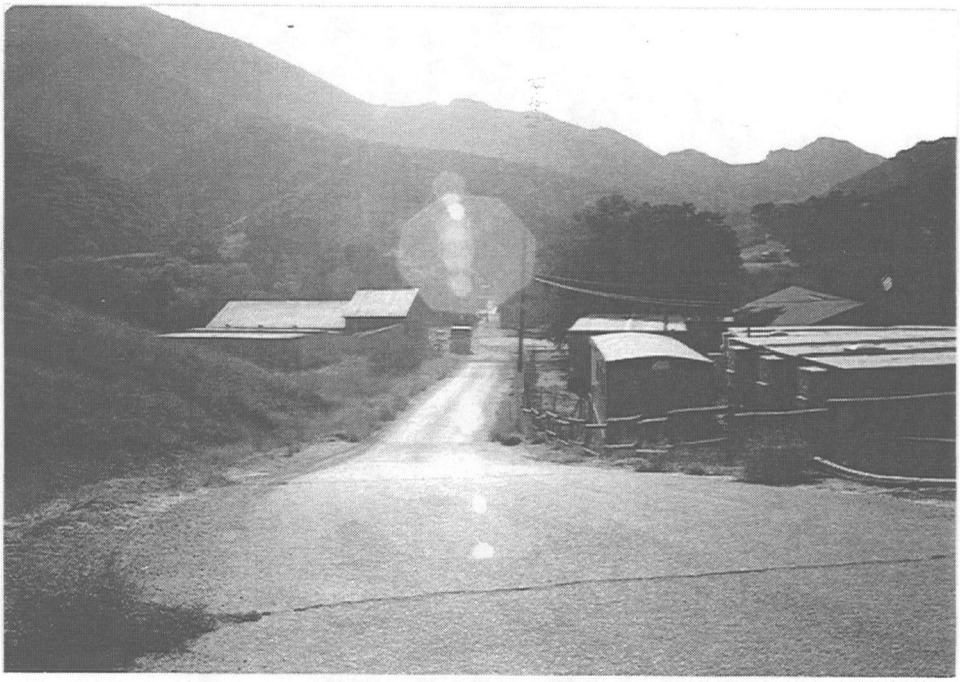
B-42, Southwestward view from Paramount era water tank to *Dr. Quinn, Medicine Woman* set. In foreground is site of Paramount's former material storage area.



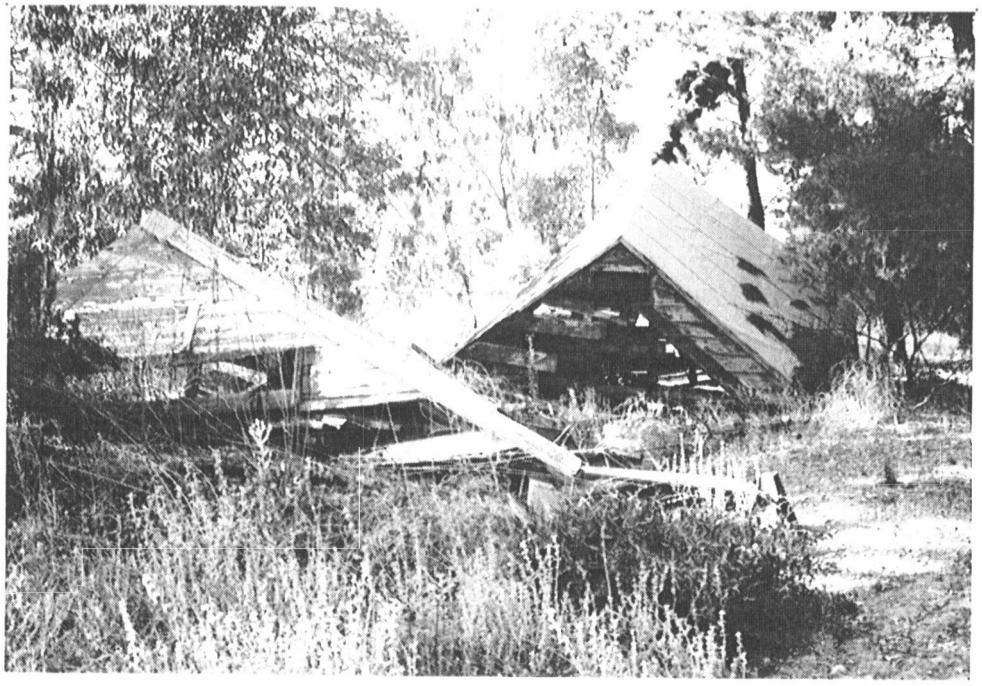
B-43, Northwestward view from site of Paramount era water tank to former prop sheds and headquarters area.



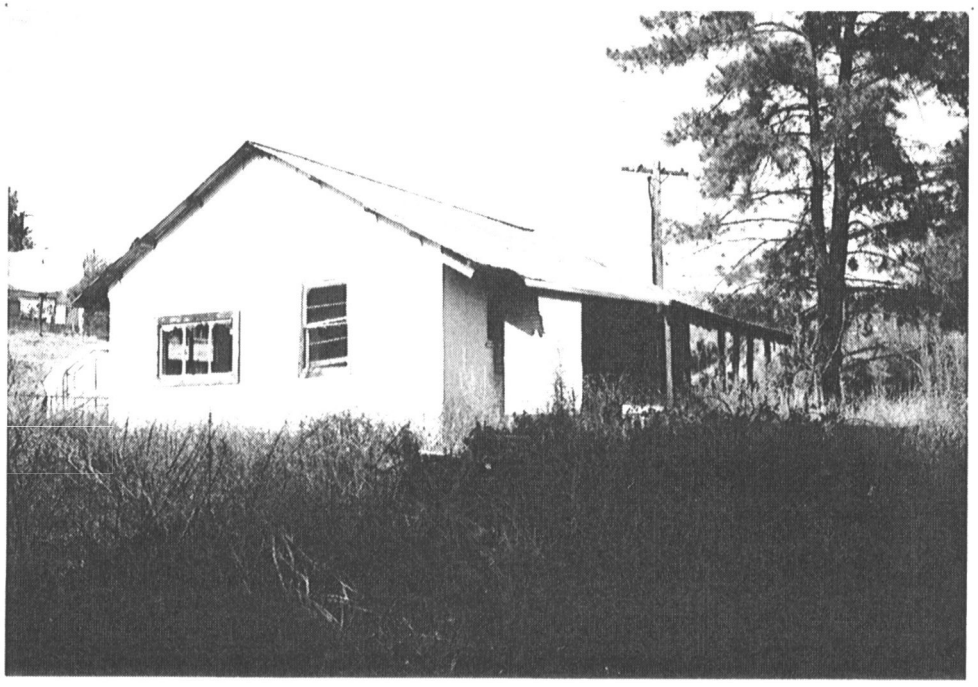
B-44, Southeastward view of pipe remnants at site of former Paramount era water tank.



B-45, Westward view of Paramount era ranch entry road into headquarters area. Trailers to right are used for the production of *Dr. Quinn, Medicine Woman*. Building to the left is a Paramount era mill carpentry shop.



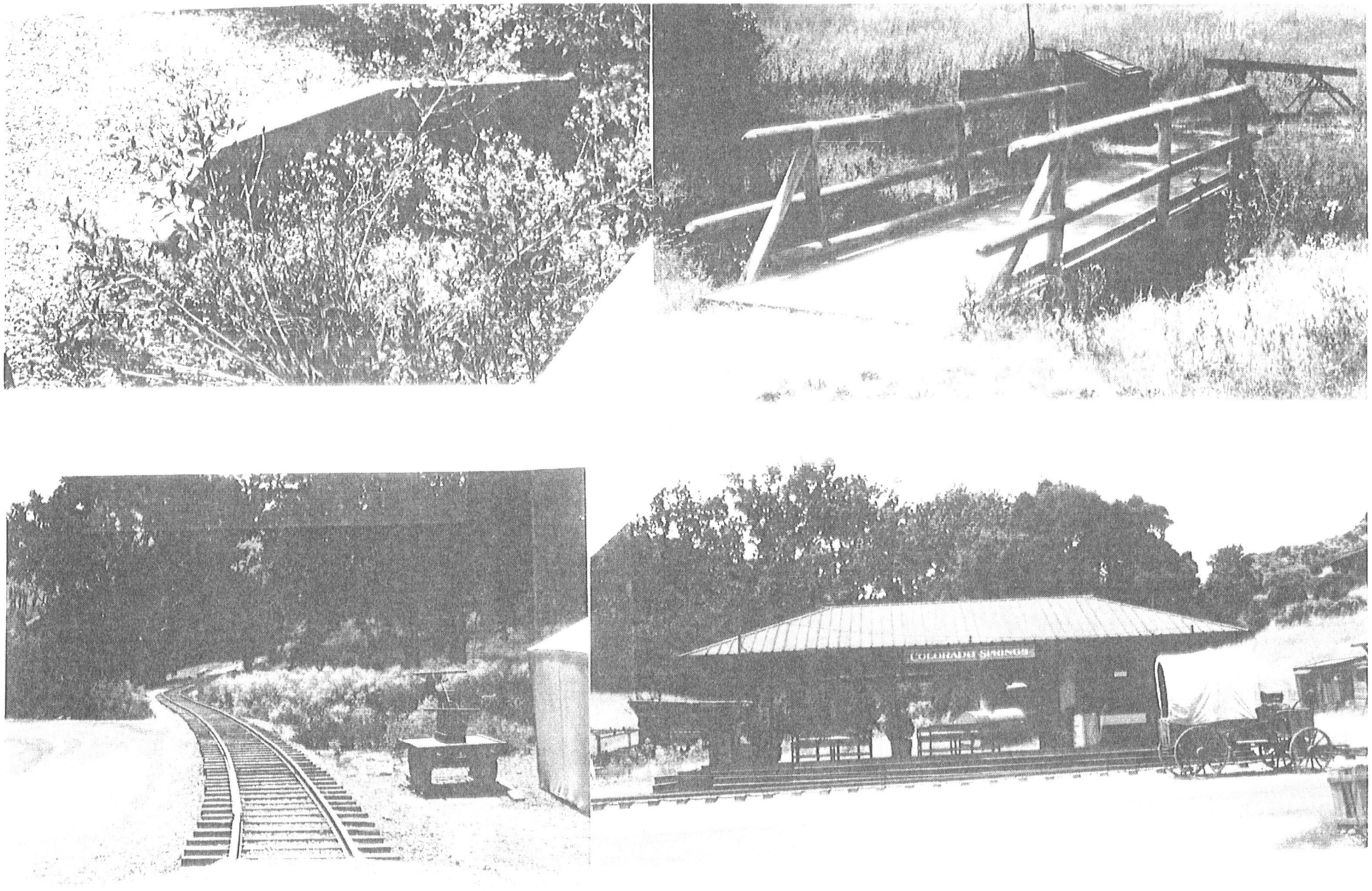




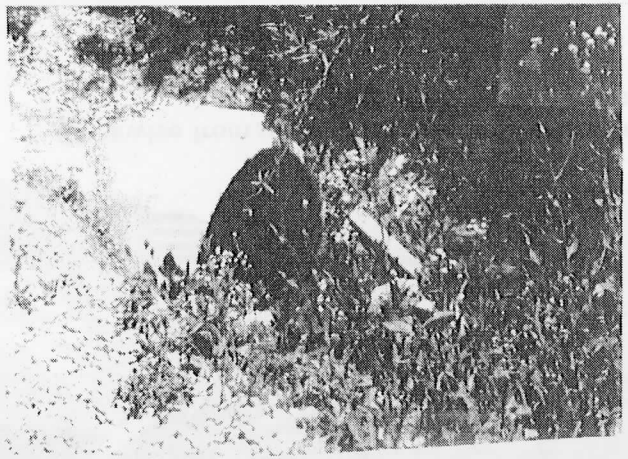
Top left and right: Remains of former Paramount Western Town/Mid-Western Street set located to the north or existing NPS land along Medea Creek.

Bottom: Remains located to the north of existing NPS land along Medea Creek of building with same construction as Paramount era buildings in the ranch headquarters. Most likely, one of the storage or utility buildings associated with the Paramount Western Town/ Mid- Western Street, which was located in this area.

Photographs of Sets for *Dr. Quinn, Medicine Woman*,
CBS Entertainment-1995



Clockwise from upper left: west end of concrete culvert under railroad tracks, view to south of church set, front view of school house set, and culvert crossing looking southeast towards church set.





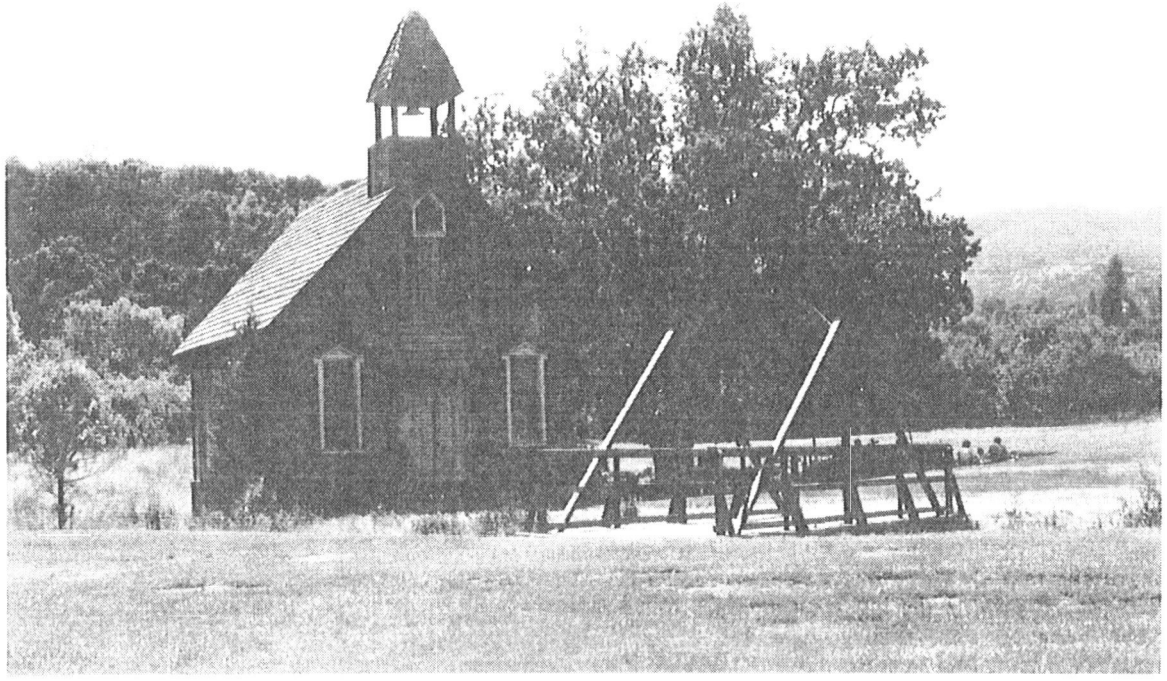




Clockwise from upper left: east end of concrete culvert under railroad tracks, wood bridge across drainage to "shanty shack" set, railroad depot set, and railroad tracks looking south.

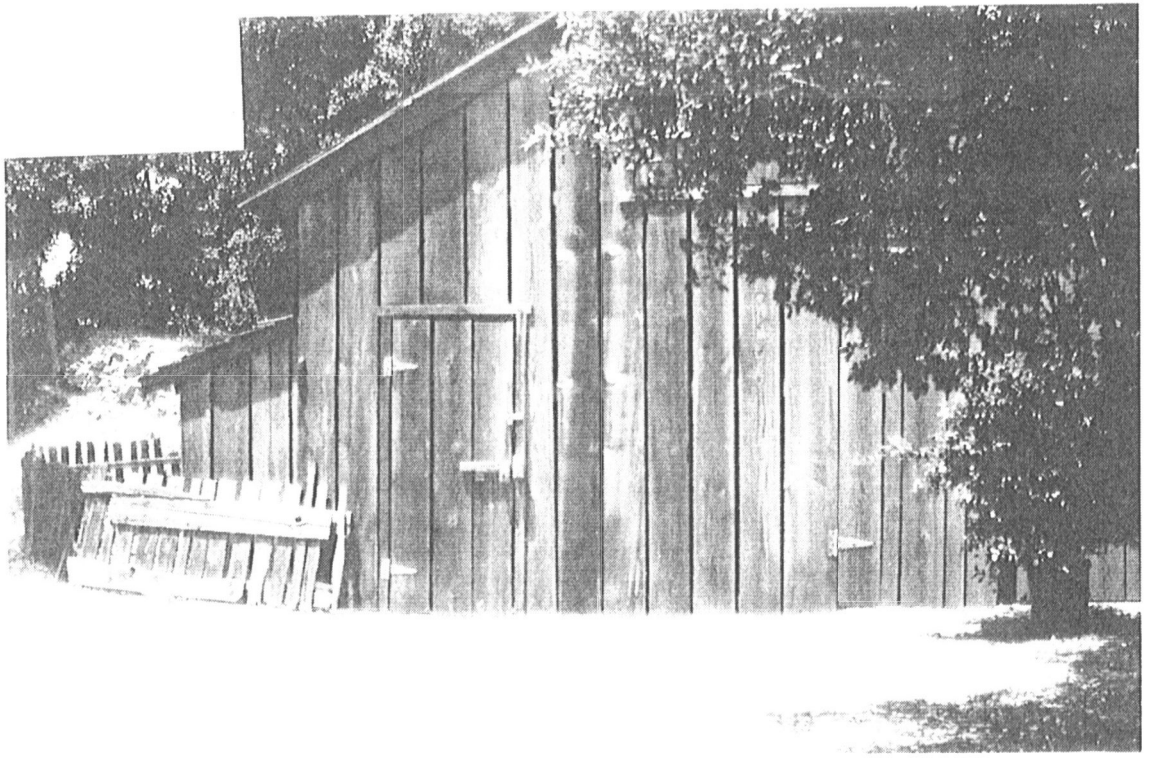


View east to church and graveyard set.

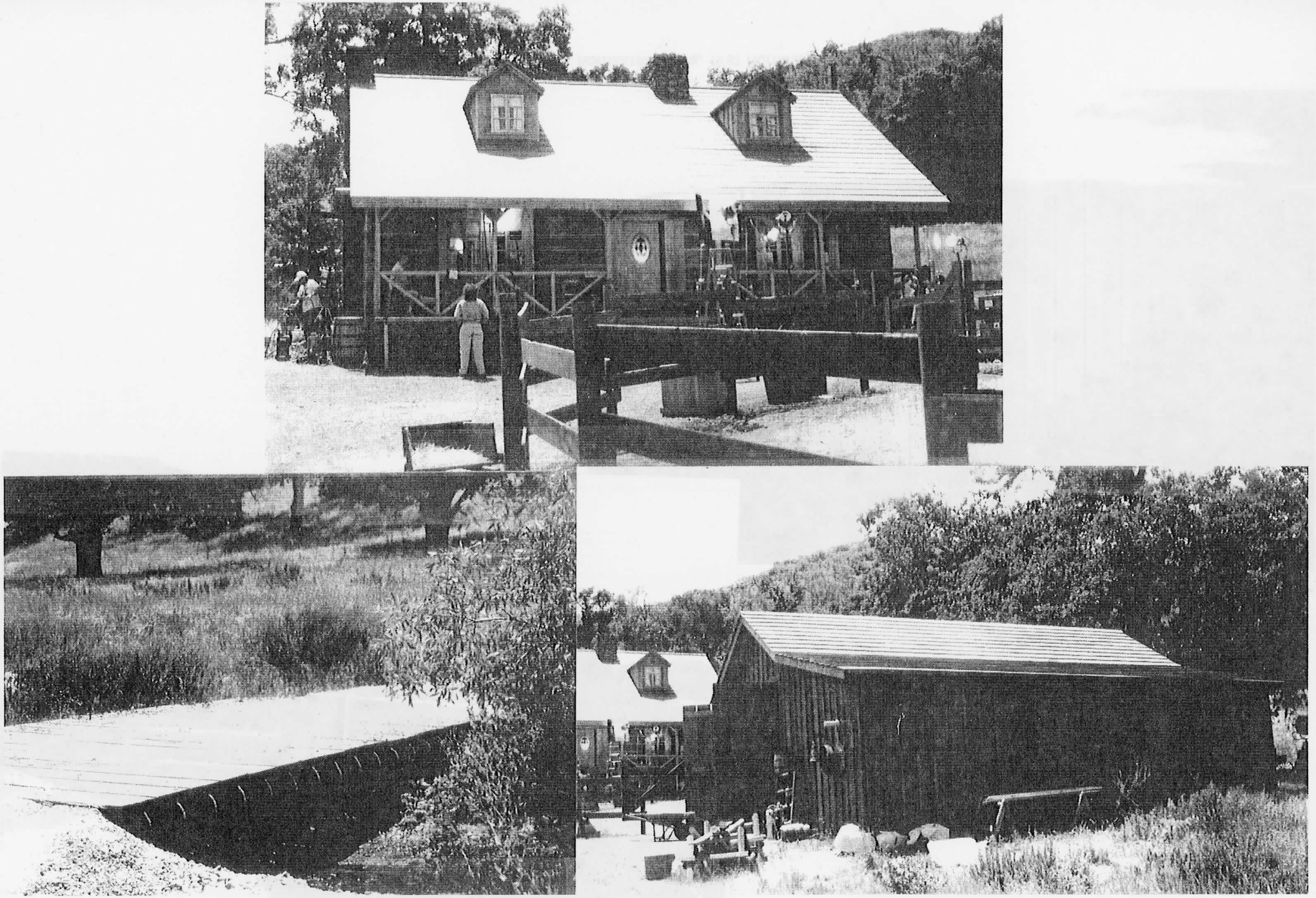


View south to church and meadow bridge sets.





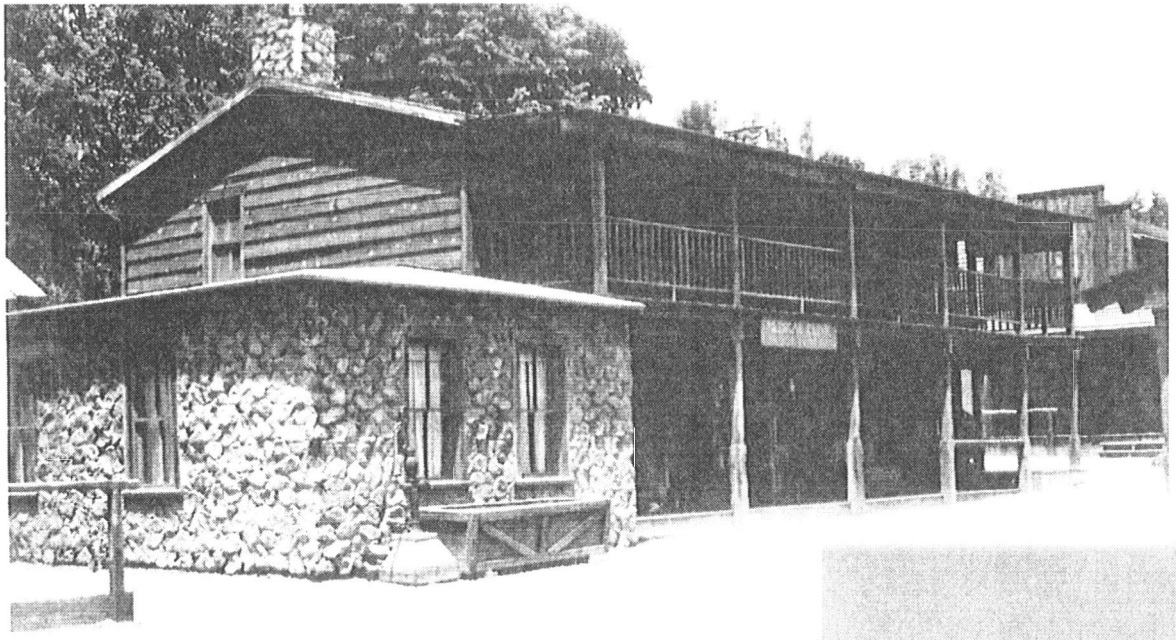
Left to right: first homestead site, first homestead barn set.

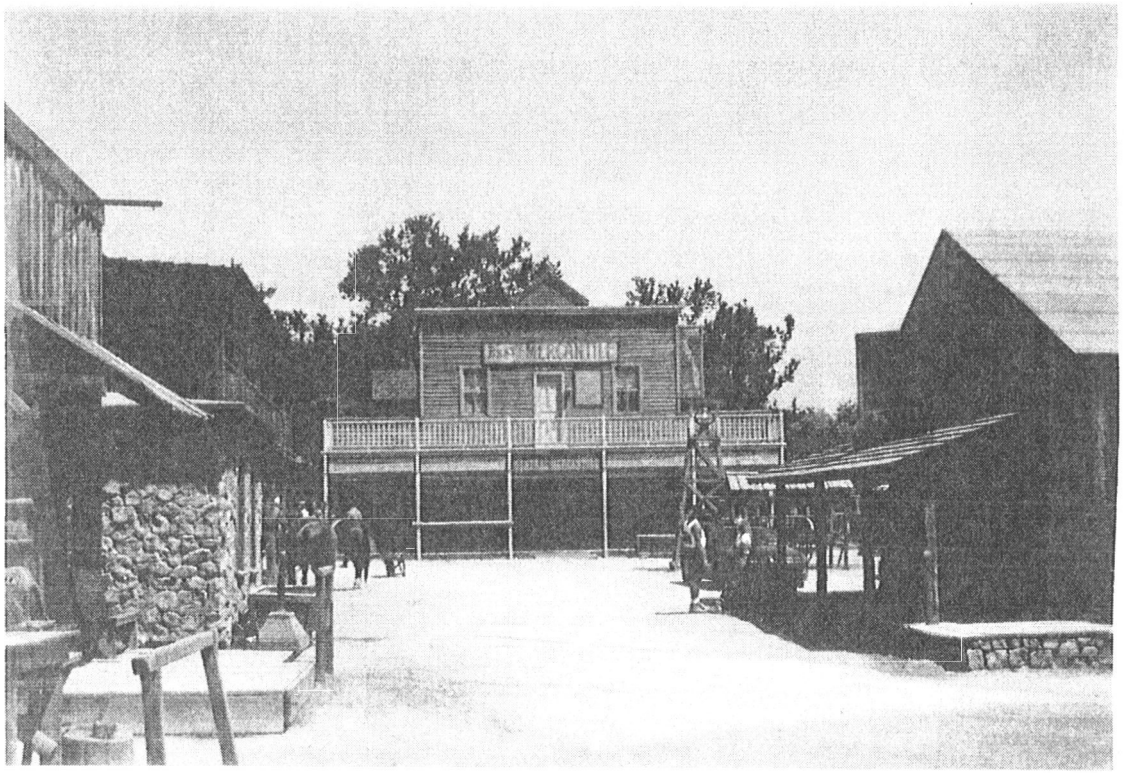


Clockwise from upper left: second homestead set, second homestead barn and house, and wood bridge at second homestead set.

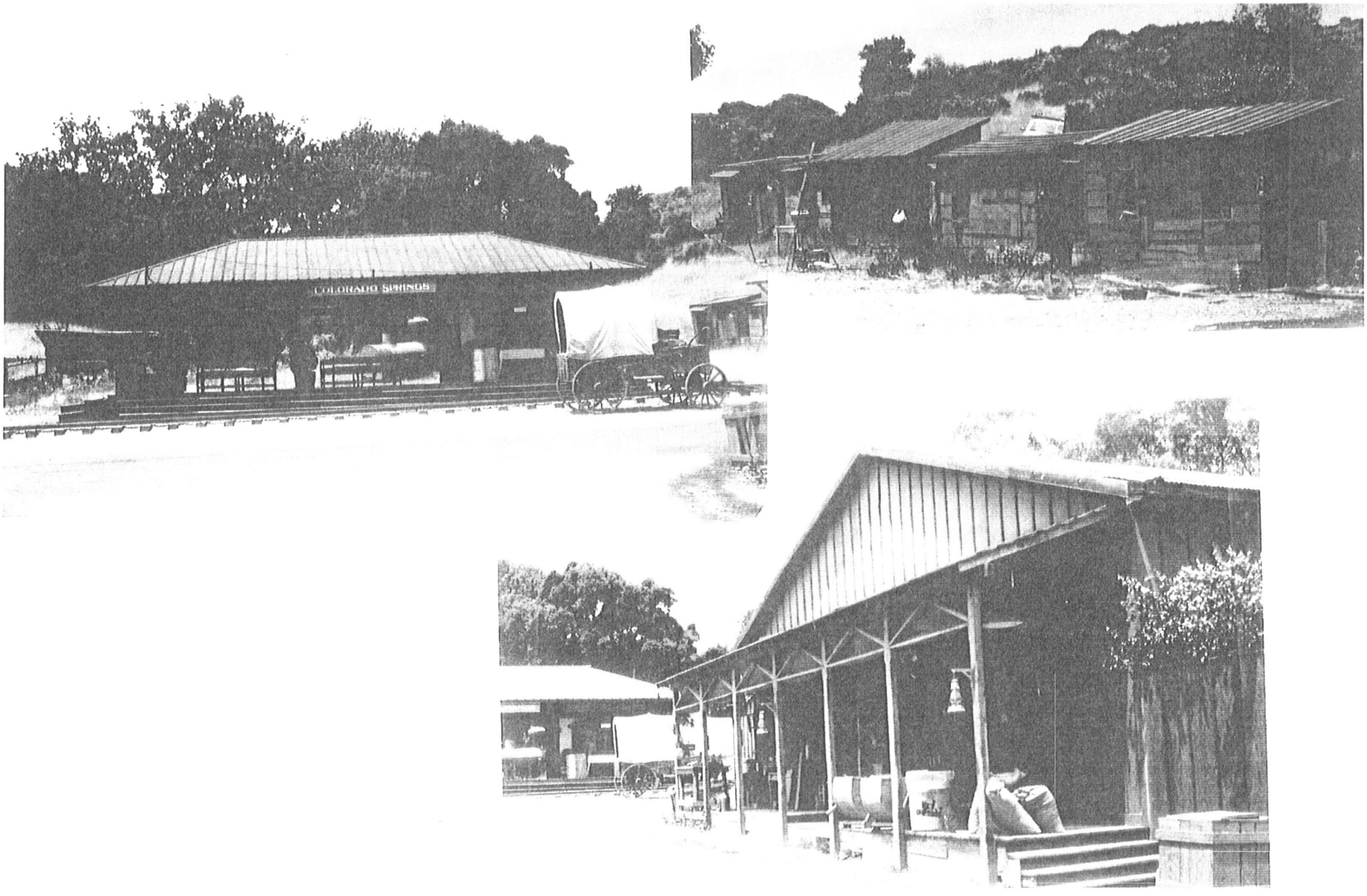


Western town set entrance, looking west from bridge (original Paramount equipment storage garage under facade on right).

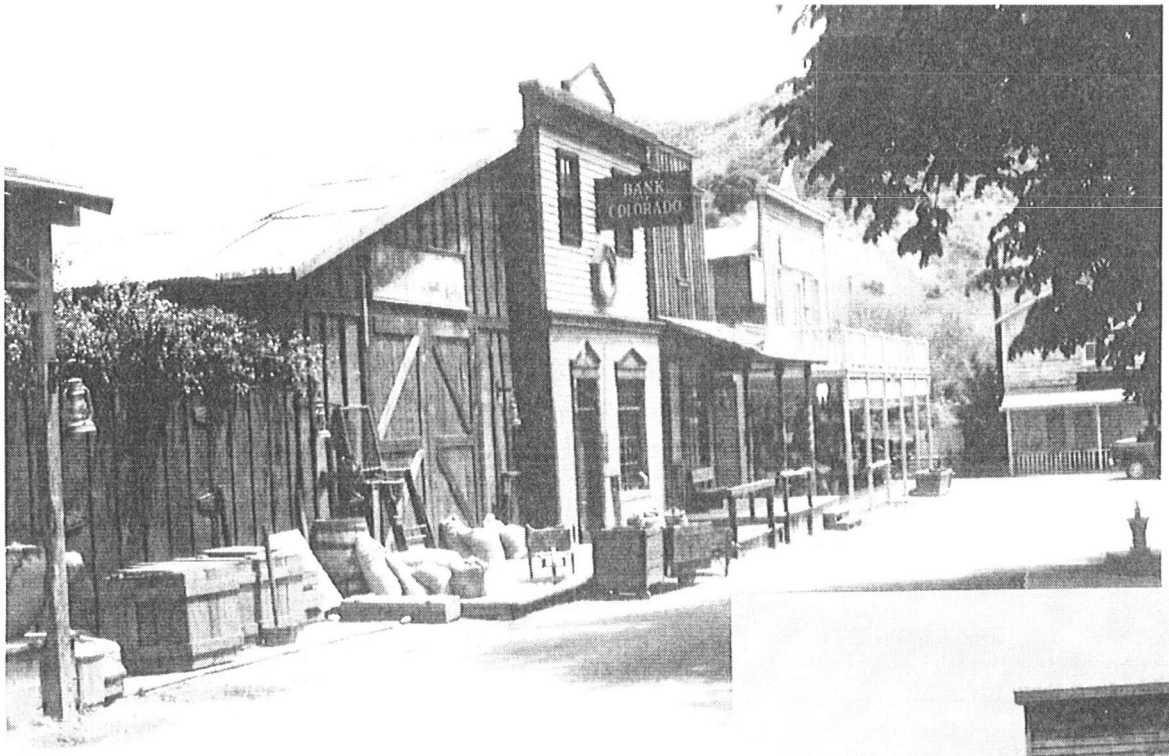




Top to bottom: telegraph office and clinic set, view towards general store.

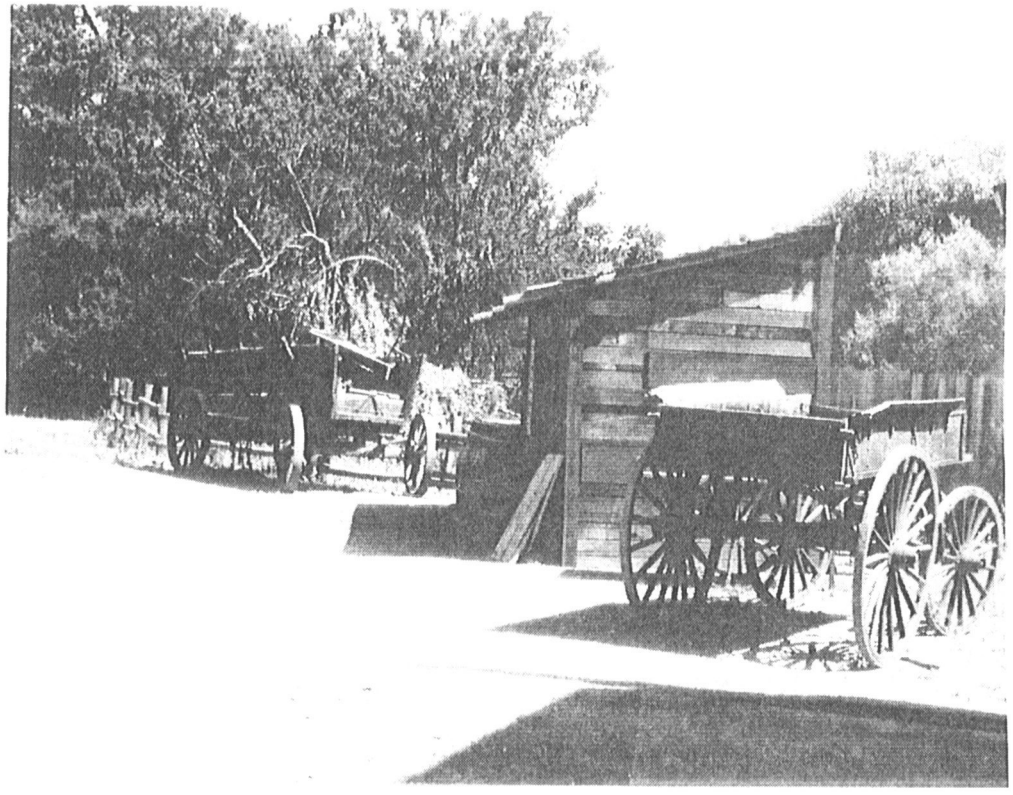


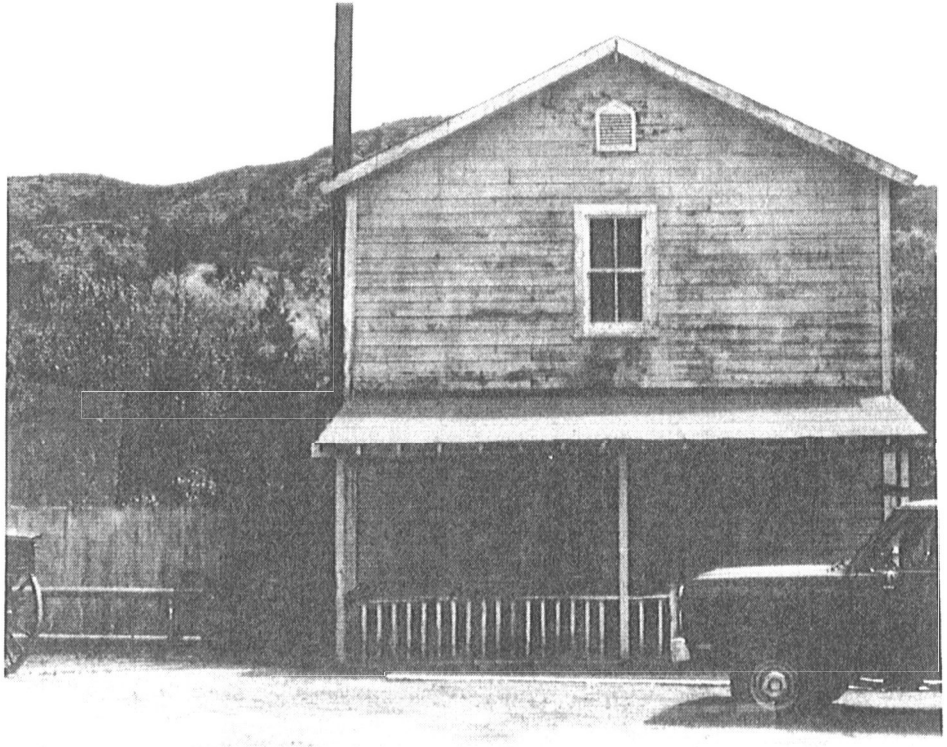
Top to bottom: train depot and shanty town sets looking west, Building 206 (south end of electric shop and blacksmith shop of original Paramount prop storage shed).



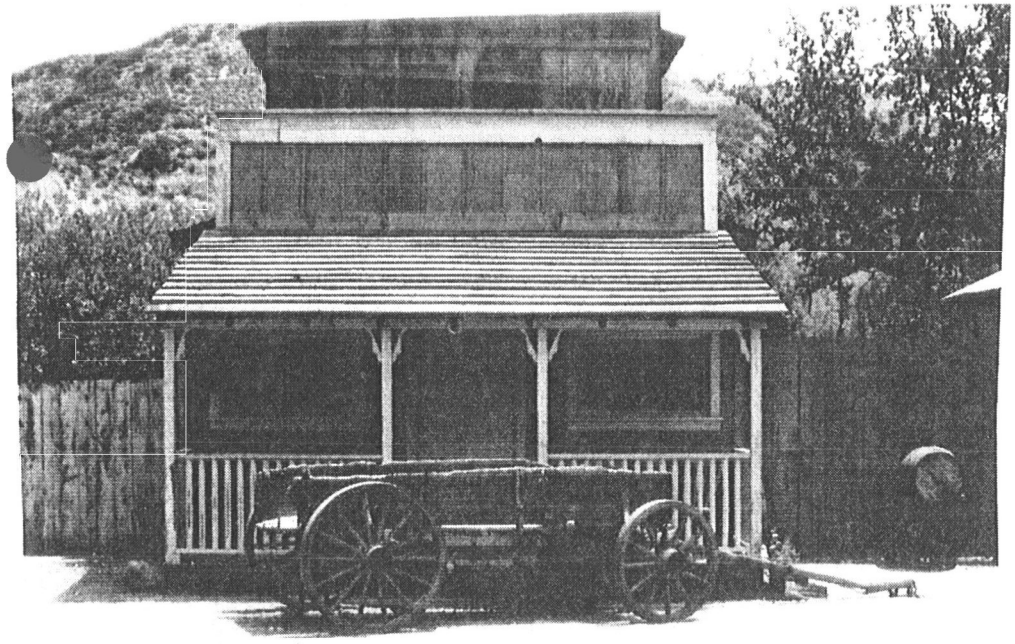


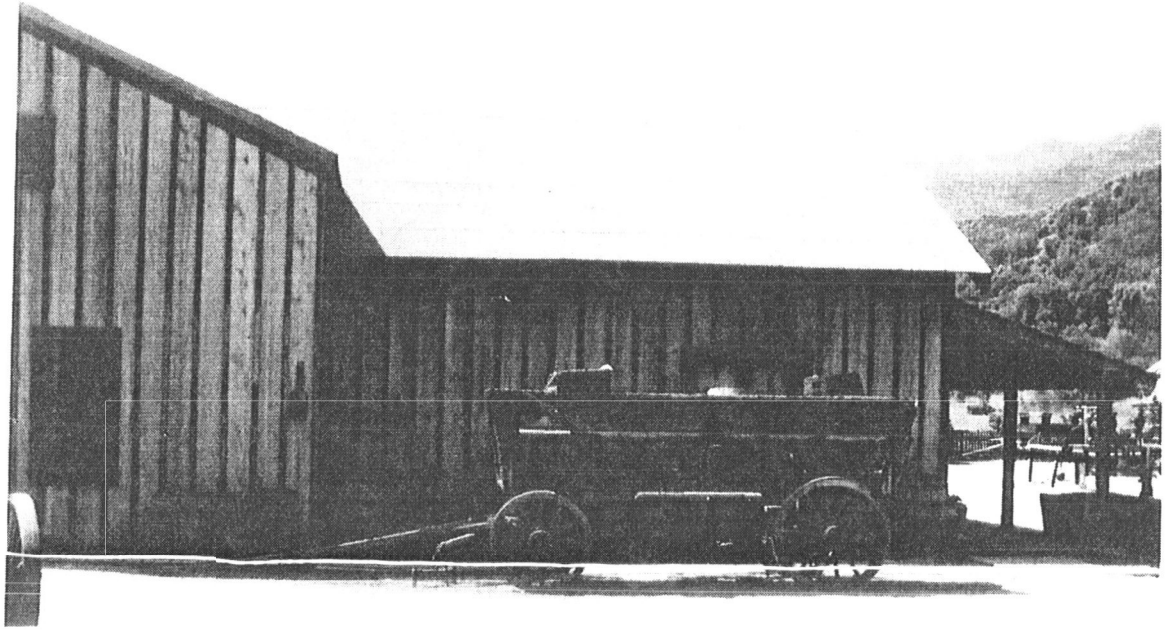
Top to bottom: looking east towards north side of Main Street, which runs east-west (southwest corner of original Paramount prop storage shed), general store set.



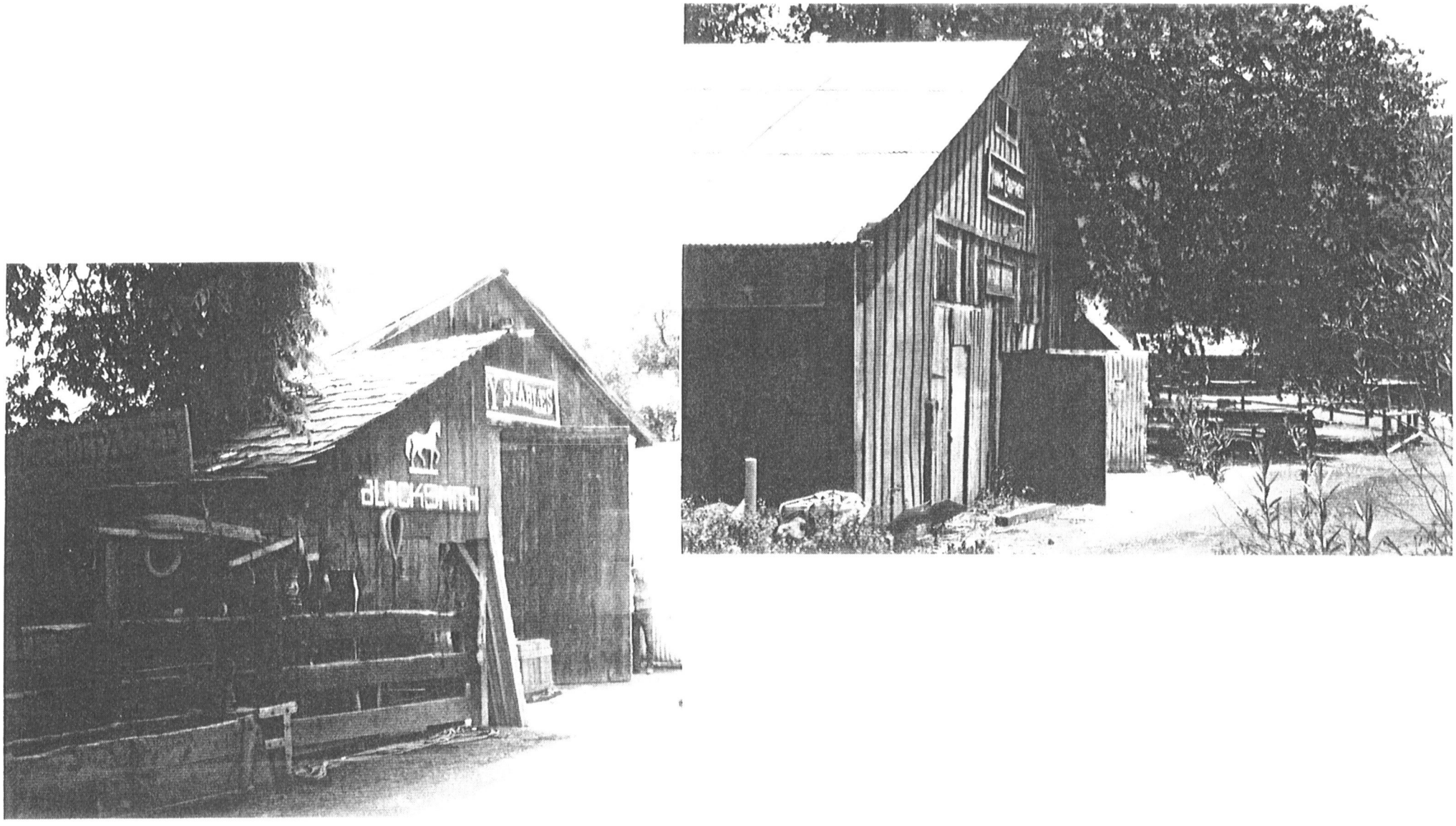


Top to bottom: shack at western town set-looking north from east end of town road, ranger housing at eastern end of Western Town set.

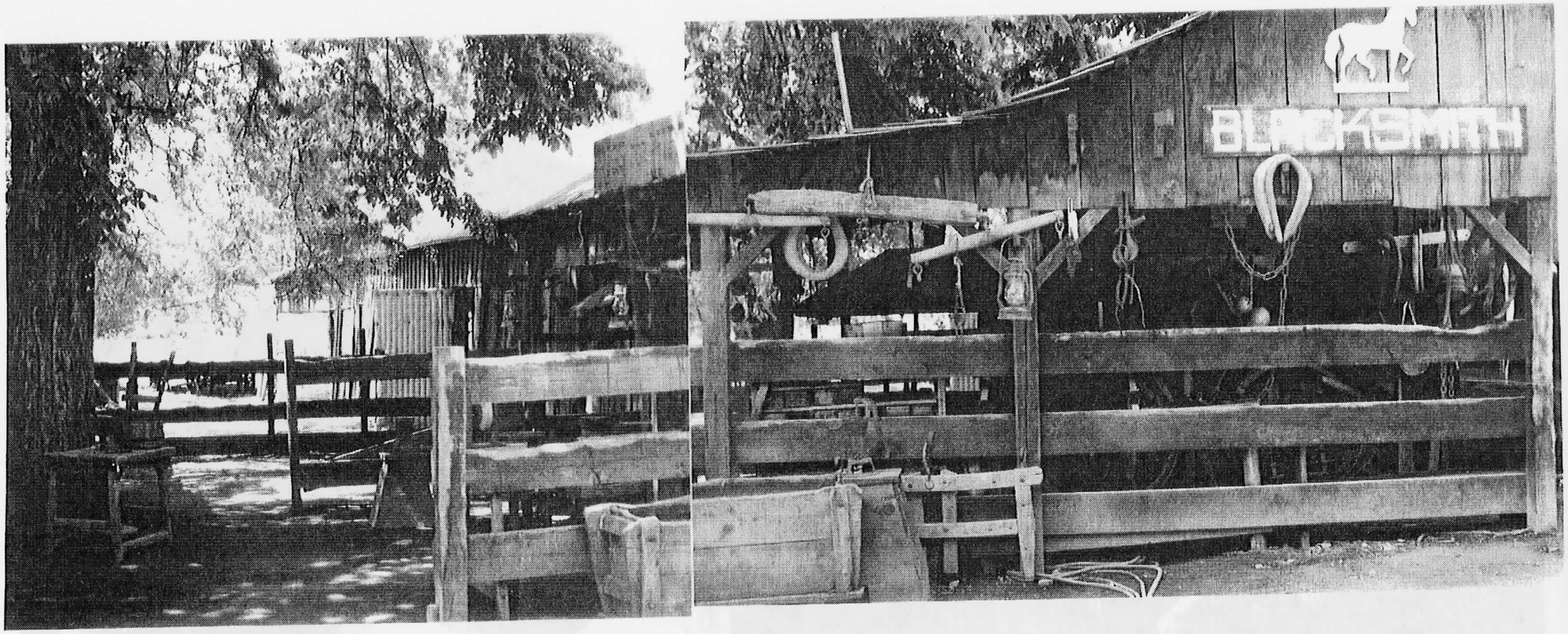




Top to bottom: looking east at assay office set, looking south at north side of saloon set (original Paramount equipment storage garage).



Left to right: livery stable set (originally Paramount's main barn), livery stable set from south end.



Blacksmith shop set south from the northeast corner (east side of Paramount's original main barn visible behind).

PART IV:

ANALYSIS and INTEGRITY of the PARAMOUNT MOVIE RANCH

Analysis of Character Defining Features and Integrity

While the original Paramount Movie Ranch no longer survives in its former state or size, the surviving portion of the Ranch can be said to represent the operation, character and components of the original complete ranch. The most important elements of the original ranch included, the ranch headquarters, the road circulation system, set sites, and the natural features and scenery of the Valley Oak Savannah with Medea Creek flowing through it and a rugged chaparral mountain background which provided the necessary variety and scenery for film production. All survive as part of the present ranch to varying degrees and with more integrity than any other site of its kind.

The Ranch is the best remaining example of a studio owned movie ranch from the golden age of Hollywood, circa the mid-1920s to the latter 1940s. While none of the original sets survive, the sites of many of the sets remain with their original natural scenic qualities intact as well as, likely archeological evidence of their locations and in some cases slight topographical indications. The road system established by the studio for the development of the ranch is also largely extant. Some of the buildings of the ranch headquarters are nearly intact, and some have been removed or significantly modified. Despite the fact that many buildings have been lost or modified, the complex of buildings is the largest surviving, and one of the earliest, complex of studio built structures outside of the studios anywhere, and still conveys the original organization of the ranch's headquarters. The following evaluation of the historic character defining features considers the rarity of this historic landscape when evaluating integrity.

The historic Paramount movie ranch is composed of a number of character defining features which individually or collectively contribute to, do not contribute to, or are intrusive to, the landscapes historic character and integrity. The character defining features include, in addition to the natural features within the historic landscape, large and small structures, buildings, circulation systems, as well as patterns of spatial organization and land use evidenced by vegetation clearings and development. Historic views, which would intrinsically be expected to be important for a property used for film production, are not addressed here since little historical documentation exists, at this time, regarding the importance or role for film production on the ranch, of views, lighting, camera angles, etc.

An analysis of the *surviving* portion of the Paramount Movie ranch is presented in two parts:

First, the summary table below identifies the character defining features that comprise the existing Paramount Ranch historic landscape as well as missing character defining features. The features are grouped into the following categories for the Paramount Ranch historic landscape: land use and spatial organization, natural features including, vegetation, topography and drainage, and circulation, buildings, and structures.

The significance of landscape features are addressed relative to the period of significance of the property circa 1923 to 1948, as identified in the statement of significance. Modified features are evaluated for remaining historic fabric and the later modifications to the features. Features are identified as:

Contributing (C): The feature was present during the period of significance and contributed to or continues to contribute to the historic significance of the property. Features that contributed but are now missing are identified as C/M.

Missing (M): The feature was present on the surviving portion of the movie ranch during the period of significance, but is no longer extant.

Noncontributing (NC): The feature was not present during the period of significance and does not contribute the historic significance of the property.

Intrusive (I): The feature was not present during the period of significance and negatively impacts the historic integrity of the property.

Summary of Character Defining Features-Paramount Ranch	
Patterns of Land Use and Spatial Organization	
Set sites located primarily within the valley oak savannah and along Medea Creek	C
Paramount headquarters complex west of Medea Creek	C
Paramount headquarters complex east of Medea Creek	C
Paramount corral complex	M
Paramount prop storage, equipment storage, and service building complex west of bridge	C/M
Paramount's former caretakers residence complex	C/M
Carpenters shop, mill complex with lumber yard, material storage	C
Parking area north and parallel to main entry road	C/M
Sand and gravel storage northeast of Paramount's former mess hall/kitchen	C/M
Cleared open area north and west of Paramount's former mess hall/kitchen	C
"Dr. Quinn, Medicine Woman" homestead set at site of former Paramount hacienda set	C
Set sites within valley oak savannah	C
NPS and CBS administrative trailers and landscaping east and west of mess hall/ kitchen	I
CBS carpenter shop	C
Existing western town set within Paramount era headquarters area	I
NPS lawn planted within historic corral areas	I
CBS trailers in caretakers residential site	I
CBS corrals at site of Paramount's former Marco Polo set	NC/I
Sound stage within former Paramount barn	NC
Steep mountain chaparral background	C

Surrounding residential development	I
Paramount fire patrol station now ranger residence	C
Medea Creek/Malibu lake	C
Vegetation	
Chaparral on hills and steep mountainous areas	C
Cleared valley oak savannah	C
Large valley oak and live oak tress	C
Willow/riparian vegetation south of bridge along Medea Creek	C
Paramount era trees at former caretakers house and fire patrol station	C
Oak regeneration within historic cleared areas	NC/I
Willow/riparian vegetation north of bridge along Medea Creek	NC
Walnut tree south of Paramount's former mess hall/kitchen building	NC
Eucalyptus trees west of NPS planted lawn, from former Camp Langhorn site	NC/I
NPS planted lawn	I
NPS native plant garden at NPS ranger trailer	I
Eucalyptus trees at Paramount era water tank site	NC
Topography and Drainage	
Medea Creek as altered to perennial flowing creek filled with willows	C
Natural canyons and drainages flowing into Medea Creek	C
Caretakers house site grading and topographical remains	C
Regraded lawn at former corral area and drainage	C
Malibu lake regraded dredge spoils area	I
Erosion drainage along main ranch entry road	NC/I
NPS drainage structure and culvert piping of drain northwest of kitchen/mess hall building	I
Racetrack grading	I/NC
Camp Langhorn graded pads and swimming pool remains	NC
Renaissance Pleasure Faire fill material on the east bank along Medea Creek	NC
Circulation	
Cornell Road	C
Main ranch entry road	C
Secondary ranch entry road	C
Ranch headquarters road from former lumber yard south to set site	C

Road from former lumber yard looping around knoll (later part of racetrack)	C
Paramount fire patrol station road to carpenter shop/mill building	C
Paramount fire patrol station road to water tank site	C
Paramount era roads associated with prop storage sheds to hacienda set	C
Paramount era roads from former headquarters to sites of Hacienda and Marco Polo sets	C
Paramount principle north road following Medea Creek to northern set sites	C
Paramount cross mountain western roads	C
Racetrack not following earlier Paramount road alignment	I
Existing NPS entry road	I
Non Paramount era dirt roads on northern property	NC
NPS trails not paramount era roads	NC
Buildings and Structures (note: hyphen identifies changes to buildings or structures)	
Paramount mess hall/kitchen building-modifications to building	C-NC
Paramount carpenters shop mill building-modifications	C-NC
Paramount door and sash shed	C/M
Paramount water well pump house ruins	C/M
Paramount fire patrol station-modifications to building	C-NC
Paramount equipment garage and storage building-set modifications to building	C-I
Paramount small prop storage shed	C/M
Paramount middle prop storage shed-set modifications to building	C-I
Paramount long prop storage shed-set modifications-partial demolition	C-I-M
Paramount barn-building modifications	C/I
Paramount bunkhouse	C/M
Paramount office with paint shop and harness room	C/M
Paramount caretakers house, small house, garage, yard	C/M
Paramount oil pump gas house building	C/M
Paramount corrals and sheds	C/M
Paramount small barn/shed west of barn-set modifications	C-I
Paramount caretakers house site wall remains	C
Paramount water tank ruins	C
Paramount wire main entry gates and fire patrol station gates	C/M
Paramount bridge over Medea Creek	C

CBS production trailers	I
NPS restroom temporary trailer	I
NPS ranger office temporary trailer	I
NPS western town ranger residence and restroom	I
CBS trailers at caretakers house site	NC
Western town set buildings in former Paramount headquarters area	I
"Dr. Quinn, Medicine Woman" sets outside of former Paramount headquarter area	NC
Paramount era sets	C/M
NPS concrete drainage structures/drop inlets	I
NPS signs/kiosk	NC
NPS fencing	I
NPS era electric utility boxes/sewer manholes	I
Race track bridge	I
Asphalt slab east of road near north end of racetrack loop	NC
Concrete pad on northern property east of site of former Ebb Tide set	NC
CBS corrals at site of former Marco Polo set	I
Paramount's incinerator	C/M
Paramount era overhead power lines/poles	C/M

The analysis of character defining features also identifies those features that convey the historical significance of the property as well as the existing historical integrity of those features. Integrity as defined by the National Register of Historic Places is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. There are seven qualities which comprise a properties integrity. These are location, setting, feeling, association, design, workmanship, and materials.[1] Not all seven qualities need to be present for National Register eligibility as long as the overall sense of time and place is evident.[2] In addition, for a property

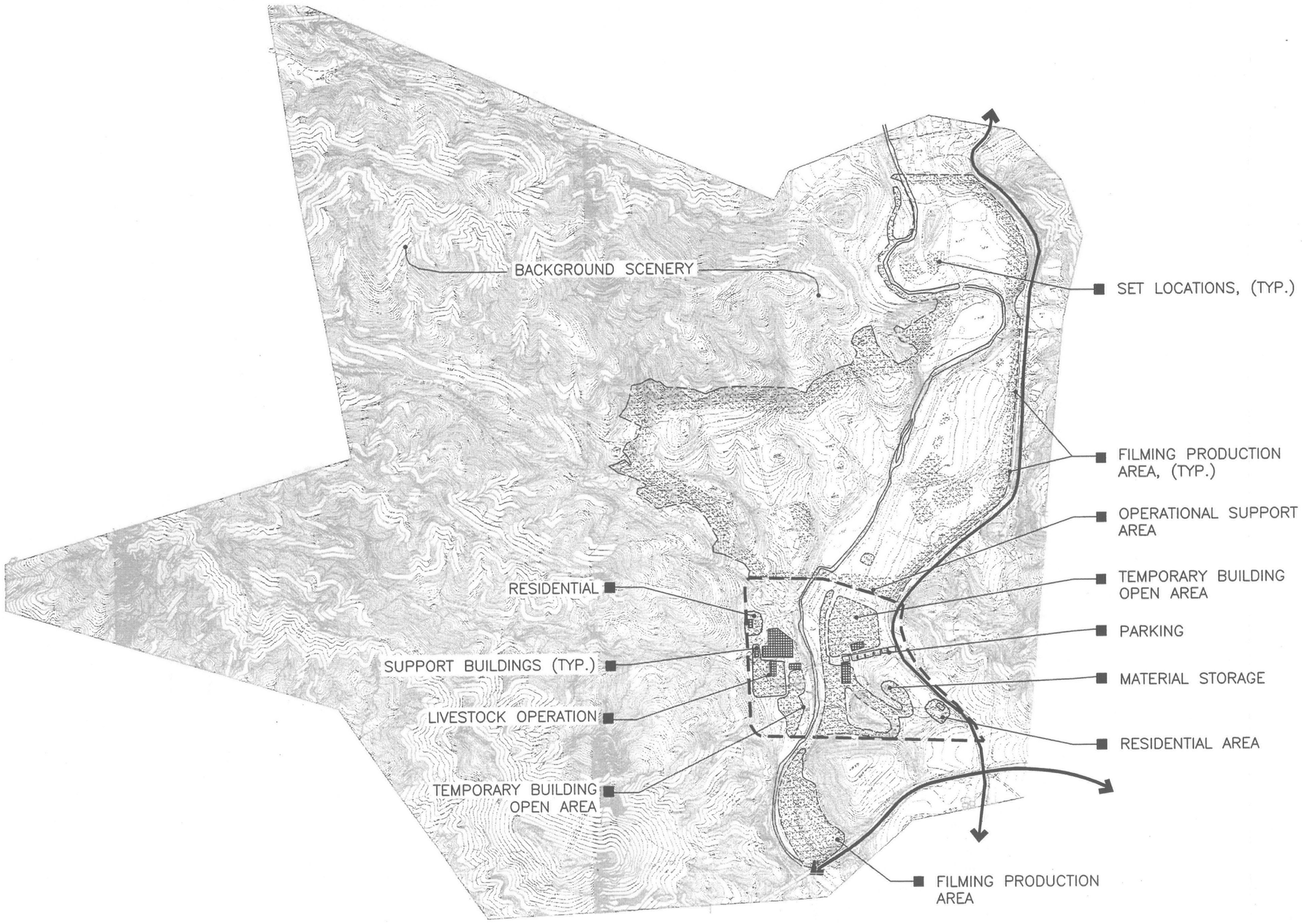
[1] National Park Service, *National Register Bulletin 16A: How to Complete the National Register Registration Form*, prepared by the Interagency Resources Division, (United States Department of the Interior, 1991).

[2] National Park Service, *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*, , prepared by the Interagency Resources Division, (United States Department of the Interior, 1992).

that is a rare surviving type, it may be acceptable to have a lower degree of integrity if better surviving examples do not exist as is the case with the Paramount Ranch.[3]

The character defining features of the ranch, which were present during the properties period of historic significance, and their current integrity are discussed below.

[3] National Park Service, *National Register Bulletin 15: How to Apply the National Register Criteria for Evaluation*, prepared by the Interagency Resources Division, (United States Department of the Interior, 1991).



Paramount Logo

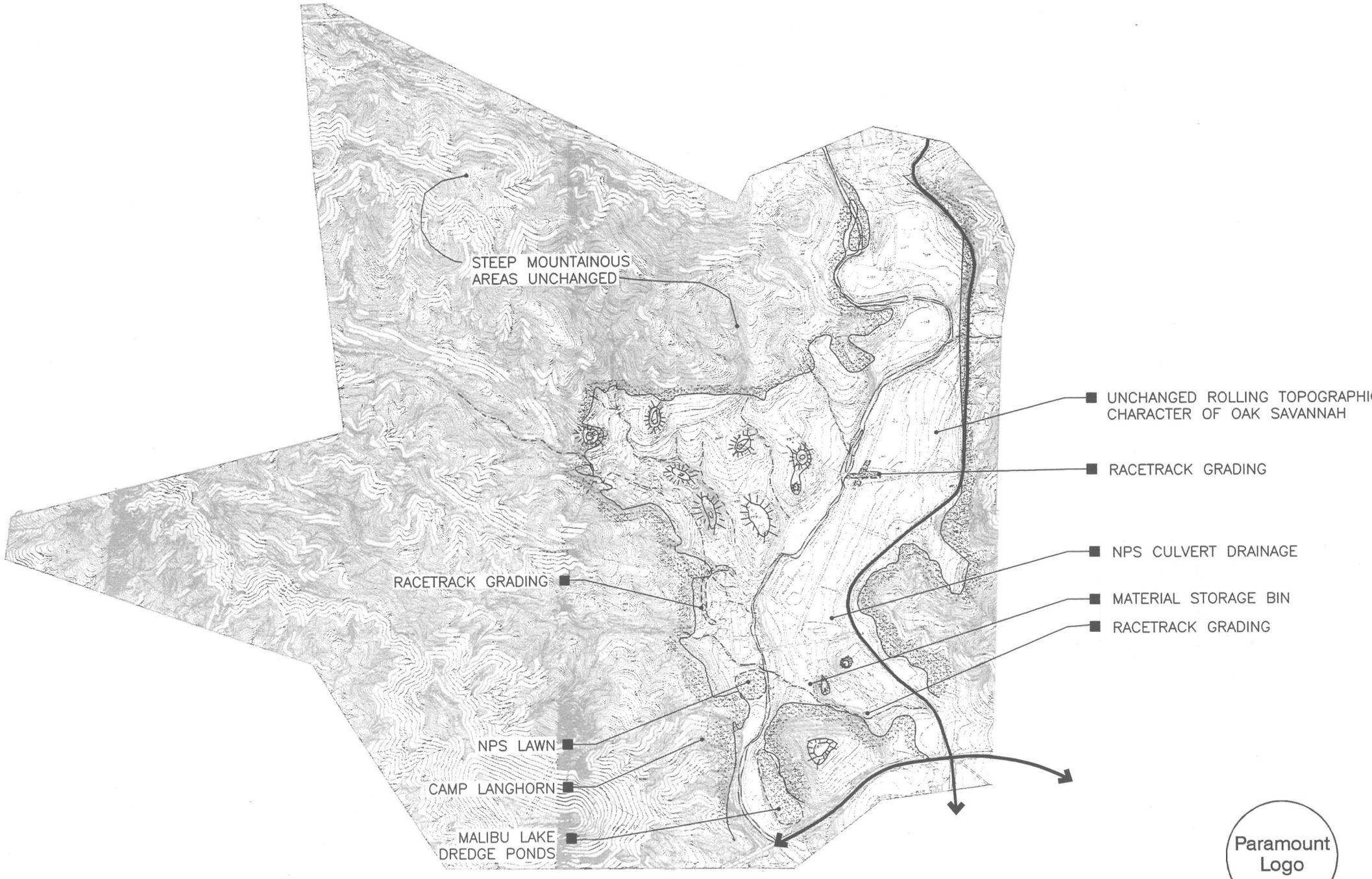
Figure A1

Landscape Character Defining Features

★ Paramount Movie Ranch ★

Patterns of Land Use and Spatial Organization

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



Paramount Logo

Figure A2

Landscape Character Defining Features

★ Paramount Movie Ranch ★

Topography and Drainage

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior



EXTANT UNPAVED RANCH ROAD/CIRCULATION AREA

NON EXTANT RANCH ROAD

UNPAVED RANCH ROAD EXTANT

UNPAVED RANCH ROAD NOT EXTANT

MAIN RANCH ENTRY ROAD

CORNELL ROAD

MULHOLLAND DRIVE

1" = 400 Feet

North

0 80 160 240 320 400 800 Feet

Paramount Logo

Figure A3

Landscape Character Defining Features

★ Paramount Movie Ranch ★

Circulation

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

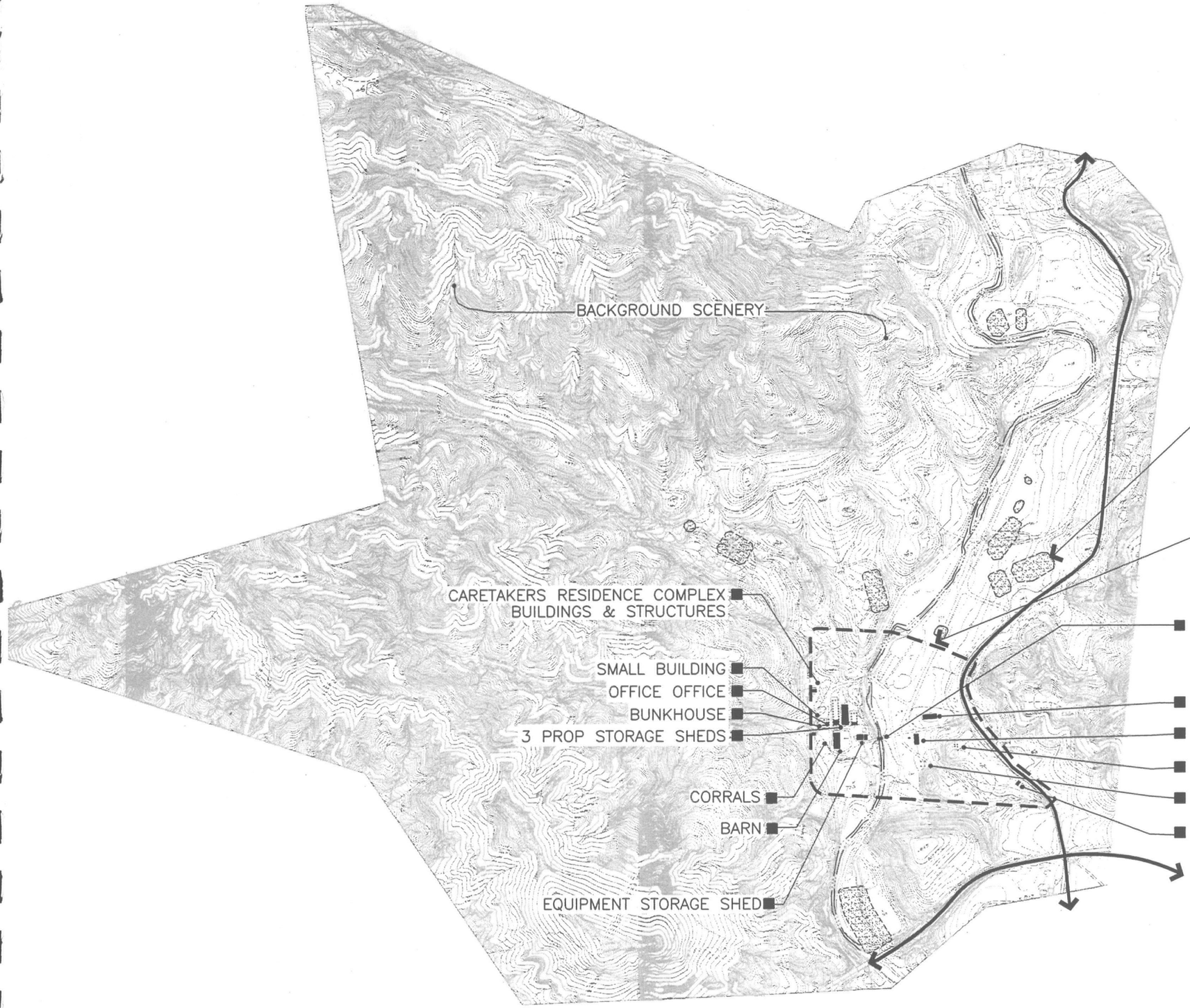


Figure A4

Landscape Character Defining Features

★ Paramount Movie Ranch ★

Building and Structures

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

Patterns of Land Use and Spatial Organization

- The movie ranch was characterized by an open intermittent stream valley in which sets were principally located in the proximity of oaks or adjacent to Medea Creek within the flat and rolling topography of this area.

- An operational headquarters was developed concentrating support facilities. Within this area, land was organized to support ranch operations, including caretaker and cowhand housing; utility infrastruture, including water, power, telephone, and sewage; livestock operations; and filiming production activities, including set construction, equipment storage and repair, material storage and maintenance, scenery and set dressing storage, and employee mess hall.

- Small semi-permanent or temporary buildings were constructed within the ranch's headquarters area, near both the area to the northwest of the mess hall/kitchen and to the south of the entry road in proximity to the carpenters shop. These types of small buildings were also located to the south of the livestock operations area.

- To the east of Medea Creek, land use within the operational headquarters area, included set construction related activities near the mill carpenters shop incorporating a lumber yard and ranch storage yard. Housing and fire protection was also provided as part of the Paramount fire patrol station. To the west of Medea Creek the ranch operations area included housing, prop and equipment storage, equipment repair, livestock operations, paint shop, and office.

The landscape retains a moderate degree of integrity from the original pattern of land use and spatial organization. The loss of sets and modification and loss of several buildings within the operational headquarters of the ranch, and recent National Park Service changes, affects integrity of design, feeling, association, material, and workmanship of the individual buildings. What remains, however, still conveys an understanding of the original movie ranch landscape pattern of land use and spatial organization, design, setting, feeling, association, and location. The surviving buildings, circulation, and creek bridge in their original setting continue to define the complex that comprised the Ranch headquarters. While the sets themselves are not extant, the many surviving natural sites in which these sets were located, and their scenic quality for filming production, also add to the integrity of the original pattern of land use and spatial organization.

Impacts to the historic character defining patterns of land use and spatial organization include continued recreational and modern filming use that severely modify the surviving historic structures which define the headquarter complex. Additional impacts are development from current filming, National Park Service administrative use, and recreation use within what was the headquarters area.

Specific development impacts include the growth and expansion of the western town set obscuring the historic headquarters complex, the development of an ornamental lawn within the historic corral and livestock operations area, the use of the caretakers house site for

modern trailers, the location of trailers and restrooms, and modern development inconsistent with historic patterns. Also the development of the racetrack on the property and the dumping of dredge material from Malibu Lake has impacted the integrity of land use and spatial organization. The loss of historic structures within the headquarters area which helped to define the headquarters complex, both before and after National Park Service purchase of the property, has also impacted integrity of the historic landscape pattern of land use and spatial organization.

Vegetation

- The character of the original movie ranch's vegetation consisted of a Valley Oak Savannah encompassing the primarily flat terrain following Medea Creek including cleared coastal sage scrub chaparral areas used for development purposes. This vegetation character provided the scenic variety used in film production.

- A coastal sage scrub and chaparral plant community on the slopes and steep portions of the ranch except some cleared areas for development.

- Small areas of riparian willow vegetation along Medea Creek primarily towards Malibu Lake and South of the main ranch bridge.

- Small areas of ornamental vegetation associated with the residences at the caretakers house and the Paramount fire patrol station.

Overall the landscape retains a moderate to high degree of integrity of feeling, association, setting, and location, from the original vegetation character of the Ranch. The surviving portions of the ranch still retain the essential open valley oak savannah and chaparral coastal sage scrub character from the period of significance and mostly the same areas of chaparral clearing. In addition, the large valley oak trees which survive on the property convey the significance of the property and its use for film production. Many of the large oaks are directly related to various movie productions, scenes, or historic sets constructed on property. Remnant ornamental vegetation at the site of the caretakers house and Paramount fire patrol station contribute to the identification and significance of these sites and the overall integrity of the landscape vegetation character.

Impacts include adjacent residential development as well as additional clearing of coastal sage scrub on some of the hills historically vegetated with coastal sage scrub and chaparral on the southern and northern portions of National Park Service land. Other effects on vegetation character include the change of Medea Creek, as a result of upstream development, from an intermittent waterway to a perennial one. This change has caused the creek to become a riparian willow habitat along its entire length. Historically, the creek was primarily open, spotted with oaks along its banks, dry with a sandy bottom, and with willows primarily to the south towards Malibu Lake and in occasional patches.

Other recent impacts are, the planting of a lawn in the historic corral areas by the National Park Service in the 1980's and additional ornamental Eucalyptus trees planted in this area

during the 1960's. Also out of character with the historic vegetation character of the property is the very recent National Park Service native plant landscaping in front of the new National Park Service ranger contact trailer. Another change which is becoming apparent as a result of recent National Park Service management which could have a long term negative impact on the historic vegetation character of the property, has been the establishment of the oak restoration area. Prolific regeneration of Valley Oaks could change what was historically a grassy savannah spotted with mature oaks into more of a mixed aged oak forest. In addition, a substantial increase in fuel volume associated with a greater density of both oak and willow could change the fire behavior character and risk on the property.

Topography and Drainage

- The historic topographical character of the surviving portions of the movie ranch consisted of flat to rolling areas of the valley oak savannah with surrounding steeply sloped mountainous canyons, peaks, and intermittent drainages, providing many opportunities for scenic variety for film production.

- Small topographical changes were associated with grading activity for developed areas within the operational headquarter area, set location sites, and for road system development.

- Medea Creek formed the principle drainage and scenic feature, creating numerous opportunities for film production and set locations. Numerous, small natural drainages from the canyons drained to Medea Creek.

- An intermittent drainage was incorporated into development of the corral areas of the center of livestock operations.

The overall integrity of the topographic character of the surviving historic movie ranch landscape is moderate to high. The general condition of the topography of the property has changed little although some localized areas have been significantly modified. The historic localized topographical changes from grading associated with the development of the ranch headquarters area, set locations, and most of the original roads is for the most part still intact.

Impacts to the historic topographic character of the property include the deposit of dredge spoils from Malibu Lake on the Southern portion of the property at the location of an historic set site, the regrading of some areas associated with the construction of the race track through the property in the 1956, grading associated with the construction of Camp Langhorn circa 1960, grading of level pads (possibly for tent pads associated with Camp Langhorn) on the steep portions of the mountains to the West of the ranch barn and shed operations area, house pads graded in the 1960s on the hill directly east of the main ranch entry road, dredge fill deposited between the ranch mess hall building and Medea Creek by the National Park Service in the 1980s and grading of the historic corral area to create a lawn by the National Park Service during the 1980s.

Several localized changes to topography and drainages were made between the mid-1960s and the mid-1980s, in conjunction with the operation of the Renaissance Pleasure Faire set.

The drainage west of the former Marco Polo set site was culverted and then filled to create a causeway between two hills. The area between the former Marco Polo set site and the Hacienda set site was repeatedly cut and filled to accommodate support vehicles and pedestrians, as well as stages, booths, and tents for the Faire. Other small drainages received culverts, including drainage west of the former Hacienda set site and the drainage northwest of the former caretaker's residence, at the mouth of the original road to the Hacienda set site. Through the years, culverts in the smaller drainages have either filled with debris or have been circumvented by runoff. Just as the installation of water control measures was haphazard and undocumented, the identification and removal of them has been opportunistic and undocumented. A network of plastic water pipes installed underground to move water to support the former sets is also weathering out in areas associated with Faire operations. The plateau near the north end of the site was graded to accommodate a control tower for parking operations and is still faintly identifiable.

Medea Creek still exists as the major drainage on the property although changed from an intermittent flowing creek to a perennial one as described earlier. The change of character to this drainage from its historic character is considerable although it does not diminish the scenic qualities of this feature for film production. The impact of this change, however, gives this feature a low to moderate degree of integrity.

Most of the natural drainages that were part of the historic character of the ranch are intact. The drainage incorporated into the corral areas of the livestock operation still exist, although they are somewhat modified from grading associated with National Park Service installation of a lawn in this area. Additional grading and modification of drainage by the National Park Service includes the culverting and modification of a drainage cut in the 1970s, to divert water south and east of the barn, and culverting just north of the former Hacienda set site.

Circulation

- Paramount established and used a system of unpaved primary roads and unpaved, minimally defined secondary roads, as part of the movie ranch operation. The intersection of Cornell road with the old Ventura to Los Angeles highway (now Agoura Road) was the Primary point of access to the ranch via Cornell road.

- Cornell Road provided the main road access to the ranch. Originally unpaved, it was paved with "rock oil" by the early 1930s.[4] The alignment of Cornell road was surveyed in 1922.[5] Parts of it may have predated the movie ranch as part of the Waring or earlier ranching of the property. The historic character of Cornell during the movie ranch era in the 1930s was a winding 20-foot wide lane, including fire break vegetation clearing along the road shoulder, no guard rails, and overhead power lines and wire fencing along the road.

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[4] Los Angeles County Engineering Department, Map of Cornell Road, 1936.

[5] Los Angeles County Engineering Department, Survey Map of Cornell Road, 1922.

- All of the ranch roads were unpaved with the main ranch entry located off Cornell road entering the ranch headquarters area. Overhead power lines followed many of the primary ranch roads. A wire gate and fence identified the ranch entrance.

- Secondary entrances were located off of Cornell road on the northern parts of the ranch. A secondary entrance was located at the point where Cornell road comes closes to Medea Creek on the present ranch.

- Main ranch roads existed from the main entry road and within the ranch headquarters area connecting various set sites to the west and north. These were all unpaved roads with established creek crossings that did not change during the movie ranch period.

- A secondary type of road was used within the open valley oak savannah areas which were apparently developed simply by driving wherever needed whenever necessary. These roads were more ephemeral and tended to be used and discarded as needed.

- A few developed dirt roads provided some access to the rugged undeveloped mountainous areas of the ranch.

Within the surviving portion of the Paramount Ranch, the character of the historic ranch road system retains a moderate to high degree of integrity. Cornell road continues to Provide the main access to the site. The alignment and width of Cornell has been only minimally modified since the period of significance. The current paved width of 24-feet is only slightly wider than the 20 to 22-feet in the 1930s. Some change in character has resulted from installation of guard rails. The ranch entrances and internal road system are almost entirely extant with some modifications.

The main ranch entry is essentially intact. Some change has occurred as a result of being paved, as well as some apparent widening. The intersection was slightly adjusted when the curve on Cornell road was modified and the original simple wire fence and entry gate have been lost.

The internal road system character has largely survived, as it existed during the period of significance. The road to the southern set site on the property near Malibu Lake, the western roads to the historic hacienda and Marco Polo set sites, from the Paramount fire patrol station house to the headquarter area, from the carpenters shop across the historic bridge to the barn area, and much of the roads on the northern area of the present property to the historic set sites there, and from the secondary ranch entry off Cornell road, are intact.

For the main ranch road connecting the headquarters area to the set sites to the north along Medea Creek, portions of the road survive as part of the race track alignment. Other parts of the race track followed historic road alignments but grading and paving changed some of the character of these areas of road. Time has softened the effects of the race track development over most of its course as it has deteriorated and begun to grow over.

The secondary temporary roads which were used throughout much of the property around set sites still survive, if not as part of current unpaved tracks on the ranch, as part of the character of many of the dirt roads throughout the ranch property. These roads tended to be developed on the fairly level areas of the ranch grasslands, much as they are today, where it was easy to drive across the grasslands.

Buildings and Structures

The following evaluation of character defining building and structure integrity addresses the impact and collective characteristics of the property's buildings and structures in shaping and defining the historic landscape. As identified in the Existing Conditions section of this report, structures are generally defined as fixed or temporary objects other than a building. This includes motion picture sets. An historic structures report usually provides a more in-depth documentation and evaluation for buildings. At present, the function of some of the buildings that existed during the studio era, but which are no longer extant, cannot be identified.

- Buildings and structures which characterized the studio era of the movie ranch generally consisted of permanent and semi-permanent operational buildings, permanent operational structures, semi-permanent sets, and temporary non-fixed structures, objects, and equipment.

- During the initial years of operation of the movie ranch, probably between 1927 and 1935 before the mess hall/kitchen was constructed, temporary tent structures apparently were located north of the main entry road, along the north-south ranch road adjacent to Medea Creek. These structures may have been used for operational support.[6]

- Permanent support buildings on the surviving portion of the ranch were located principally within the ranch headquarters area. The only other known permanent support buildings were some storage sheds, explosives storage building, and a caretakers house at the western street set on the northern part of the ranch.

- Permanent character defining buildings within the ranch headquarters include the prop storage sheds, the equipment storage shed, the barn, bunkhouse, office, harness room, and paint shop building, caretakers house and garage, mill carpenters shop, door and sash storage shed, mess hall/kitchen building, and the Paramount fire patrol station house and garage. These buildings supported the efficient operation of the ranch for movie production.

- The permanent movie ranch buildings were utilitarian in nature and simply constructed with wood or corrugated metal siding and gable roofs of corrugated

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[6] This is based on a still photo, circa 1935, which identifies the tent complex but does not appear on either the 1928 or 1937 aerial photographs of the movie ranch. A tent complex appears on the Malibu Lake Club property after 1933, which could have replaced the tent cabins on the ranch after the mess hall/kitchen was built.

metal or asphalt shingles. The building of the most substantial design and construction, serving the needs of all who were working on the ranch, appears to have been the mess hall/kitchen.

- Some buildings within the headquarters area that appear to have been semi-permanent,[7] but whose function have not been documented, were constructed or brought to the site and located in the area northwest of the mess hall/kitchen and to the south of the corral area.

- The semi-permanent buildings, whose functions have not been documented at this time, appear to have been smaller structures, very simple, not unlike storage sheds, with a simple square or rectangle form and gable roof.

- Permanent structures included fences, gates, water wells, pump house, water tanks, telephone poles and power lines, bridge, corrals, sheds and walls. These structures all supported the efficient operation of the movie ranch for film production.

- Semi-Permanent structures included the large sets constructed within the landscape which mostly, although redressed or modified as needed for filming, remained standing for reuse after constructed. Semi-Permanent sets were generally false fronts or portions of buildings, representing any given location as needed for filming. Their construction technique is documented in photos, which indicate three dimensional (shadow box) construction using scaffolding or bracing, or facades supported by telephone poles.

- Temporary sets were also apparently constructed within the landscape as needed. These tended to be of a smaller scale such as tent camps, wooden foot bridges, forts, homesteads, or other small scenes as were needed.

- Temporary structures include smaller non-fixed structures and objects such as signs, set dressings, props, rolling stock, production vehicles, cameras, dolly tracks, lighting equipment, construction materials, etc.

Within the surviving movie ranch, the character defining buildings and structures reflect modifications which have occurred since their construction during the studio era. The date and circumstances surrounding the removal of the tack room and office are unknown. During the period of 1982 to 1983, the National Park Service removed studio era structures, including the water tanks and incinerator. Buildings from the studio era removed by the National Park Service include the bunkhouse, the caretaker's house, garage and outbuildings, and a prop storage shed. A second prop storage shed was partially dismantled at the same time. The mess hall/kitchen and mill/carpentry shop were modified at unknown dates between 1950 and 1980, then "renovated" under the supervision of the National Park Service in 1995. The prop storage and equipment storage sheds were first modified in 1952, to

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[7] See figures HB15-1 and HB17-1. These are buildings which appear on the early aerial photos of the site but are no longer on the photos of the site by 1939, or that do not appear on early photos in 1930 but are evident on photos by 1937.

accommodate the western town set, then further modified by the National Park Service in 1984 and 1991. New structures and buildings were also added to the site, some of which are out of character with the existing buildings and structures on the property.

Permanent buildings which survive to some extent include the mess hall/kitchen, the mill carpenter shop, Paramount's fire patrol station, the livestock barn, one equipment shed, and two prop storage sheds.

All of the sets once erected during the studio era on the National Park Service's portion of the former movie ranch are gone, although it would be unlikely any would be extant given the limited purposes of a movie set. The remains of one structure from the former Mid-Western Town street on the northern portion of the ranch does survive on a small parcel of private land. A small shed of the same construction as the prop storage sheds within the ranch headquarters area, which appears to have been later remodeled into a simple house, also survives on this same private parcel of land.

The existing western town set has evolved from its original construction in 1953 and does not, as a set, contribute to the historical significance of the property. The western town set, which has been rebuilt several times since its original construction in 1953, was used mostly for television production since its inception and is currently used for the popular television show *Dr. Quinn, Medicine Woman*. While the western town set contributes to the continued historic use of the property, modifications to the original Paramount Famous Lasky built buildings to create the western town set and the subsequent changes to the set do not contribute to the integrity of the buildings within the historic landscape. The existing set is outside of the period of significance and changes the evidence of the original buildings which were never part of a set and had permanent production support functions.

Continued use of the property for its historic purposes of film production, whether TV or movie, contributes to the integrity of feeling and association for the historic landscape, however, continued use does not in and of itself make a property historically significant or give it integrity making it eligible for inclusion on the National Register of Historic Places. The existing set has modified the historic pattern of use and development of the property from the period of significance. This change threatens the tangible evidence of the Paramount studio period of use of the movie ranch as a headquarters support operation. Sporadic filming since 1953, while contributing to the sites importance, is not dependent on the existing set location and condition since sets are by nature semi-permanent and changing and could be, as was the pattern historically, located within the landscape setting outside of the original ranch operations headquarters. The original operation headquarters buildings were of a permanent nature reflective of the support function of the property for film production which has been dramatically changed by enveloping these original movie ranch buildings within an ever changing set.

Of the other historic structures of the movie ranch, a number of permanent structures survive including the main bridge, a retaining wall which defines the yard of the caretakers house, a retaining wall in front of the mess hall/kitchen building, a modified corral shed, ruins from the pump house and well, and some sections of original fencing and an entry gate survives in poor condition.

All of the temporary buildings, structures, and objects, from the studio era were removed from the property. However, as a result of the continued use of the property for filming, the presence of equipment involved in filming, including lighting equipment, shiny boards, cameras, cables, and set dressing and construction, continues to provide a sense of feeling and association much like that from the historic period of significance. In addition, sets which have been constructed within locations of historic sets and within the general outlying landscape from the ranch headquarters also provide a sense of feeling and association from the historic period.

Thus, while continued use of the property for filming has contributed to the integrity of the property in providing a sense of feeling and association of historic use, modifications and losses of buildings and structures from the period of significance has also resulted in a significant loss of integrity for the historic buildings of the movie ranch. Despite the losses and changes to the historic buildings and structures, the original building complex that comprised the operational headquarters of the movie ranch is still recognizable in the landscape and some of the changes that have occurred are reversible. The significance and rarity of surviving movie ranches, and the fact that the surviving building complex is the most complete and earliest of studio built movie ranch complexes surviving anywhere, also makes acceptable a lower degree of building and structure integrity within the historic landscape.

PART V:

TREATMENT and DEVELOPMENT ALTERNATIVES

Introduction

The historic Paramount Studio's movie ranch is an irreplaceable cultural resource of national significance and epitomizes the challenges of preservation and use, the finite nonrenewable nature of the material evidence of past human activities, and of the threats to deterioration of that evidence. It is a cultural landscape resource unique, not only within the Santa Monica Mountains National Recreation Area, but within the National Park System and perhaps within the Nation. It represents a rare property type for an industry under-represented among the nation's historic places and from a group of sites associated with the legacy of America's film heritage most of which have been lost to subdivision, redevelopment or demolition.

The Paramount Ranch provides the only opportunity within the National Park system to preserve and interpret America's enduring legacy of movie making during the "golden age of Hollywood" which influenced and affected modern culture in this country and around the world. As both the principal art form developed during the 20th century and a major industry, movie making, as represented during the studio era, is reflected at the Paramount Ranch. Following a model of an industrial division of labor and supported by a myriad of talents and trades, the landscape of the Paramount Ranch was transformed, through the magic of movies, into locations and settings of almost anywhere and any period in the world.

The property derives its historical significance from its association with use and development as a movie ranch by Paramount Studio during the studio era and "golden age of Hollywood." The establishment of movie ranches as an entity was a reflection of the mode of production in which the nature and quantity of production activity reached levels unsurpassed since the end of the studio era. It was in support of film production during the studio era that Paramount Studio established on the landscape the essential characteristics of use and development of a studio movie ranch.

Since the demise of the Hollywood studio era, the former Paramount movie ranch also has a history of continued sporadic filming use, mostly for television productions, with the development in the early 1950s of the Hertz western town. Although sporadic, continued filming use has added a component of importance to the site in preserving, at least within the analogous medium of television, a similar use of the property. The existing western town has been a reflection of this early television production on the property, albeit, only in its location and as a provision for continued use. The existing set, which largely incorporates the remains of the original Paramount studios ranch headquarters buildings, has been repeatedly re-made. Nevertheless, the continued filming use of the property after Paramount's association with the ranch ended has contributed to the continuum of filming on site from the silent era through today.

The Paramount Ranch, as a site where filming continues, has also provided the opportunity for interpretation of television filming and experiencing filming as it is practiced today. To many, like its movie and early television precursor and perhaps more important than interpretation or study of modern film production, contemporary television production provides a cultural attraction and even magnetism associated with fame and stardom. As a result of on site filming of the popular television show *Dr. Quinn, Medicine Woman,* attention, interest,

and visitation has been drawn to the Paramount Ranch centered on the celebrity and popularity of the show.

Along with its historical significance and continued filming use, there also exist important natural resources and recreational uses of the property which are incorporated into considerations for treatment recommendations of the property. It remains, however, for its historical associations, as the Paramount movie ranch that the property has been imbued with its most enduring value and importance. This importance is reflected in the character defining features of the historic landscape and addressed in the treatment recommendations presented here. As a cultural resource, it is the material evidence conveyed in the character-defining features of the landscape that constitute the finite non renewable resources identified for preservation within the treatment alternatives.

Although all of the treatment alternatives place a priority on preserving those features that convey the properties historically significant associations, in all but one alternative the importance of accommodating future filming is also recognized. Continued filming on the property conveys the feeling and association of early movie making as well as enriches the visitor experience to the property. The central paradox for the Paramount Ranch historic landscape, in the development of at least three of the alternatives including the preferred alternative, is in preserving the character defining features conveying the properties significance, while accommodating modern filming and other natural resource values and uses.

All of the treatment alternatives recognize the Paramount Movie Ranch as an historic landscape of national significance and emphasize the importance of preserving and interpreting the qualities that convey its significance. More importantly, all of the treatment alternatives, in recognizing the historical significance of the property, provide for the interpretation of the history of the property in order to bring "life", excitement, and understanding to the site's history, in a way that does not currently exist. It is in the ability on this unique site, to preserve and interpret authentically an important part of American movie heritage, that the following treatments present new excitement and potential, commensurate with the "movie magic" represented by the site, beyond what is currently encountered on the property.

Treatments Considered

National Park Service policy, as outlined in *NPS-28, Cultural Resource Management Guideline* and in conjunction with the *Secretary of the Interiors Standards for the Treatment of Historic Properties,* and the guidance for their application presented in *Guidelines for the Treatment of Historic Landscapes*, identify and define four possible treatment options to be applied to cultural landscape properties:

- preservation
- rehabilitation
- restoration
- reconstruction

Preservation maintains the existing integrity and character of a cultural landscape by arresting or retarding deterioration caused by natural forces and normal use. It includes both

maintenance and stabilization. Maintenance is a systematic activity mitigating wear and deterioration of a cultural landscape by protecting its condition. In light of the dynamic qualities of a landscape, maintenance is essential for the long-term preservation of individual features and the integrity of the entire landscape. Stabilization involves reestablishing the stability of an unsafe, damaged, or deteriorated cultural landscape while maintaining its existing character.

Rehabilitation improves the utility or function of a cultural landscape, through repair or alteration, to make possible an efficient compatible use while preserving those portions or features that are important in defining its significance.

Restoration accurately depicts the form, features, and character of a cultural landscape as it appeared at a specific period or as intended by its original constructed design. It may involve the reconstruction of missing historic features and selective removal of later features, some having cultural value in themselves.

Reconstruction entails depicting the form, features, and details of a non-surviving cultural landscape, or any part thereof, as it appeared at a specific period or as intended by its original constructed design. Reconstruction of an entire landscape is always a last resort measure for addressing a management objective and will be undertaken only after policy review in the regional and Washington offices.

It is important to note that a selected treatment alternative prescribes the general overall approach to the historic landscape but the treatments are not entirely mutually exclusive. This is especially the case, for example, with a rehabilitation treatment which may involve the restoration of missing character defining features, the preservation or stabilization of some features, while accommodating the addition of new features or uses.

In addition, National Park Service cultural resource management guidelines identify the following standards that apply to all of the above treatments:

- Land use activities, whether historic or introduced, do not impair archeological resources.

- Uses addressing programmatic needs or park facilities within a cultural landscape, such as visitor centers, parking, interpretive structures, housing, administrative facilities, maintenance yards, and storage areas, are carefully considered in the context of the significance of the landscape.

- Use is monitored and regulated to minimize both immediate and long-term damage.

- Contemporary facilities do not adversely impact the landscape's physical and visual character-defining features. New facilities are compatible with the historic character and material of the landscape.

- Contemporary structures to facilitate access, such as ramps, railings, signs, and curb cuts, are designed and located to minimize adverse impacts on the character and features of a cultural landscape.

- Access to a cultural landscape that is vulnerable to damage from human use is limited, monitored, or controlled.

- All treatment and use decisions reflect consideration of effects on both the natural and built features of a cultural landscape and the dynamics inherent in natural processes and continued use.

- Use of destructive techniques, such as archeological excavation, is limited to providing sufficient information for research, interpretation, and management needs.

- All work that may affect cultural landscapes is evaluated by a historical landscape architect and other professionals, as appropriate.

- All modification, repair, or replacement of materials and features is preceded by sufficient study and recording to protect research and interpretive values.

- New work, materials, and replacement features are identified, documented, or permanently marked in an unobtrusive manner to distinguish them form original work, materials, and features. The manner and location of identification is recorded using the Inventory and Condition Assessment Program (ICAP).

- A proposed treatment project is initiated by the appropriate programming document, including a scope of work and cost estimate, from a CLR or ICAP. Such projects include preservation maintenance as well as major treatment. No treatment is undertaken without an approved CLR or work procedure specifying the work, and Section 106 compliance.

- A treatment project is directed by a historical landscape architect and performed by qualified technicians.

- Representative features salvaged from a cultural landscape are accessioned and cataloged, provided that they fall within the park's scope of collection statement.

- All changes made during treatment are graphically documented with drawings and photographs. Records of treatment are managed as archival materials by a curator or archivist within the park's museum collection.

- Work on historic structures, including modifications to improve drainage and access, does not harm the character-defining features of a cultural landscape.

Description of the Treatment Alternatives

Among the four possible treatment alternatives identified for cultural landscapes, two treatments were considered and are presented for the long term use, development, and management of the historic Paramount Ranch. These are the preferred treatment of long-term rehabilitation and restoration. Within the preferred treatment framework of rehabilitation, three options addressing use and site development are presented, including a preferred option.

It should be noted that the treatment alternatives provide a framework for preserving the character defining features of the historic landscape. They do not cover the full level of research and detail needed to address the specifics of design and interpretation for the property or address in detail treatments for the extant historic buildings on the property. It is recommended that any work done outside of the limits of the treatment recommendations within this cultural landscape report be accompanied by additional historic structure reports for the historic buildings and an interpretive prospectus to address interpretation within the framework established by the treatment recommendations of this report.

It is also recommended that additional field documentation be undertaken to the north and west of the property's National Park Service boundaries, to identify both resources associated with the former movie ranch that lie outside of the Park and methods of protecting those lands and resources, if warranted. Methods of preserving the mountainous backdrop provided by the undeveloped lands of the former movie ranch that lie outside of National Park Service boundaries should be explored. Finally, it is recommended that a market study be conducted to determine expected visitation to the site, based upon the preferred treatment recommendations.

Alternative 1 - Rehabilitation

Rehabilitation is the preferred treatment alternative for the historic landscape of the former Paramount movie ranch. The rehabilitation alternative would emphasize the excitement and interest of both the heritage of the site and its preservation, and its continuing historic use for both television and motion picture production to create a truly unique experience in the National Park System. It is recognized, however, that the recommendations identified in the preferred rehabilitation treatment alternative involve a considerable shift in the management and use of the property, reflective of its significance as an historic landscape. These recommendations will also involve considerable capital costs and affect the existing management and use of the property. It is recommended that implementation of the preferred treatment for the property be phased over time. Further study is also needed for design of some of the recommendations identified here, as well as the development of possible partnerships for implementation. Some recommendations could be immediately implemented while others will take additional study design or funding.

In the interim, implementation of the preferred rehabilitation alternative does not preclude continued filming at the existing western town. Current filming operations also provide the park an invaluably effective means of interpreting motion picture arts and sciences for the public, particularly until such time as the recommendations regarding visitor facilities at Paramount Ranch can be constructed. To these ends, ongoing filming at Paramount Ranch

is viewed as a critical component of the management strategy for the site and every reasonable effort should be made to accommodate its continuation. In addition to current filming, significant support for the implementation of the treatment recommendations should be pursued from the film community of Southern California. The result of using outside resources is that implementation is not expected to always proceed in a linear or sequential fashion, however, management actions should be weighted toward realization of the preferred treatment recommendations.

Rehabilitation Treatment Summary

Three treatment options for rehabilitation are presented, which are illustrated in figures T1, 2,and 3. The treatment alternatives emphasize differences in accommodating the continued historic use of the property for filming and addressing the appropriate development of the property. Following are the general characteristics of the treatment options:

Option 1 (Preferred Option)

- Continued use of the property for both motion picture and television production and interpretation of the site.
- Long-term relocation of existing television production sets and future television and motion picture production sets to the historic sites of Paramount's motion picture sets.
- Partial restoration of Paramount's former headquarters area to better preserve associated character defining features and interpret the historic period of significance of the movie ranch.
- Further development of the property, e.g. erecting a visitor center and providing additional parking, would be compatible with the property's historic character defining features.

Option 2

- Same as above, with the exception that motion picture and television production and set construction would be limited to the west side of Medea Creek and the sites of Paramount's historic sets.
- Any future visitor center and additional parking would be located off-site, in partnership with California state parks.

Option 3

- Similar to Option 1 regarding the interpretation of Paramount's former headquarters area and accommodating continued motion picture and television production.

- Same as Option 2 regarding the location of a visitor center and additional parking.

Information Common to the Three Rehabilitation Treatment Options

The rehabilitation alternative provides for the greatest amount of flexibility for the landscape to accommodate continued use of the property for its historic purposes of filming while preserving the character-defining features which convey the sites significant historical associations as the Paramount movie ranch. The alternative's interpretive and visitor experience objectives emphasize the site's historical importance and associations and the opportunity to experience contemporary filming activity. Under this treatment alternative the opportunity exists at the Paramount ranch to experience and have interpreted the history of film production from the silent era and the beginning of "talkies," through the "Golden Age of Hollywood" to early television and modern motion picture filming.

Other uses as recommended within this treatment alternative would be limited to the extent that they did not impair the landscape resources associated with the properties significance or the primary visitor uses of historical interpretation and contemporary filming. In allowing for and encouraging continued use of the property for its historic purposes of filming, recommendations are also made as part of this alternative to ensure that the requirements of modern filming do not impair the character-defining features of the historic landscape and the site's historic integrity and ability to convey its significance. In short, it is recommended that continued filming, as with any other use, should not take precedence over preservation of the historic values imbued within the property and which are reflected in the character defining features of the historic landscape.

The recommended rehabilitation treatment provides different direction for the management, development, and use of the Paramount Ranch, as identified in earlier planning documents for the property, including the General Management Plan and the site Development Concept Plan. The recommendations identified in the rehabilitation alternative reflect the historical significance of the Paramount Ranch, as well as the unique opportunities for visitor interpretation, development, and use of the property.

Under the preferred rehabilitation alternative, either uses unrelated to the historical significance of the property or any use that would compromise the historical integrity, preservation, and interpretation of the historic landscape and its character defining features would not be appropriate. New opportunities could eventually replace the more localized and sometimes private interest and use of the property for weddings, corporate picnics, and special events. New opportunities could include the possibility of an annual reunion of people who either worked or are associated with historical filming on the ranch, living history demonstrations, film showings, and film festivals, or other programs similar to the existing and popular "Silents Under the Stars" program. For special events to accommodate large numbers of people for a short time, temporary accommodations are recommended that are quickly removed and do not adversely affect any historic fabric or landscape character-defining features, including roads, buildings, structures, topography, or vegetation.

Rehabilitation Option 1 (Preferred Option)

The primary component of the preferred first option treatment involves the encouragement of continued filming at the ranch within the historic character-defining pattern of land use and spatial organization of the property. To accommodate contemporary filming in a manner consistent with the preservation of the character-defining features of the property, it is recommended that filming occur in the areas of the landscape where it occurred historically during the period of significance. This would entail the eventual relocation of the existing western town set and provide the opportunity for the partial restoration and preservation of the extant historic buildings and ranch headquarters complex from the period of significance. The movie ranch headquarters complex is highly significant as the only surviving example of a studio built complex outside of a studio, built in support of movie production, and as a very early example of such a complex built mostly circa 1927. Its preservation and partial restoration would enhance the ability of the historic landscape to convey its significant historical associations. This would also add to the visitor experience of the site by enabling a more accurate interpretation of the site's historic operation and use, as well as providing visitors the opportunity to experience ongoing filming on the property.

Partial restoration of the ranch headquarters area, especially the extant historic buildings, and the encouragement of continued filming on the property within the areas where filming occurred historically is recommended in order to preserve the sites significant historical association and accomplishes the following rehabilitation objectives of the historic landscape:

- The historic character-defining pattern of land use and spatial organization of the property would be preserved.

- Greater flexibility for the requirements of both motion picture and television production would be available outside of the conflicts with historic structures. This flexibility would ensure the continued attractiveness of the property for filming.

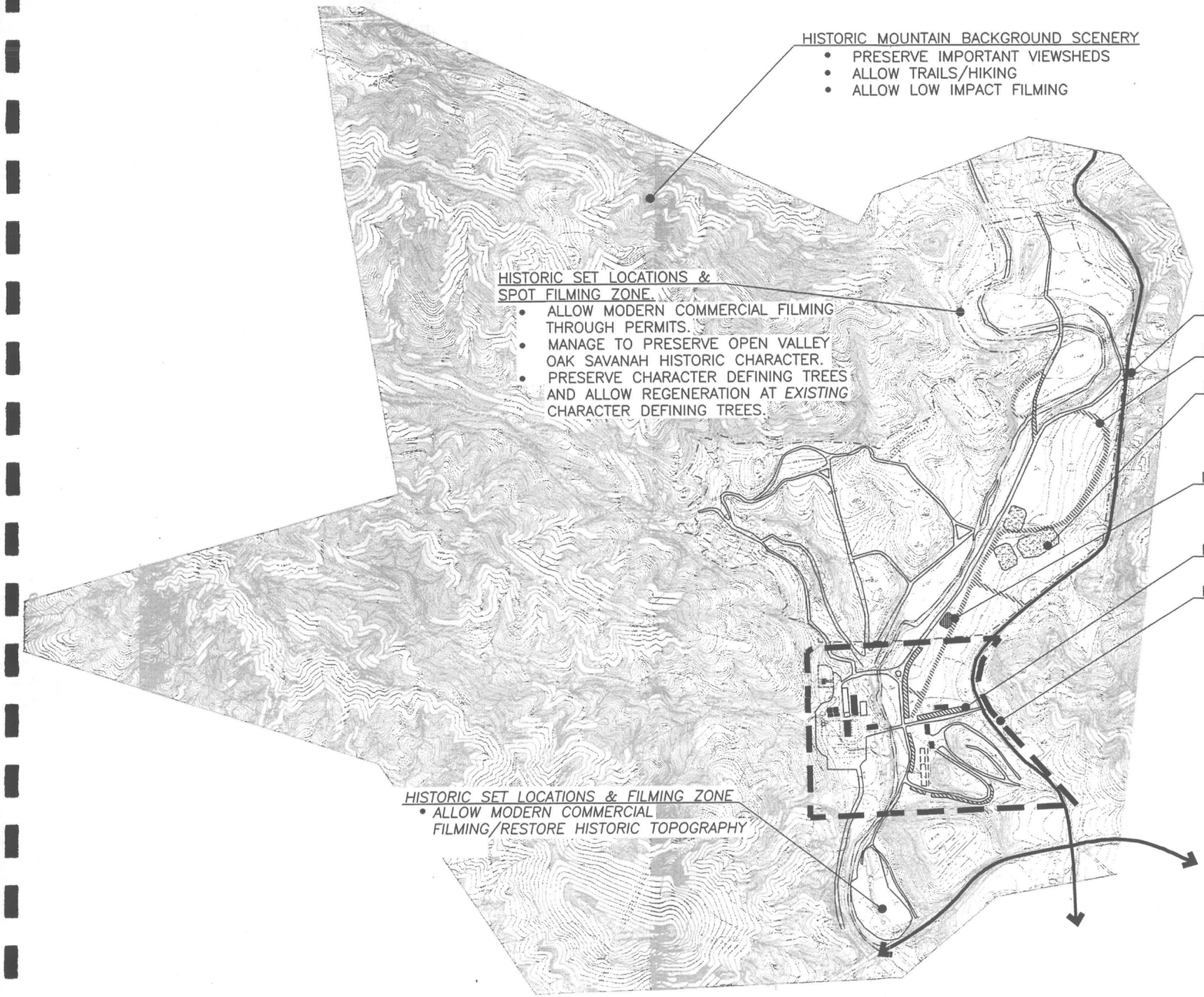
- Continuation of the historic use of the property for filming would be made possible in a manner that does not compromise the historic features, patterns, and materials of the landscape.

- Deterioration of the remaining historic building fabric would be arrested from continued alterations and modifications.

- Visitor appreciation and understanding of the properties historic operation and significance would be more readily apparent and interpretation of the properties significance would be enhanced.

The preservation, partial restoration, and interpretation of the ranch headquarters area would be made possible in order to convey the sites significant historical associations. This would accomplish at Paramount Ranch the "first or preferred course of action" of design for the replacement of missing historic features within the rehabilitation treatment, under the *Secretary of Interior Guidelines for the Treatment of Cultural Landscapes*:

When an entire feature is missing, the landscape's historic character is diminished. Although accepting the loss is one possibility, where an important feature is missing, its replacement is always recommended in the **Rehabilitation** guidelines as the *first* or preferred, course of action. Thus, if adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if its is desirable to re-establish the feature as part of the landscape's historical appearance, then planning, designing and installing a new feature based on such information is appropriate.



HISTORIC MOUNTAIN BACKGROUND SCENERY
- PRESERVE IMPORTANT VIEWSHEDS
- ALLOW TRAILS/HIKING
- ALLOW LOW IMPACT FILMING

HISTORIC SET LOCATIONS & SPOT FILMING ZONE.
- ALLOW MODERN COMMERCIAL FILMING THROUGH PERMITS.
- MANAGE TO PRESERVE OPEN VALLEY OAK SAVANAH HISTORIC CHARACTER.
- PRESERVE CHARACTER DEFINING TREES AND ALLOW REGENERATION AT *EXISTING* CHARACTER DEFINING TREES.

HISTORIC SET LOCATIONS & FILMING ZONE
- *ALLOW MODERN COMMERCIAL FILMING/RESTORE HISTORIC TOPOGRAPHY*

RESTORE HISTORIC ENTRY AS MAIN SITE ENTRANCE

REMOVE NON-HISTORIC ROADS/RACETRACK

INTERPRETIVE SETS AT HISTORICAL LOCATION
- CONSTRUCT IN CHARACTER W/ HISTORIC SETS
- LOCATION FOR POSSIBLE LIVING HISTORY PROGRAM OF HISTORIC FILMING

NEW VISITOR CENTER
- IN CHARACTER W/ HISTORIC SETS
- AT LOCATION OF HISTORIC POST STOCKADE SET

PARKING ALONG HISTORIC ROADS (+230)

HISTORIC MOVIE RANCH HEADQUARTERS RESTORATION AREA
- RESTORE EXTANT BUILDINGS
  - PROP STORAGE SHEDS
  - BARN
  - MESS HALL/FIRE PATROL STATION
  - CARPENTERS SHOP
- RESTORE MISSING CHARACTER DEFINING BUILDINGS/STRUCTURES
  - CORRALS
  - PROP STORAGE SHED
  - CARETAKER RESIDENCE
  - LANDSCAPE PATTERN
- CONSTRUCT NEW BUILDINGS IN CHARACTER W/ HISTORIC MISSING BUILDINGS
  - BUNKHOUSE
  - CARETAKERS HOUSE
  - DOOR AND SASH STORAGE BUILDINGS

Paramount Logo

North

1" = 400 Feet

0 80 160 240 320 400 800 Feet

Figure 71

Rehabilitation Preferred Treatment Option 1

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

In addition to reestablishing the historic pattern of land use and spatial organization of the property, and accommodating continued use of the property for filming, the following specific recommendations are made within the preferred treatment alternative option for the historic landscape character-defining features:

Vegetation

Recommendations within the preferred treatment alternative would be to actively manage and preserve over the long term the character of the historic filming zone as an open valley oak savannah. Regeneration of oaks within the drip line of existing oaks would be encouraged however oak regeneration in areas historically open or cleared would be discouraged. Because of the recommended continued use of this area for filming greater potential conflict exists between preservation of the oak savannah character and individual tree vitality and regeneration. Active management and study as well as additional research will be required to sustainably manage the area consistent with its historic character while allowing continued filming use within and around existing oak trees. The recommended objective would be preservation of the existing historic character of the valley oak savannah while allowing for the continued historic use of the area for filming. The existing valley oak restoration area would be eliminated as a single purpose management zone and would be incorporated into the historic filming zone in which active vegetation management would occur as described above.

As part of the historic filming zone, unlike with restoration, management of the valley oak savannah grassland would maintain only the historic open character. The grassland could be a mix of species different from what existed historically within the same character, including a pure stand of native stipa and other native species, which would retain the historic open character.

Willow and riparian vegetation, which has grown in along Medea Creek, is not recommended to be actively cleared under the preferred treatment alternative, unless some method in the future is identified to return Medea Creek to an intermittent condition or active management intervention to achieve this objective meets other important natural resource objectives. Although this growth has altered the original character of the creek, it does not significantly detract from the sites historic character.

Historic ornamental vegetation at the site of the caretakers residence and the Paramount fire patrol station would be treated as described under the restoration treatment as this area is within the historic headquarters area restoration zone.

Topography and Drainage

The character-defining topographic and drainage features of the historic landscape are essentially intact. Some restoration would occur in areas previously altered since the period of historical significance. This includes the land graded for construction of the racetrack, the dredge spoils from Malibu Lake, and the installation of recent culverts and storm drainages.

Circulation

All of the historic roads from the period of significance would be preserved to their original character, defined by their historic width, alignment and material. It is recommended that the original ranch entry road be paved with a material more in character with the roads historic character and the existing pavement be removed or it could be restored to its original unpaved condition if this would continue to serve the roads uses. The existing ranch entry, established for the Renaissance Pleasure Faire, as well as remains of the nonhistoric race track would be removed. A new entry would be established at the historic secondary ranch entrance. The original alignment of the historic north south ranch road paralleling the east side of Medea Creek would be reestablished. Using the historic ranch road alignment will allow for a more dramatic entry experience to the historic property by providing a scenic introduction to the historic property along with glimpses of sets in their historic locations which would convey the nature of the property.

The historic roads within the headquarters area would also be used to provide visitor parking perpendicular to these roads. This parking would follow the historic pattern of use in which parking occurred along the main ranch entry road. The main entry road parking would be reestablished as well as additional parking, as indicated on the plan where material storage occurred parallel to the historic roads. This would accommodate parking on the site in character with the historic pattern of use of the property. Approximately 230 spaces are provided within the historic development pattern.

It is recommended that a parking "lot" not be constructed within the historic landscape since a developed and paved parking area would be out of character with the historic pattern of use and alter the character-defining organization of the property as well as the character-defining open grassland vegetation of the landscape. If overflow or temporary parking of short term duration is needed, it could be accommodated in the existing open spaces of the landscape north of the mess hall building.

It is not recommended that the historic ranch main entrance road be used as the main entrance to the property because of poor sight distance at this intersection on a sharp curve on Cornell road. It is recommended, however, that in the future if the park, working with LA county road department, is able to find a safe solution to using this entry, the historic main entry again be used for this purpose. Possible solutions which could be explored for reducing the safety hazards at this intersection include stop signs, warning signs, or traffic calming devices.

Other sections of historic road alignments that have been altered would also be restored as illustrated on the plan. Restoring the alignment and use of the main historic road to the hacienda set site would also alleviate existing conflicts with an archeological site and heavily used historic road to the north and parallel to this main road. The existing historic road over the archeological site could then be preserved as a secondary road, with less use, and therefore avoid current conflicts and impacts to the archeological site resulting from heavy film vehicles using this road.

It is recommended that all nonhistoric unpaved roads on the property be removed that are not needed for current or expected filming or administrative purposes or that are not being used

for hiking trails into the mountainous parts of the property. No new roads are recommended for development. However, if new roads are later identified as needed for filming use they should be consistent with the historic character of roads used on the property for filming which were temporary, unpaved and usually completely unimproved and which quickly were abandoned when not needed. It is recommended that new interpretive trails be studied in further design development for interpretation of the historic landscape. For interpretive routes through the property it is recommended that historic roads be used wherever possible, which could also serve as movie heritage interpretive trails.

Cornell Road should be considered contributing to the historical significance of the property and it is recommended that the park work with appropriate jurisdictions to ensure the preservation of the roads historic character. Any additional alterations or maintenance practices should be carefully considered in relation to deterioration of the historic integrity of the landscape and preservation of the roads historic character, material, alignment, width, and features such as historic power lines, drainages etc.

Buildings and Structures

In addition to the long-term relocation of the western town set associated with the production of *Dr. Quinn, Medicine Woman*, nonhistoric buildings in the partial restoration zone that are out of character with the historic pattern of land use and organization in the landscape, as well as with the character of historic buildings, would be eventually removed. This includes the existing National Park Service ranger trailer and landscaping, temporary restroom trailer, and CBS production trailers. New buildings in character with the historic building material, scale, form and massing could be constructed where missing buildings existed. Temporary buildings, for both motion picture and television production, in character with the missing historic buildings in this area could also be erected here, as occurred historically. This area was primarily on the east side of Medea Creek, to the north and east of the mess hall/kitchen building.

Under the preferred treatment alternative, recommendations for extant buildings and structures within the historic headquarters restoration zone are essentially the same as identified in Alternative 2 -Restoration. It is recommended that the extant historic buildings and structures be restored and used for interpretation following completion of historic structures reports addressing the buildings. It is possible, however, pending recommendations in historic structures reports that some adaptive reuse could be found that would not impair the primary recommended objectives for use of the headquarters area for historical interpretation.

Greater flexibility is accommodated under the preferred rehabilitation treatment for adaptive reuse, which may be recommended in future historic structures reports. However, the extant historic buildings on the property represent such an extremely rare and early collection of buildings, associated with the creation of a studio owned movie ranch and a movie production support complex, that it is strongly recommended that the first preference for their treatment and use be restoration and interpretation associated with the properties historical significance.

The barn and small shed associated with it to the west would be restored to their historic condition including the return of the missing corrals and sheds to convey the size variation and

extent of the historic livestock operation headquarters of Paramount studios during the studio era. More research would provide additional interpretive information on the extent and nature of the livestock headquarters operation. The prop storage sheds would house a collection of rolling stock and props and materials consistent with what would have been found in these buildings during their historic use. The enclosed portion of the west and longest prop storage shed which housed the grip storage lockers blacksmith shop and tool room would be restored to interpret these functions of historic film production support. The garage and equipment storage building could house a collection of materials, equipment, and vehicles which would have been used in support of historic film production on the property. The mess hall/kitchen and carpenters shop would be used to interpret the historic functions of these buildings. It is recommended at this time that the historic Paramount fire patrol station continue to be used for park housing. It is also recommended that additional research be done to document this building. Further research as part of an historic structures report may recommend the use of this building for interpretive purposes.

Options for adaptive use for some of the buildings which are suggested as appropriate if full restoration is not recommended as part of an historic structures report or if other management objectives prohibit this, could include, use of the barn for its historic purposes to facilitate the livestock operation of filming or park horse operations. The kitchen/mess hall could also be adaptively reused for its historic purposes to serve as a mess hall for contemporary filming or as an interpretive facility and the carpenters shop mill building could continue to be used for its historic purposes as it currently is. If adaptive re-use of the carpenters shop for its historic purposes is continued, it is recommended that the historic lumber yard and storage areas be reestablished consistent with the historic character of the lumber yard and material storage on the property. This will accommodate the need for additional storage that exists associated with continued filming use on the property. The Paramount fire patrol station house could also continue to be used for park housing.

For missing historic buildings in the ranch's headquarters restoration zone, that were character defining features of the historic landscape, two recommendations are offered. One is that the buildings be identified on the ground and interpreted. The second is that new buildings be constructed in character with the missing historic buildings to be used in support of interpretation, National Park Service administration, or modern filming. For the missing caretakers house, it is recommended that a new residence, along with a garage and small house, be constructed in character with the missing historic buildings in scale, mass, material, form, and color. To the extent possible, the landscape of the residence would also be reestablished. This residence would become ranger housing to replace the existing house which would be removed as part of the recommended relocation of the western town set.

A new building in the same manner would be constructed in the location of the missing bunkhouse building. This building could be used for an interpretive function, housing, dressing rooms, or offices for current film production. In the same way, a new building would be constructed in the location and in character with the missing harness room, office, electric shop, paint shop building. This building could also be used for the same contemporary purposes in support of interpretation, administration, or film production. New interpretive functions in these buildings could include exhibits, video monitors, or a small theater for showing films. Administrative uses could include ranger offices.

One other missing building, that was on the west side of Medea Creek in the headquarters complex, whose function is known was the oil house and gas pump. It is recommended that this building's location be identified and interpreted. On the east side of Medea Creek in the ranch headquarters the missing door and sash storage building could be reestablished in the landscape with a new building in character with the historic building to be used for storage associated with continued use of the historic mill building for current filming, or its location on the ground could be identified in the landscape and interpreted. Identification on the ground and interpretation of the missing water well pump house building is also recommended.

The function of a number of other buildings known to have existed within the ranch headquarters building is not known. Further research would indicate the importance of these missing buildings and whether or not they should be interpreted or identified.

A building that would be constructed on the site would be a visitors center, in character with an historic set and located were the historic post stockade set was. The visitor center would serve the same uses as identified for the restoration alternative and focus on interpretation of American motion picture history, the history of Paramount studios, movie ranches and the Paramount Ranch. It is also recommended with the preferred alternative that the park acquire a collection of historic movie making and production equipment as well as materials and equipment identified for use within the headquarters area for interpretation. This collection could include historic movie cameras, dollies, booms, shiny boards, portable power plants, lights, mounting equipment, historic vehicles of the many classes and types used on the property, movie props and memorabilia from films shot on the ranch, etc. Further research as recommended in this report regarding the day to day operation and film production that occurred on the ranch would illuminate further what kinds of equipment and materials were used historically on the ranch. A small sales area and a modest center for the preservation of films, archives, and material collections, is also recommended as part of the visitor center with this alternative.

Other structures which would be constructed on the property would be interpretive sets at the location of the historic german street and salem town sets. These interpretive sets would be constructed as described under the restoration alternative.

The historic bridge and stone wall structures in the headquarters area are intact and it is recommended that these be stabilized and preserved. The historic entry gate structures should be reintroduced. At the proposed entry to the property the existing historic gate should be repaired and reused or if it can not be repaired it should be replaced in kind. Additional research on these features may be needed. It is recommended that the historic wire fencing at the perimeter of the property along Cornell road be reintroduced. Additional research may also be required on this feature.

If power is required for filming use in the historic film zone, it is recommended that, to the extent they would serve contemporary purposes, the historic overhead power lines be reintroduced following their historic locations. If possible, and if additional research confirms there use on the site, it is also recommended that for interpretive purposes the park acquire a portable power truck of the type used in early filming and which likely would have been used on the ranch.

The National Park Service installed wood post and rail fencing throughout the site should be removed as well as other modern small structures, such as signs, that are out of character with the historic landscape and that would not be consistent with the proposed uses and preservation of the property. New structures constructed as part of the implementation of the proposals in these recommendations, and identified after further design development for the property should be in character with historic character-defining land use and spatial organization of the landscape and follow the Secretary of the Interiors guidelines for rehabilitation treatment of historic landscapes.

Rehabilitation Options 2 and 3

Two other rehabilitation treatment options that address development and continued filming use were developed for the historic landscape. These are illustrated in plans 2 and 3. These options are similar to the preferred alternative option plan 1 with the following exceptions:

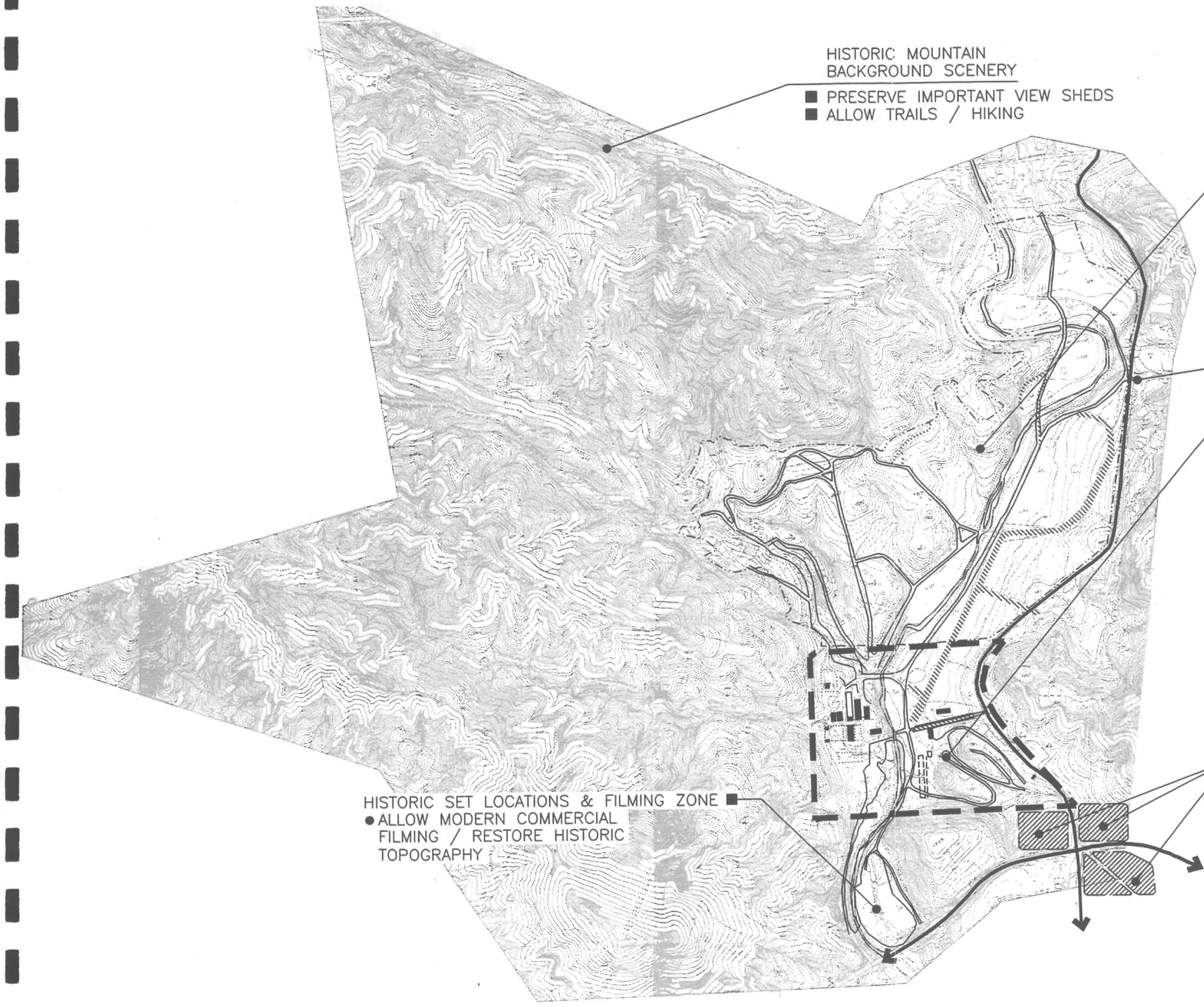
Option 2

Option 2 is slightly more restrictive for accommodating continued filming use on the property. The plan identifies the zone for continued filming use of the property to occur only on the west side of Medea Creek and at the southern end of the property were filming occurred historically. Major set construction would only occur in the locations where sets were located historically, while temporary smaller sets which are quickly struck, and filming which only used the existing landscape, would occur within the rest of the filming zone.

This option also differs from the preferred rehabilitation treatment option in that the proposed visitor center and parking would be located out of the historic landscape headquarters or filming area in the same area and as described for the restoration treatment.

Option 3

This option is the same as the first option, except for allowing greater flexibility for use of the entire filming zone for both motion picture and television production. Option 3 also identifies a larger area representing the historic area used for filming as the filming zone and does not include the development of interpretive sets.



■ HISTORIC SET LOCATIONS & SPOT FILMING ZONE
- ALLOW MODERN COMMERCIAL FILMING THROUGH PERMITS
- MANAGE TO PRESERVE OPEN VALLEY OAK SAVANNAH HISTORIC CHARACTER
- PRESERVE CHARACTER DEFINING TREES ALLOW REGENERATION AT EXISTING CHARACTER DEFINING TREES.

■ REMOVE NON–HISTORIC ROAD

■ HISTORIC MOVIE RANCH HEADQUARTERS RESTORATION AREA
RESTORE EXTANT BUILDINGS
- PROP STORAGE SHEDS
- BARN
- MESS HALL / FIRE PATROL STATION
- CARPENTER'S SHOP

RESTORE MISSING CHARACTER DEFINING BUILDINGS / STRUCTURES
- CORRALS
- PROP STORAGE SHED
- CARETAKER RESIDENCE
- LANDSCAPE PATTERN

CONSTRUCTION NEW BUILDINGS IN CHARACTER WITH HISTORIC MISSING BUILDINGS
- BUNKHOUSE
- CARETAKERS HOUSE
- DOOR & SASH STORAGE BUILDING

■ POTENTIAL VISITOR PARKING OUT OF HISTORIC ZONE
- WORK WITH STATE PARK
- CONSTRUCT NEW VISITOR CENTER/SITE ORIENTATION
- SHUTTLE STATION & PARKING LOT
- USE HISTORIC BUSES FROM MOVIE RANCH OPERATION AND/OR HORSE DRAWN WAGONS
- PARK TO ACQUIRE COLLECTION OF HISTORIC FILMING EQUIPMENT

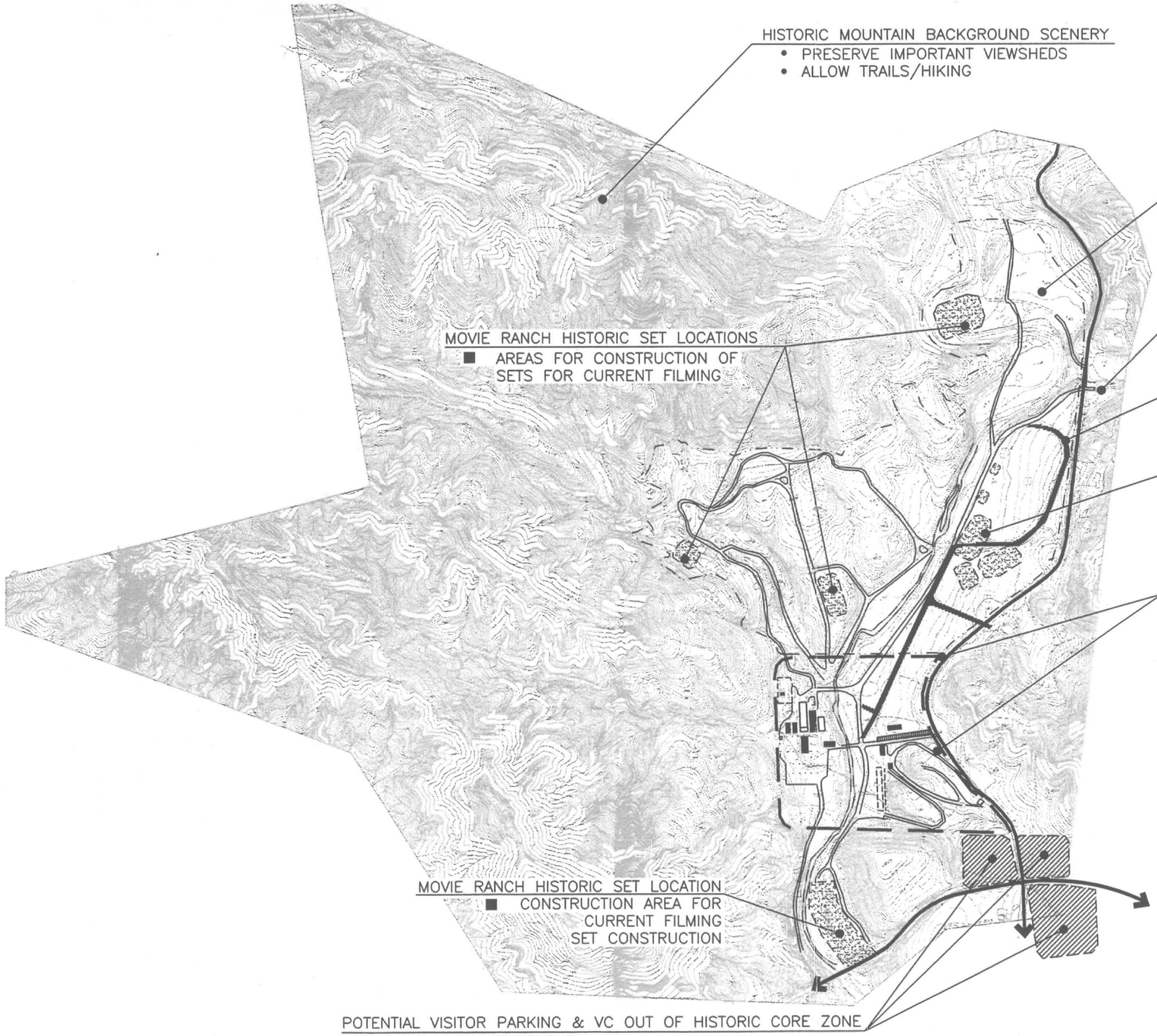
Paramount Logo

Figure 12

Rehabilitation Treatment Option 2

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
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Paramount Logo

Figure 13

Rehabilitation Treatment Option 3

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

Rehabilitation Option Considered, But Not Recommended

One other alternative was considered under the rehabilitation alternative but is not recommended. This was to leave the existing western town set in its present location to reflect the development of the property after of the period of significance.

This alternative is not recommended because it does not allow for the preservation of the historic character-defining features of the landscape, which convey the properties significant historical associations. While primarily affecting the remaining historic buildings of the ranch headquarters, this option would continue to envelop what remains of the historic buildings, which convey the development of the former ranch's headquarters area, in a constantly changing and evolving modern set. This is almost inherently contradictory to preserving these resources, since preservation of the remaining historic buildings and accommodation of the changing and evolving needs of a modern set are incompatible. The ability to illustrate and interpret the property's significance associated with the use, and development of the property by Paramount studios to create a movie ranch would also be diminished.

In addition, preserving the existing set in its present location for filming, which reflects filming on the property after the period of significance, would in accurately presenting the property's development, restrict the use of historic locations from the period of significance for set construction. This is because after 1953 only the western town set existed when Paramount's use of the property ended. To construct sets according to Paramount era locations and reflect the property as it was used during the period of significance, as well as after this period, would be creating a false sense of history by allowing set development and land use of the property from different periods. This would result in both a false appearance and an interpretation of the property that never existed. Such actions are not consistent with either National Park Service policy or *The Secretary of the Interiors Standards for Treatment of Historic Properties*.

The existing set is not historic or even the original set constructed by Hertz or used in the 1950s. Movement of this set in no way impairs the integrity of any historic resources on the property associated with the sites significance and continued use of the property for its historic purposes of filming is not dependent on the set being located in its present location. Retaining the existing set in its present location is therefore not recommended.

Alternative 2 - Restoration

Under the restoration treatment alternative, as illustrated in figure T4, the primary goal for management of the historic landscape would be to restore the property, to the greatest extent possible, to its condition during the properties period of significance associated with Paramount Studios. Under this treatment, management emphasis would be placed on interpreting the historical significance of the property. The primary use of the property would be visitor interpretation of America's motion picture heritage and the site's association with movie history as well as passive recreational uses that would not impair character-defining features of the landscape that convey the properties significance. Uses would also be restricted which detract from the primary purpose of historical interpretation.

In addition, under this alternative, filming on the site would be limited because of the nature of regular or long term continuous contemporary filming and it's development requirements, such as exists currently with *Dr. Quinn, Medicine Woman*. Filming would generally be much more temporary in nature and would be permitted if it did not impair the primary purposes of historic interpretation and preservation of the extensively restored historic landscape. Under this treatment alternative, the site would generally be managed similar to many other historic sites in the National Park Service which are managed primarily for preservation and interpretation, such as Saugus Iron Works, Hopewell Furnace, Grant-Kohrs Ranch, and Fredrick Law Olmsted.

Under this treatment alternative, visitation to the site would likely increase, as it is one of the only authentic sites in the nation to visit and experience the story of early movie making in America. A new visitor center and administrative facilities would be located mostly out of the historic landscape. Visitors would park at a new parking area in the area of Mulholland and Cornell and shuttle to the ranch. Ideally, the shuttles would be a part of the visitor experience, perhaps by acquiring and using historic busses of the type used to shuttle people on the site during the historic period of significance.

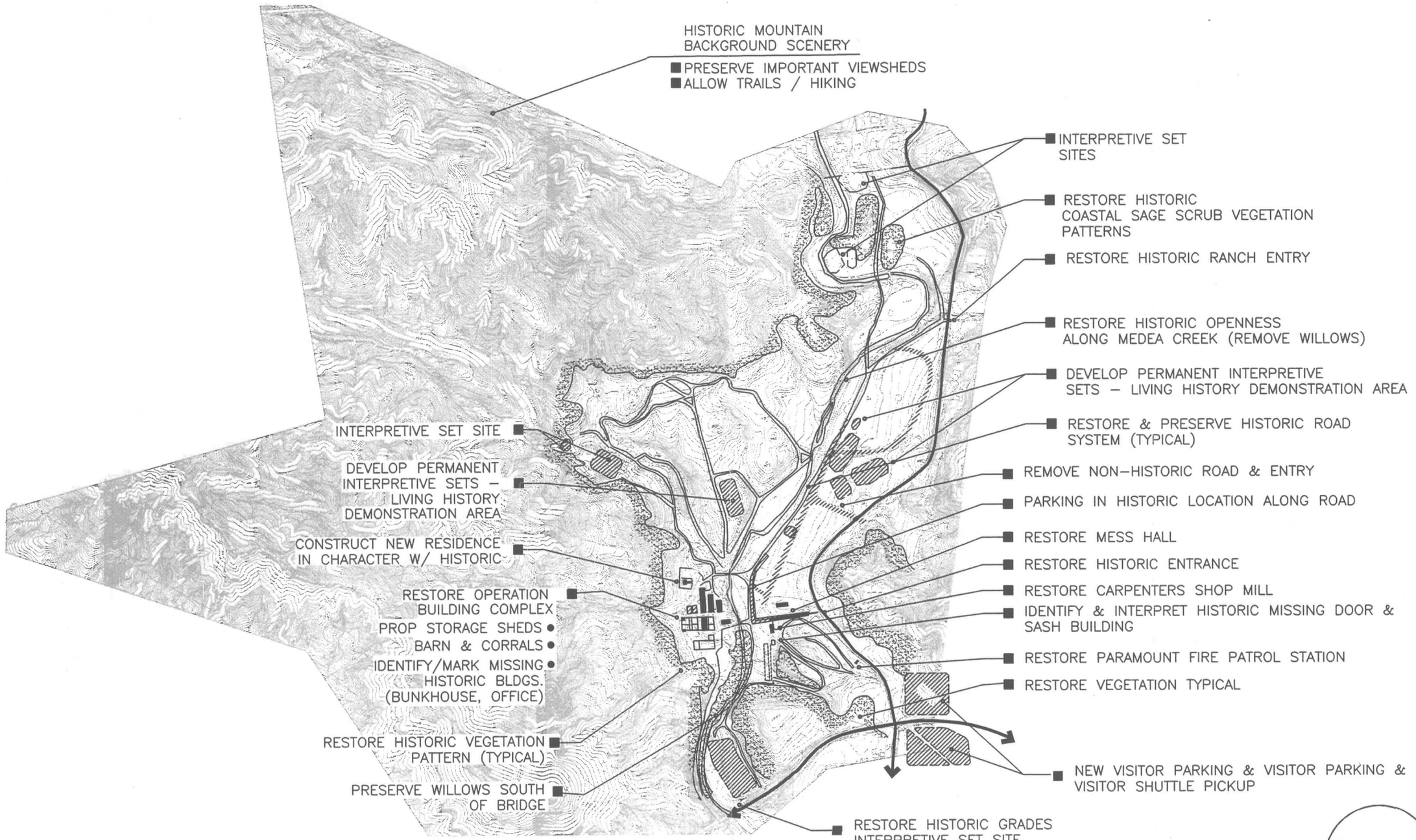
A visitor center would be developed at the new shuttle parking area which would interpret the general themes of American motion picture history, the history of Paramount Studio, movie ranches, including the nearby Century Movie Ranch now Malibu Creek State Park and whose sets and studio development are gone, and the Paramount Ranch. As part of the interpretation of the property, the park would acquire a collection of historic movie making and production equipment which would have been used at the ranch, as well as a collection of rolling stock and props. A sales area and small center for the preservation of films, archives, and material collections, associated with the Paramount and Century Ranch, could be developed as part of this facility in cooperation with interested film industry, movie, and preservation organizations.

For development of the shuttle parking and visitor center facilities, a partnership would be sought with California State Parks because of the opportunity to include the story of the Century ranch as part of the interpretive story and experience, and because of the possibility of development on National Park Service or State Park land in this area.

Specific recommendations under this treatment alternative for character-defining features of the landscape would be:

Land Use Patterns and Spatial Organization

The primary character-defining pattern of land use and spatial organization of the Paramount Ranch are defined by an area developed and used for set construction and film production, and an area that was developed and used for a headquarters and production support functions. This treatment alternative would restore the character-defining pattern of land use and spatial organization by restoring extant, returning missing, or removing nonhistoric buildings, structures, roads, and spaces that defined this pattern. Roads and buildings, and structures are important features in defining the historic land use pattern and spatial organization of the landscape and are addressed separately in the following discussion.



Paramount Logo

Figure 14

Restoration Treatment Alternative

★ *Paramount Movie Ranch* ★

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Vegetation

Active vegetation management would preserve and restore the vegetation character of the historic landscape, essentially as it existed historically as an open valley oak savannah surrounded by, or with areas of, chaparral and coastal sage scrub. Areas of chaparral cleared since the period of significance would be restored so that patterns of vegetation clearing that existed historically would be returned. All of the large valley oak trees on the property would be managed as specimen trees of cultural value. High priority would be placed on preservation of individual trees associated with historic set locations, development, and important film views and camera angles, if they could be determined, associated with historic movie production on the property. Regeneration and propagation of individual specimen trees would be encouraged. Regeneration of oak trees that would change the historic pattern of oak tree distribution and locations would be discouraged through active management to prevent regeneration in areas not consistent with documentation of oak tree locations during the period of significance.

The grassland character of the savannah would be preserved and restored as needed through active vegetation management with the goal of researching and establishing the grassland community or species mix which existed historically. Grazing which may have contributed to maintenance of the grassland character historically could be reintroduced if research and documentation supported it.

Active vegetation management would be carried out to maintain the historic openness of the landscape along Medea Creek. If possible, solutions would be sought to return the historic intermittent flow of water in the creek from the existing year round flow.

Historic ornamental vegetation at the site of the caretakers residence and the paramount fire patrol station would be preserved and restored where missing, pending additional research and adequate documentation to do so. Individual extant historic trees would be preserved and actively managed to maintain their health and propagated to replant and preserve their genetic stock when they have died and are replaced. Missing vegetation from these and other sites would be recreated providing sufficient research and documentation could prevent speculation. Nonhistoric vegetation would be removed including the National Park Service planted lawn, recent plantings at the existing National Park Service temporary trailer, eucalyptus trees and other nonhistoric plantings such as the Walnut tree at the mess hall/kitchen building.

Topography and Drainage

The historic character-defining topographic features and drainages from the period of significance on the ranch are essentially intact. Restoration would occur for areas which have been altered since the period of significance, as identified in the preferred rehabilitation treatment alternative.

Circulation

Under this alternative, all of the extant historic roads from the period of significance would be preserved. Missing sections of road would be restored. All of the historic ranch roads

would be maintained as unpaved roads or surfaced with a material to maintain the appearance of an unpaved road. The historic roads would also be maintained to their historic widths and alignments. The historic main ranch entry road would be restored as the main visitor entry to the site and to its original unpaved character. Visitors would enter the site through this historic entrance by shuttle from the off-site shuttle parking lot. Cornell Road, although under the jurisdiction of Los Angeles county, contributes to the historic landscape of the ranch and efforts would be made to work with the county, to the extent possible, towards restoration of the historic character of the road and preservation of its alignment and width.

Nonhistoric roads would be removed, including the racetrack and other unpaved roads on the property. The historic roads on the property would be used for visitor access throughout the historic landscape to interpret the properties historic sites and activities. Nonhistoric trails into the mountainous chaparral areas of the ranch would continue to provide passive recreational opportunities on the property.

Buildings and Structures

Under this alternative, the extant buildings and the historic bridge and wall structures on the property from the period of significance would be restored following completion of research and documentation in historic structure reports. The buildings would be used for visitor interpretation of their historic uses or pending the recommendations of historic structure reports, some limited rehabilitation could occur specifically to support visitor interpretation for example to house a collection of historic filming equipment, restrooms, exhibits, to show films, etc. The prop storage sheds would house a collection of rolling stock and props similar to what would have historically been found in these buildings.

Nonhistoric buildings and set structures on the property would eventually be removed including all of the existing western town set, production trailers, National Park Service ranger contact and restroom trailers, and ranger housing within the western town set. Other nonhistoric structures that would be removed include fencing, signing, interpretive structures, and utility structures that would no longer serve a use or that would be out of character with restoration to historic period.

Missing historic buildings would be interpreted as historic sites with surface identification of their location and layout. This would occur at the bunkhouse, harness room, office, paint and electric shop building, and door and sash storage building.

At some of the historic set sites, such as at the historic hacienda set which Paramount studios has original drawings for, missing historic sets could be recreated, provided sufficient documentation exits. At other historic set sites new interpretive sets in character with the missing historic sets could be constructed to interpret historic film production, set construction, and other interpretive themes specifically associated with historic filming on a set, or the historic design, construction, nature, purposes and uses of a set. In addition, at these historic set sites, interpretation of the filming activity of these specific sites could be interpreted. Living history demonstrations involving the acting community could occur on these interpretive sets or at a recreated set. Living history demonstrations could interpret and convey a sense of what early filming at the ranch was like and the similarities and differences

in technology and work experiences for actors and support personnel that has affected filming since the silent era.

Providing sufficient documentation exists, other missing historic structures would be recreated and interpreted such as the corrals and sheds associated with the barn and Paramount's livestock operation headquarters. Missing fencing and ranch entry gates would be recreated, as well as the loading platform, incinerator, lumber yard, pump house, overhead telephone lines and water storage tanks.

Under the restoration treatment alternative, visitors would experience the maximum interpretive effort related to the historical significance of the landscape during the period of significance for the property. The landscape would resemble as close as possible the condition that existed during its association with Paramount studios and the interpretive experience would be focused on historical filming activity on the property and the ranches place in American movie history.

Alternative 3 - Preservation

Preservation is close to a no action alternative in addressing the use and development of the property. This is a treatment generally applied to resources whose distinctive materials and features are intact and where no extensive intervention from continued historic use or adaptive use is required or anticipated. It is also a treatment often applied on a short term basis to arrest the deterioration of a landscape and in anticipation of a later more permanent treatment.

Since this treatment attempts to retain an essentially intact landscape as it is, it would neither accommodate nor address the demand for continued use of the property for filming or visitor use and the need for visitor facilities compatible with preservation of the properties character-defining features. Current use of the property for filming requires constant changes and adjustments within the historic landscape to the historic buildings on the property, which have been incorporated into the existing western town set, and to historic patterns of land use and organization. Preserving the property's historic features while attempting to accommodate the constantly evolving demands of film production is almost inherently contradictory. Preserving the existing historic form, integrity and materials of the property would prohibit the ability to accommodate continued filming use of the property. Or if filming continued within its current framework on the property, further deterioration and loss of the sites historic materials, features and integrity would likely result. In addition, since the Paramount Ranch does not represent a landscape whose distinctive materials, features, and spaces are essentially intact, this treatment is not recommended as an appropriate treatment.

Alternative 4 - Reconstruction

This treatment is generally a treatment of last resort. It is recommended when the historic landscape has been essentially lost, where reconstruction serves an overriding important management objective, where the reconstruction can be done with sufficient documentation to avoid conjecture, and where policy review at the Washington level has concurred that this

treatment is appropriate. Because none of the above stated conditions apply to the Paramount Ranch, this is not a recommended treatment.

PART VI:

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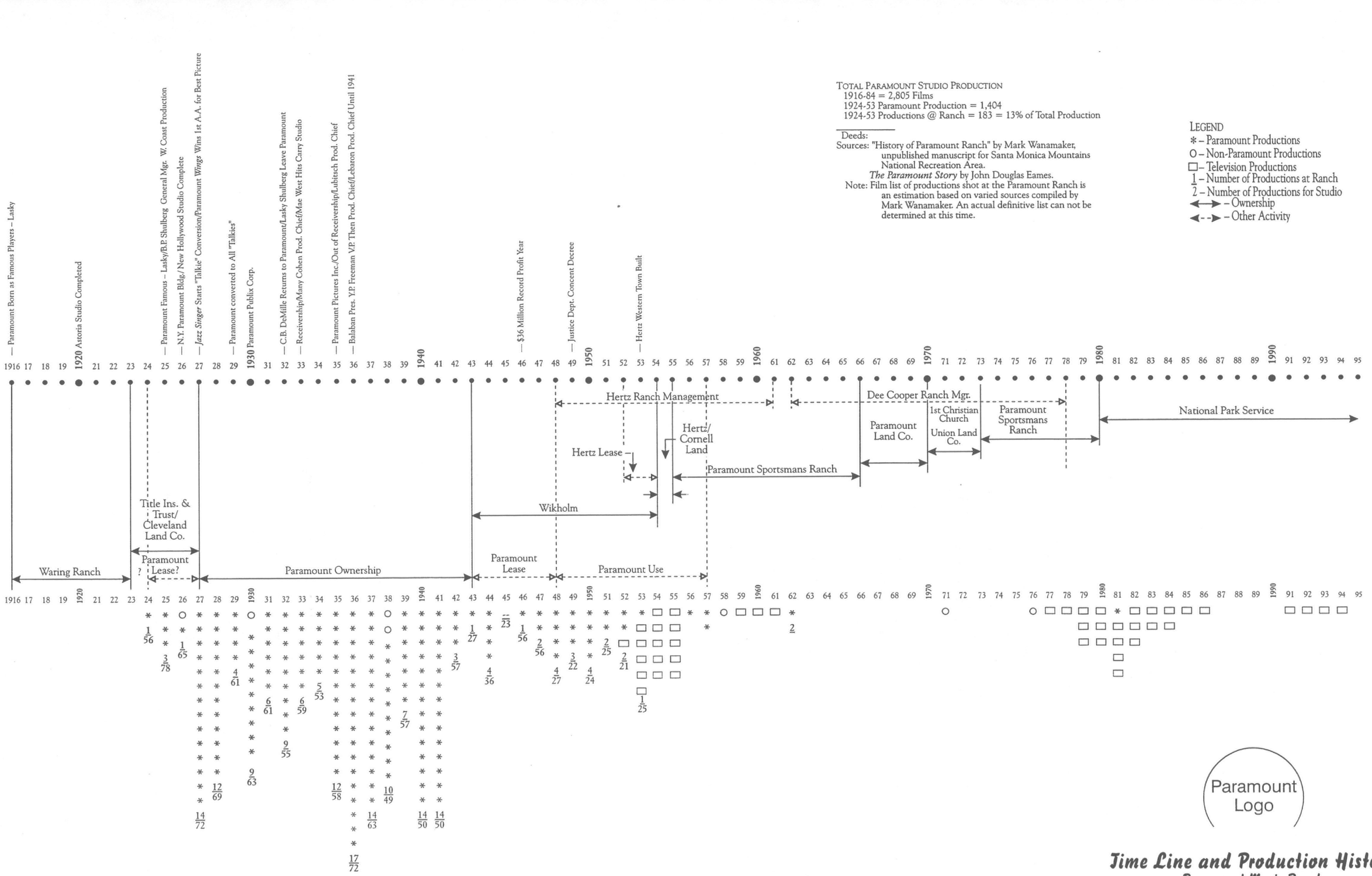
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PART VII:

APPENDICES



TOTAL PARAMOUNT STUDIO PRODUCTION
1916-84 = 2,805 Films
1924-53 Paramount Production = 1,404
1924-53 Productions @ Ranch = 183 = 13% of Total Production

Deeds:
Sources: "History of Paramount Ranch" by Mark Wanamaker, unpublished manuscript for Santa Monica Mountains National Recreation Area.
The Paramount Story by John Douglas Eames.
Note: Film list of productions shot at the Paramount Ranch is an estimation based on varied sources compiled by Mark Wanamaker. An actual definitive list can not be determined at this time.

LEGEND
* – Paramount Productions
O – Non-Paramount Productions
□ – Television Productions
1 – Number of Productions at Ranch
2 – Number of Productions for Studio
◄► – Ownership
◄- -► – Other Activity

Paramount Logo

Time Line and Production History

★ *Paramount Movie Ranch* ★

Santa Monica Mountains National Recreation Area
National Park Service • U.S. Department of the Interior

Paramount Studios Era Production Stills



Scene from *Light of the Western Stars*, 1925 (SMMNRA archives).



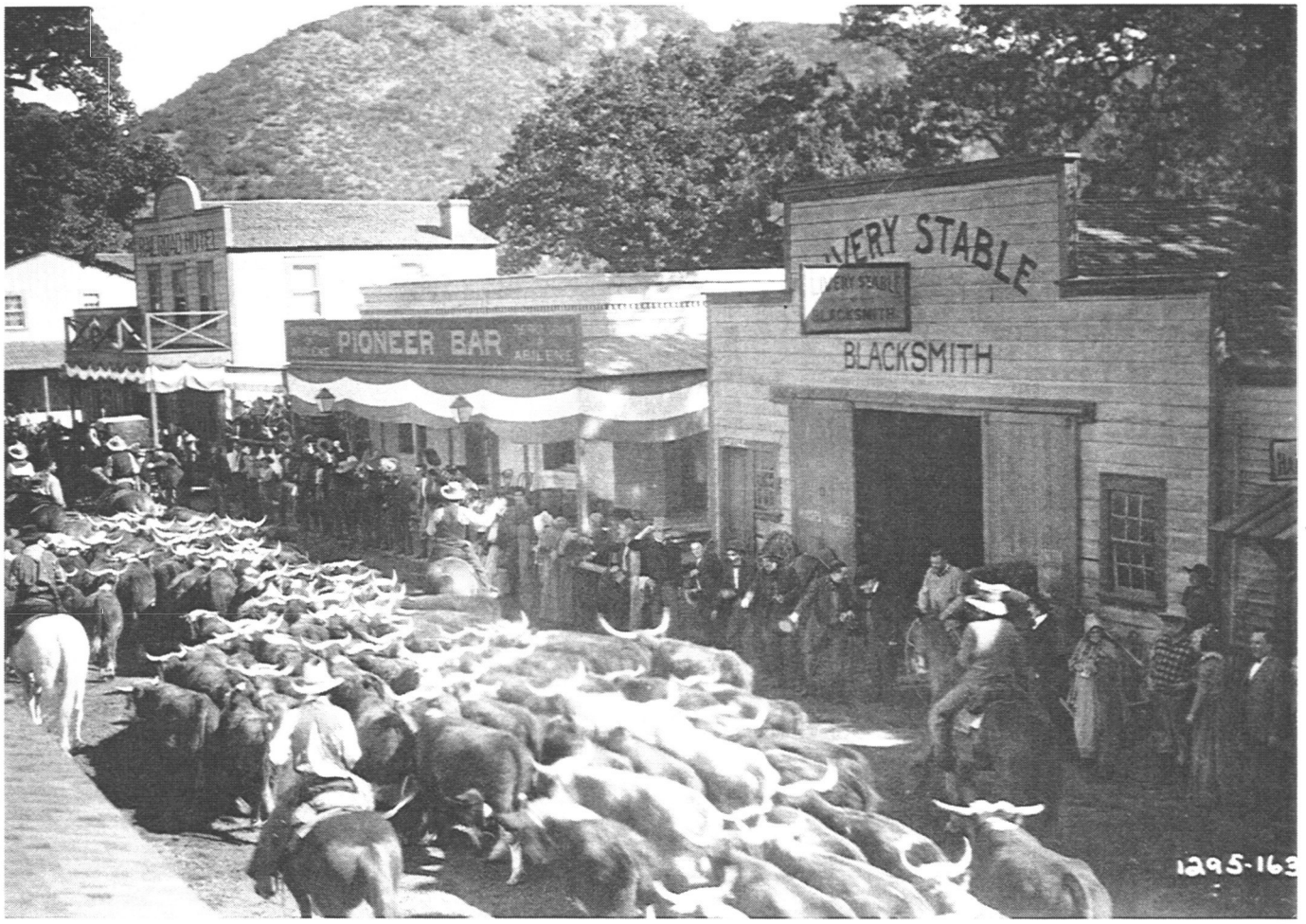
Scene from *New Lives for Old*, circa 1925 (SMMNRA archives).



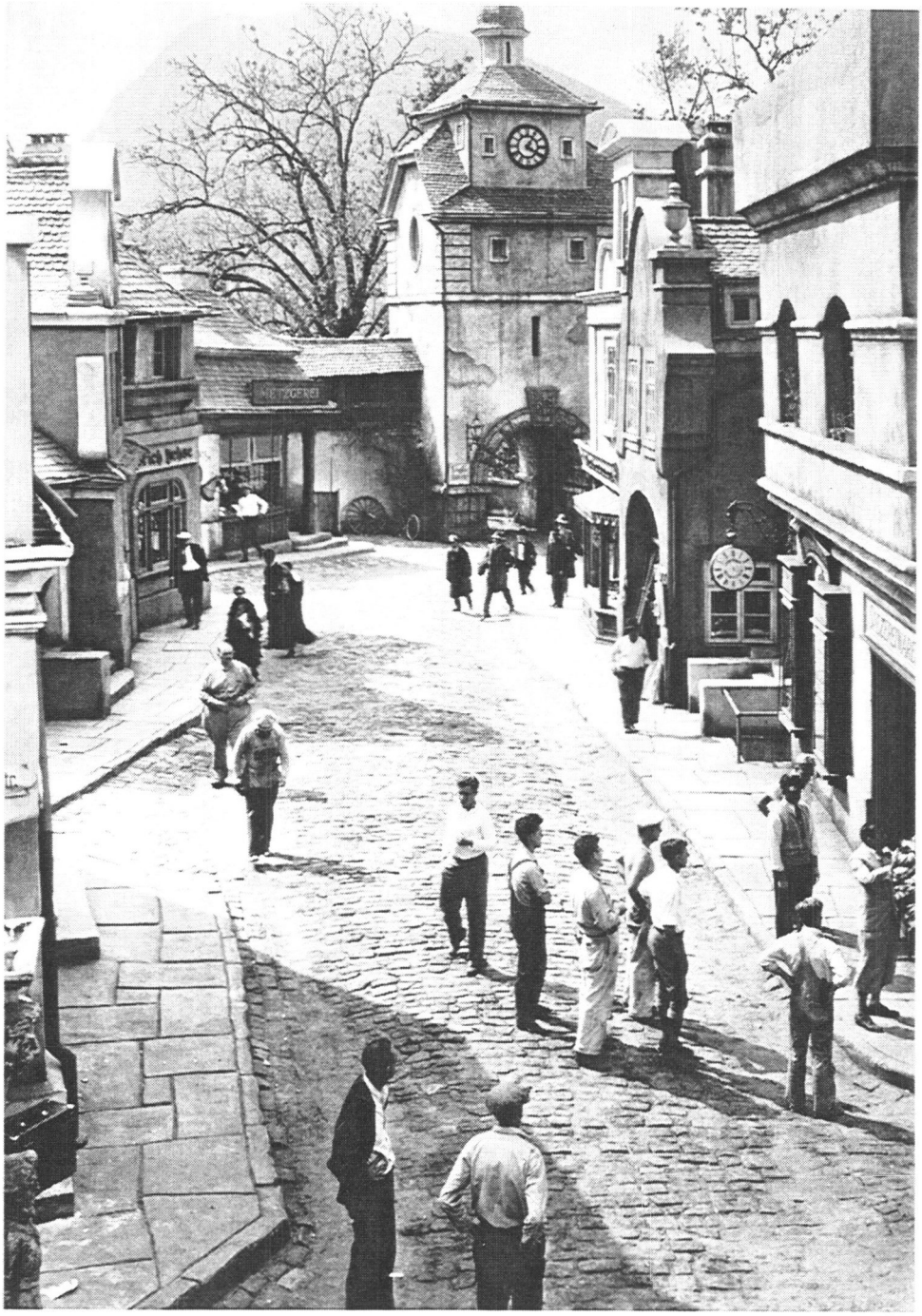
Scene from *Man of Wyoming*, circa 1930 (SMMNRA archives).



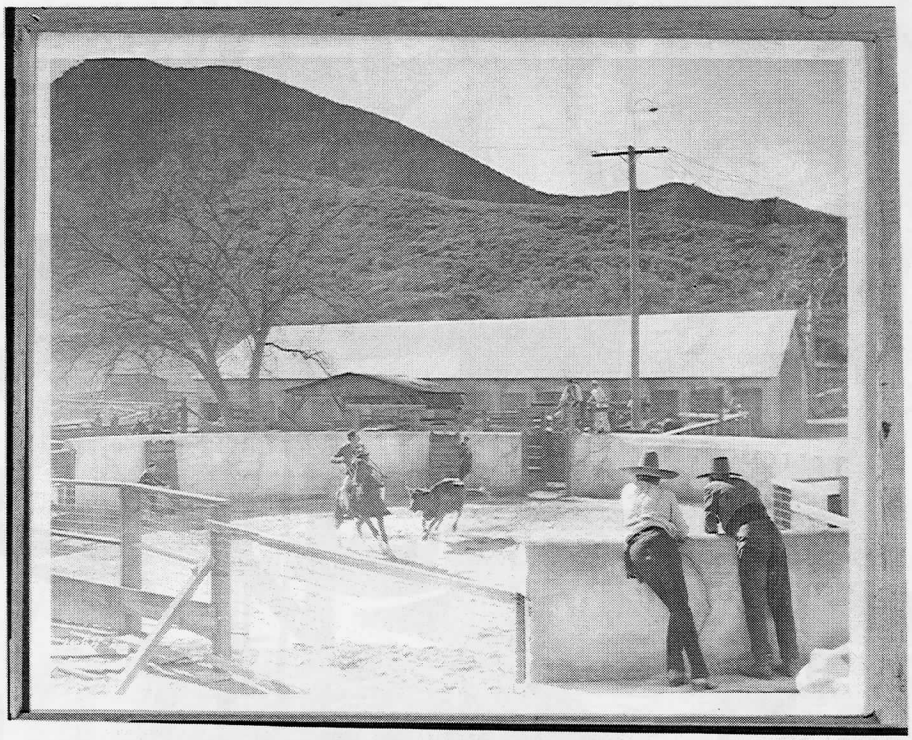
Scene from *Man From Wyoming*, circa 1930 (SMMNRA archives).



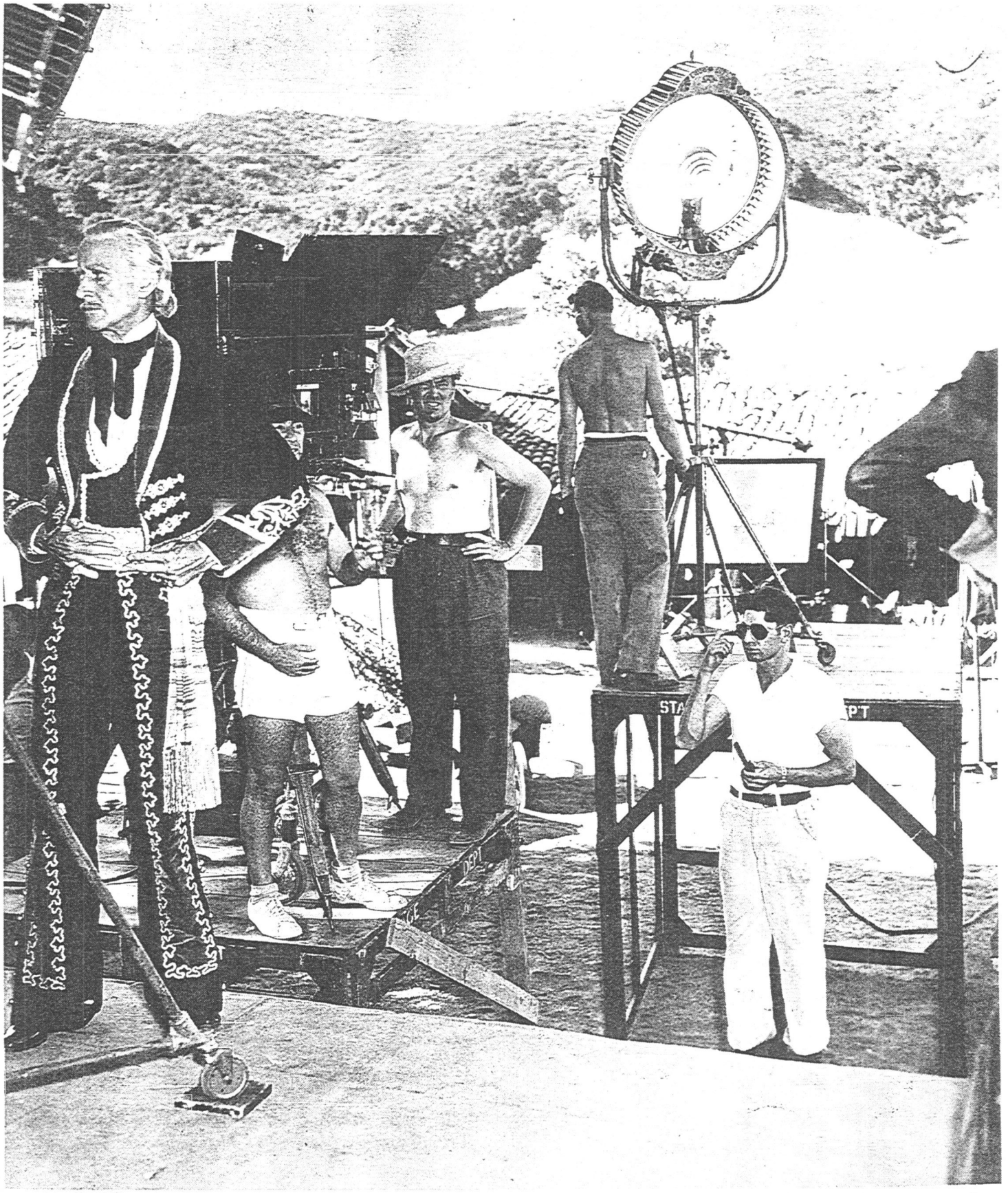
Scene from *Conquering Horde*, 1931 (SMMNRA archives).



Scene from *Broken Lullaby*, 1932 (SMMNRA archives).



Scene from *The Trumpet Blows*, 1934.
Courtesy of Bison Archives.



Copr. 1935, Paramount Productions, Inc. Permission granted for Newspaper and Magazine reproductions. (Made in U.S.A.)

Filming of *Rose of the Rancho*, 1935 (SMMNRA archives).



"Rose Of The Rancho" with John Boles, Gladys Swarthout, Charles Bickford, Grace Bradley, H. B. Warner, Willie Howard and Herb Williams. Directed by Marion Gering. A Paramount Picture.

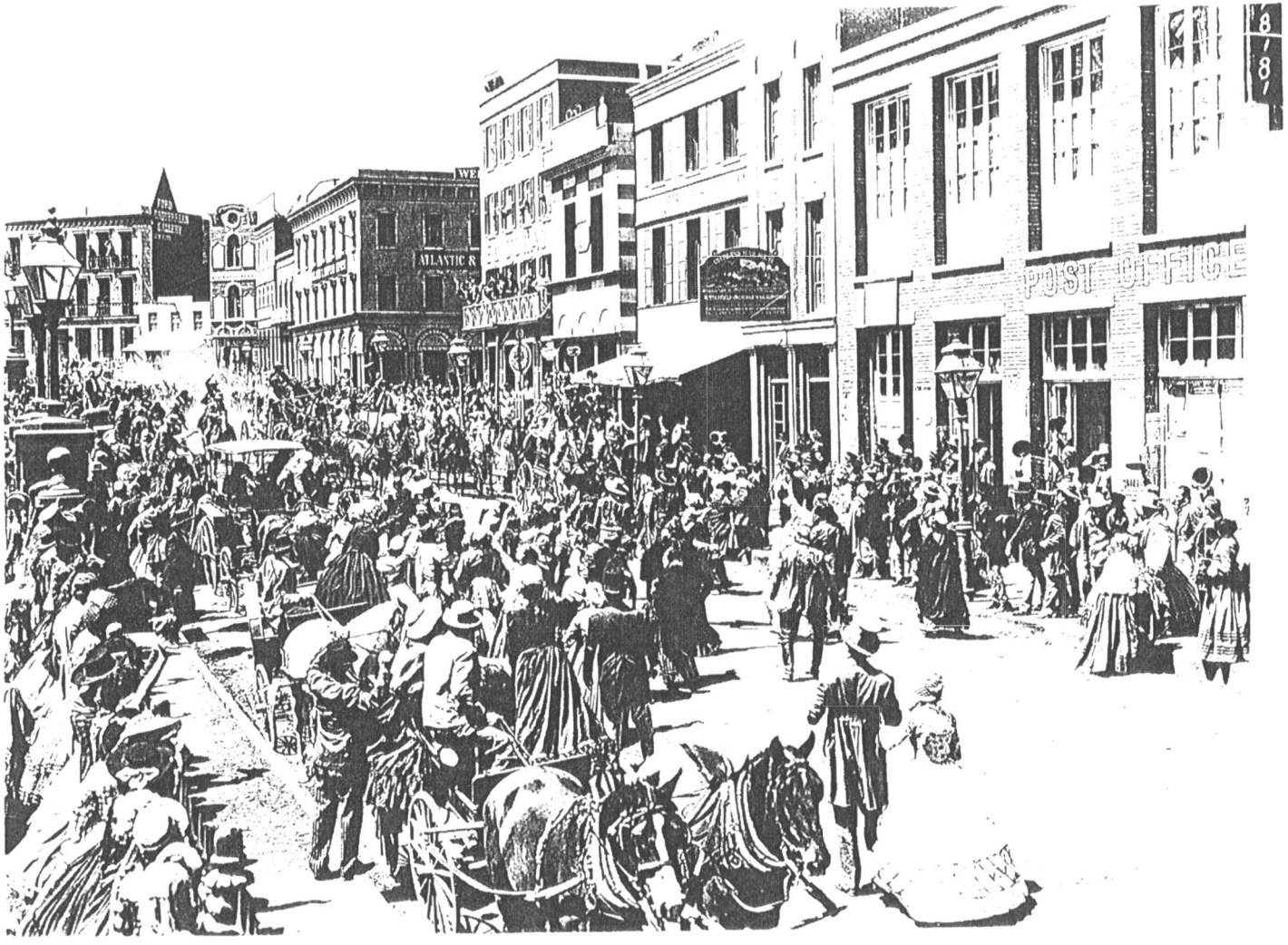
Copr. 1935, Paramount Productions, Inc. Permission granted for Newspaper and Magazine reproduction. (Made in U.S.A.)

Scene from *Rose of the Rancho*, 1935 (SMMNRA archives).



"Rose Of The Rancho" with John Boles, Gladys Swarthout, Charles Bickford, Grace Bradley, H. B. Warner, Willie Howard and Herb Williams. Directed by Marion Gering. A Paramount Picture.

Scene from *Rose of the Rancho*, 1935 (SMMNRA archives).



Scene from *Wells Fargo*, 1937 (SMMNRA archives).

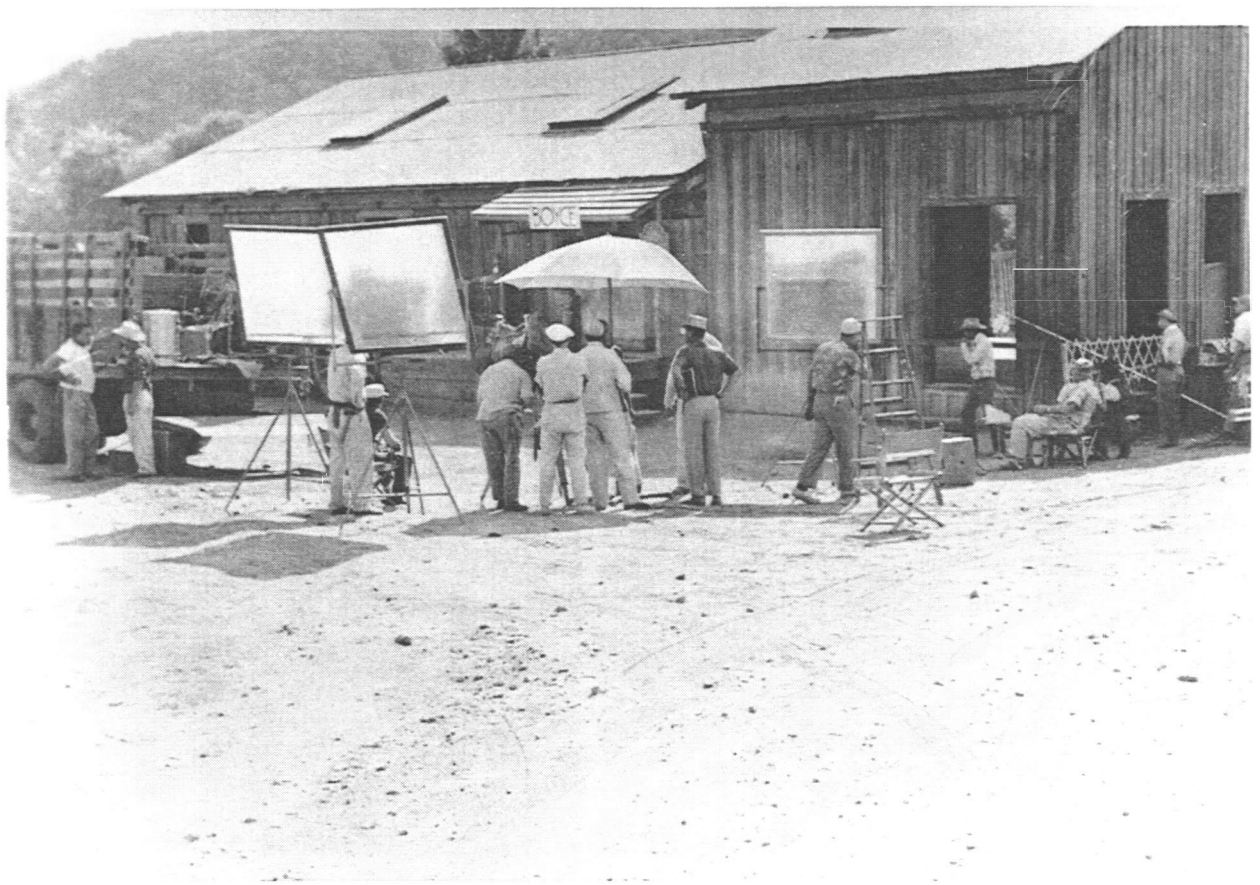


Scene from *The Remarkable Andrew*, 1941.
Courtesy of Bison Archives.



Scene from *The Remarkable Andrew*, 1941.
Courtesy of Bison Archives.

Post Paramount Studios Era Production Stills and Western Town Area



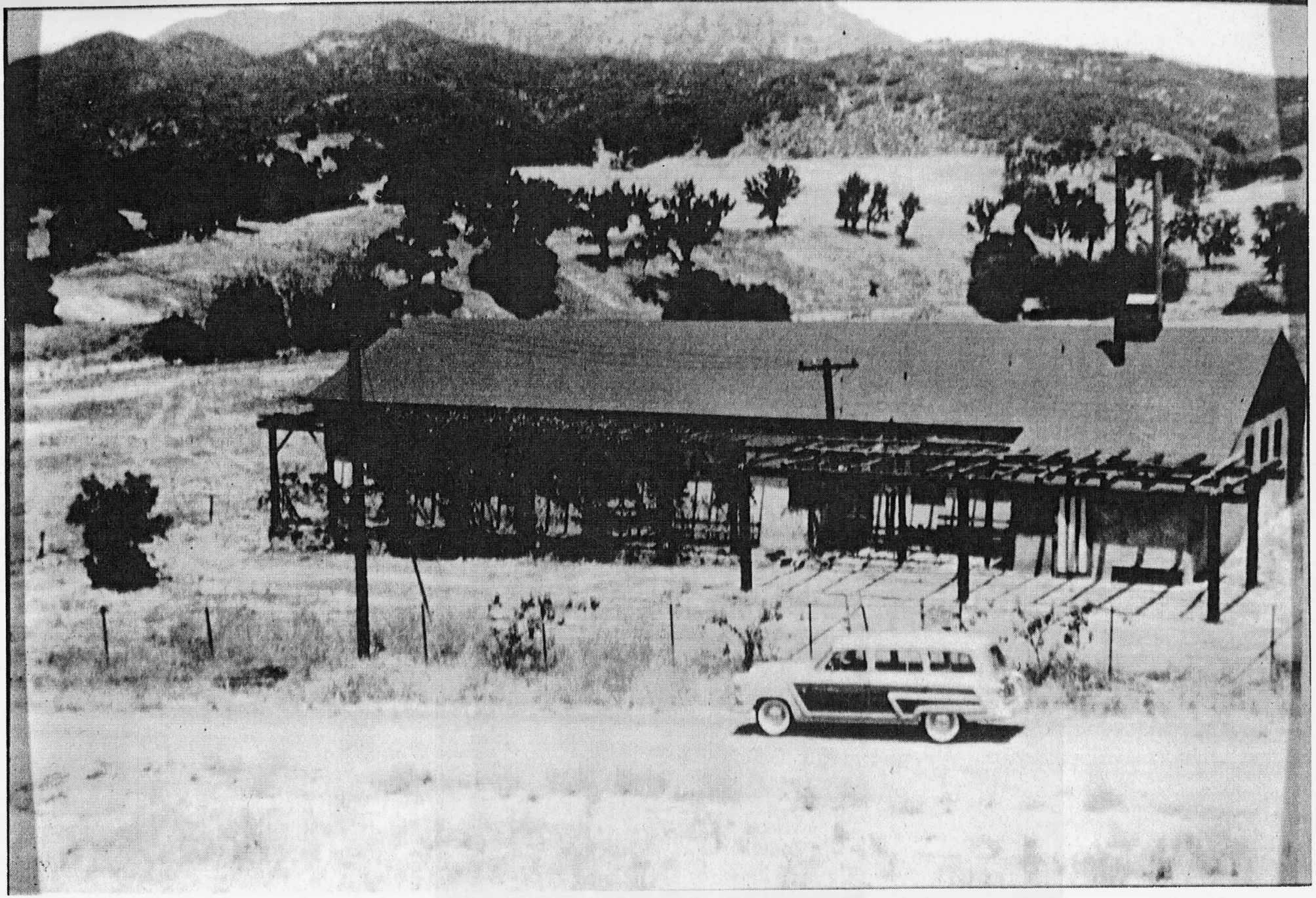
Unknown production company filming at former mill building, circa 1957.
Courtesy of Bison Archives.



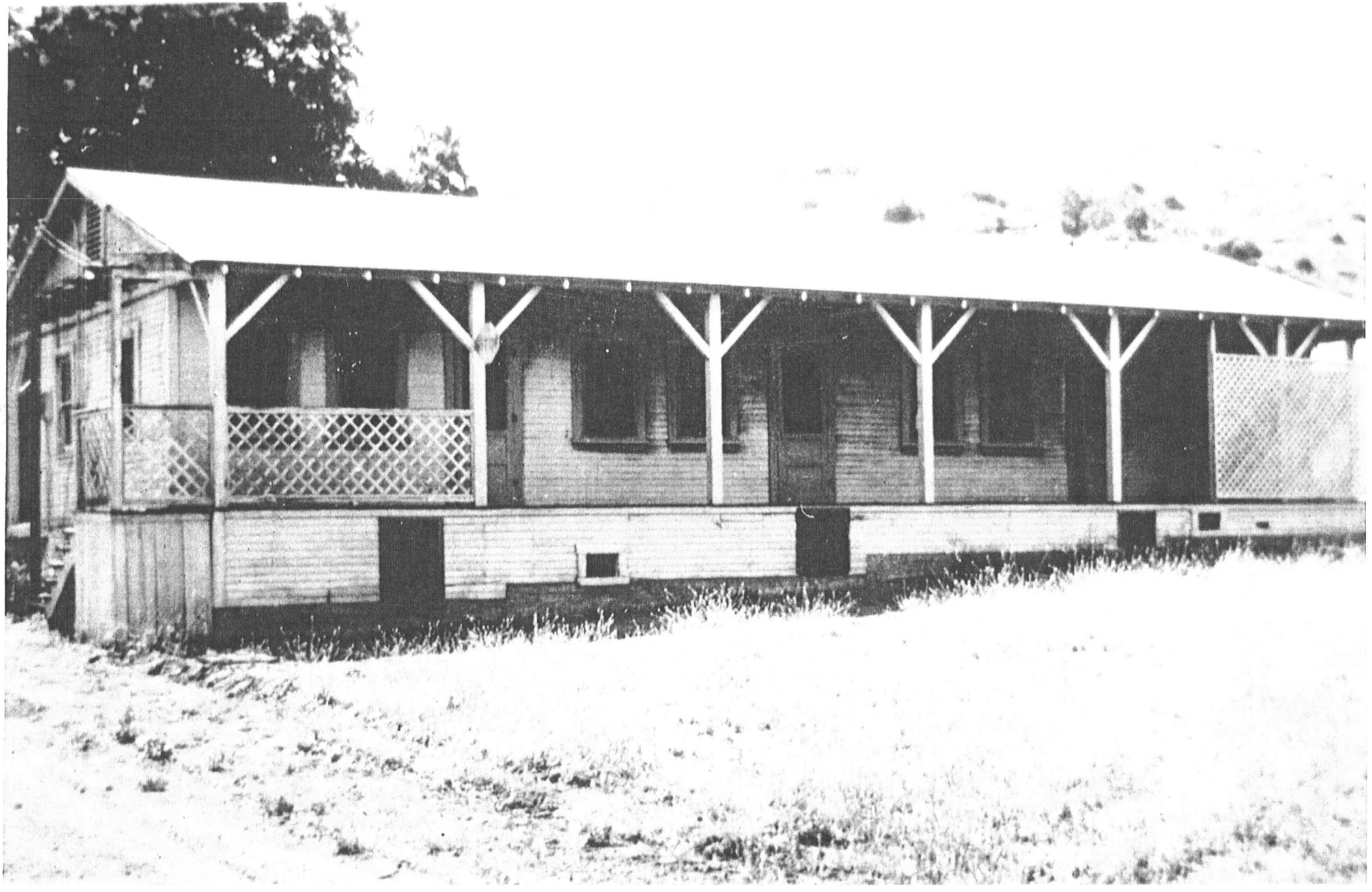
Event at Paramount Ranch, circa 1950s.



Event at Paramount Ranch, circa 1950s.



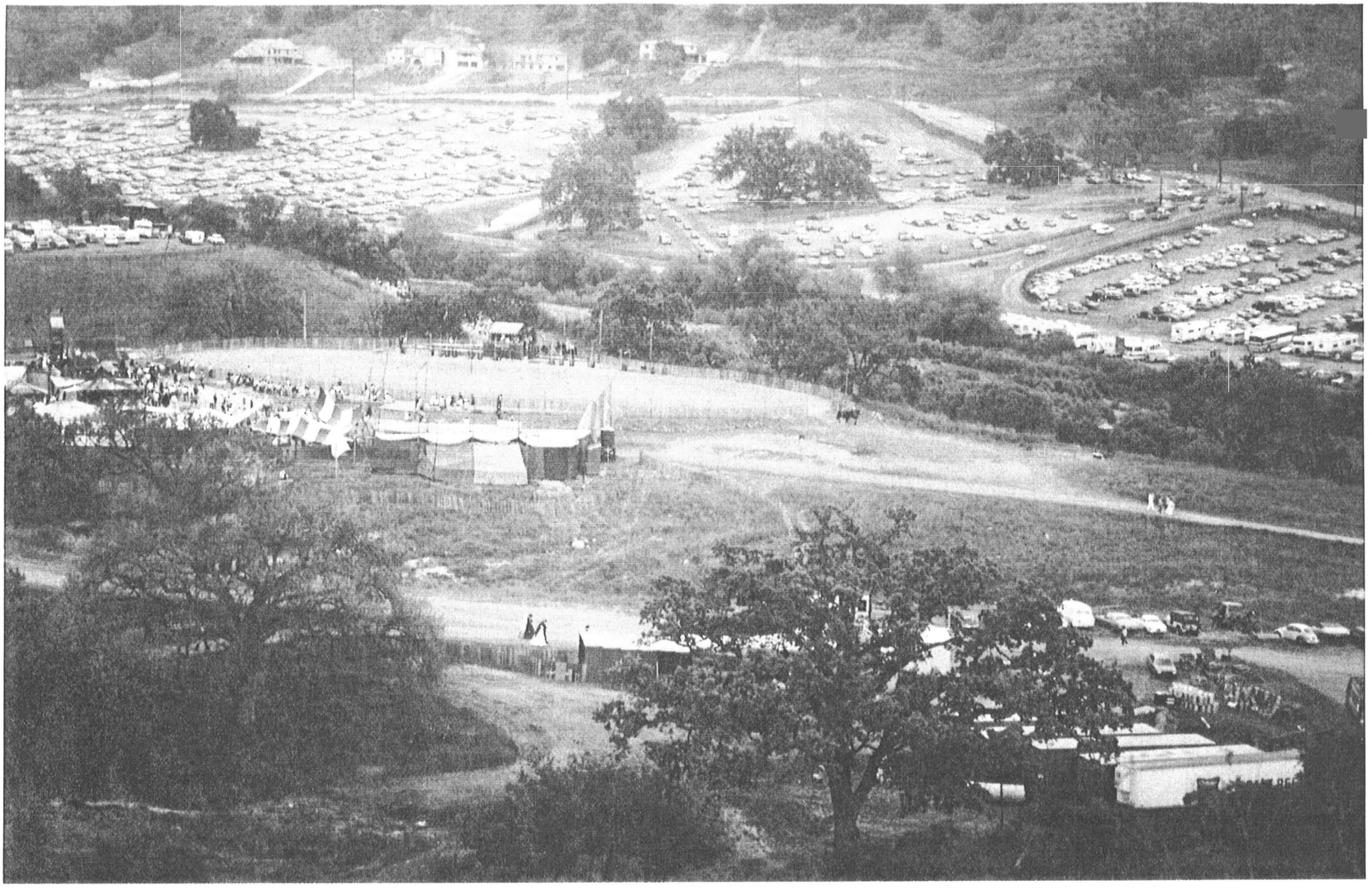
View of Paramount's former mess hall/kitchen, circa 1950s (SMMNRA archives).



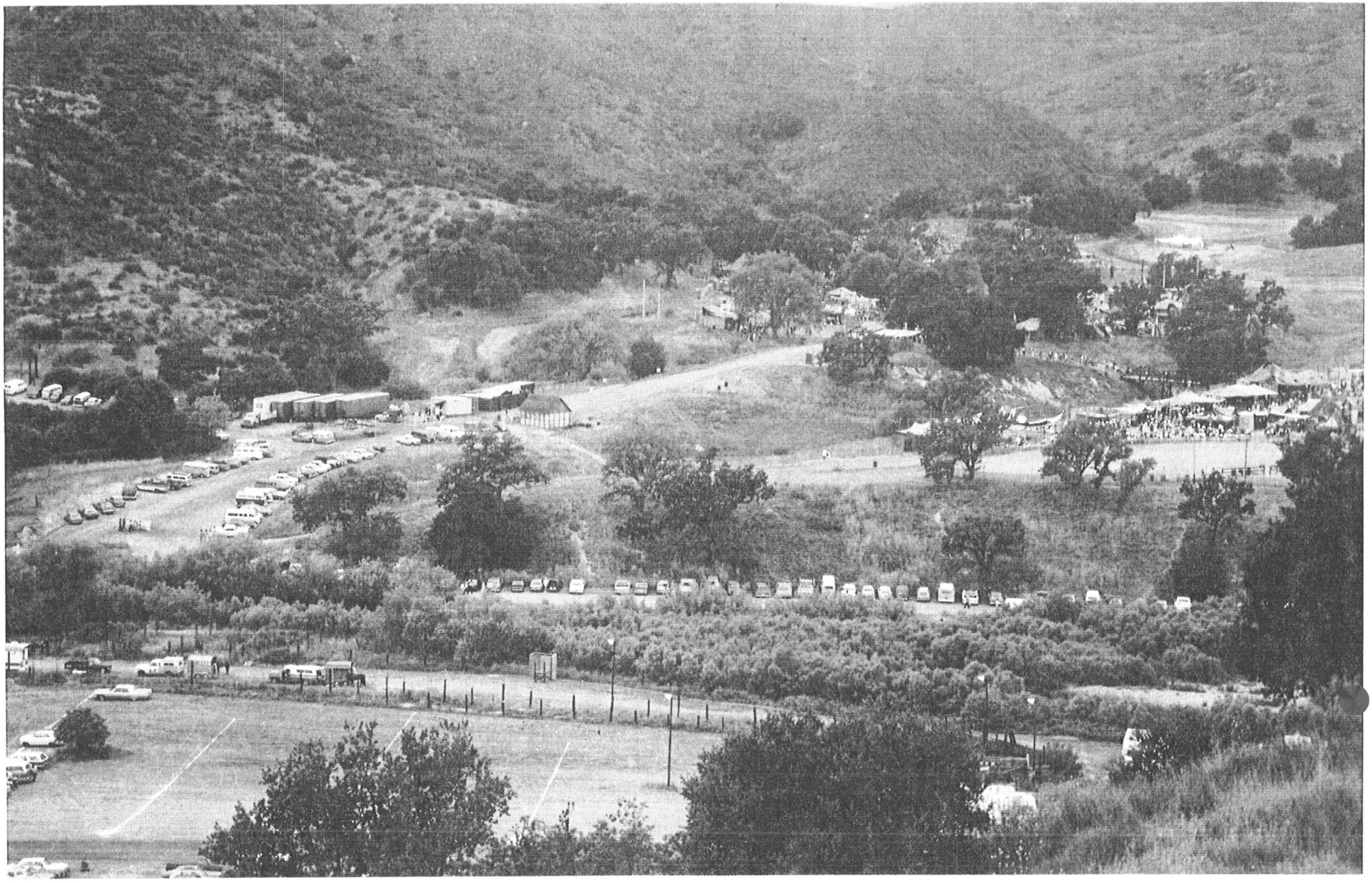
Former Paramount bunkhouse, circa 1979 (SMMNRA archives).



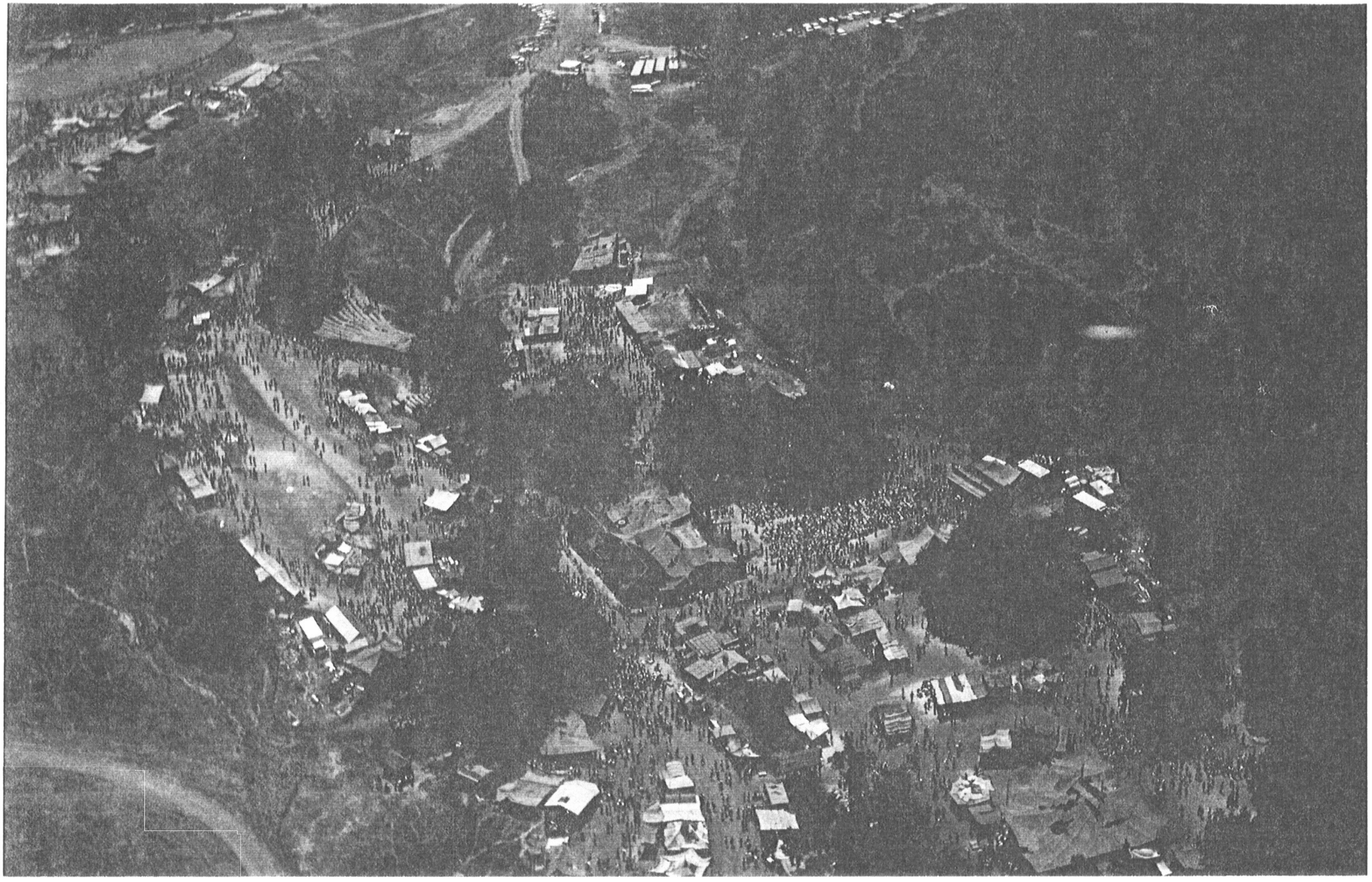
View of Renaissance Pleasure Faire, April 1981 (SMMNRA archives).



View of Renaissance Pleasure Faire, April 1981 (SMMNRA archives).



View of Renaissance Pleasure Faire, May 1981 (SMMNRA archives).



View of Renaissance Pleasure Faire, May 1981 (SMMNRA archives).

Motion Pictures Currently Believed to be Filmed at Paramount Ranch

PRELIMINARY LIST

FILMS AND TELEVISION SHOT IN WHOLE OR IN PART AT THE PARAMOUNT RANCH 1924-1989

NOTE: List originally compiled by Marc Wanamacker, Bison Archives, and edited by the authors of this report. This list is speculative based on information available at the time of this writing. A definitive list will require considerable additional research. (all films are Paramount releases unless otherwise noted)

FILM CATAGORIES:
AA-ACTION ADVENTURE
WA-WAR
FA-FANTASY
DO-DOCUMENTARY
DR-DRAMA
CO-COMEDY
MU-MUSICAL
CR-CRIME
WE-WESTERN

?	Indicates information not recorded during Academy of Motion Picture Arts and Science (A.M.P.A.S). research or information not known when list was compiled
*	Indicates no production files exist for film at A.M.P.A.S. Margret Herrick Library
	Shaded area indicates high degree of assurance from production records or photo stills that movie was filmed at Paramount Ranch

PRODUCTION NUMBER	AMPAS MARGARET MERRICK LIBRARY BOX #	FILM CATAGORY	*FILM NAME*	PROCUCTION RECORD NOTES FROM MARGARET MERRICK LIBRARY
1924				
530	?	WE	*BORDER LEGION*	Ref. to ranch , also Chatsworth
1925				
-	*	WA/DR	**NEW LIVES FOR OLD*	Production stills from Bison Archives indicate filmed at Paramount Ranch
-	*	WE	**LIGHT OF THE WESTERN STARS*	Production stills from Bison Archives indicate filmed at Paramount Ranch
542	?	WE	*THE THUNDERING HERD*	Ref. to "Agoura Ranch," "Laskey Ranch," "Moore's Agoura Ranch"
1926				
-	?	DR	*SCARLET LETTER (MGM)*	Production stills from Bison Archives indicate filmed at Paramount Ranch
607	?	?	*BORN TO THE WEST*	Ref. to "Ranch"
1927 (Paramount Purchase of Ranch)				
622	?	WA	*BARBED WIRE*	Ref. to " Ranch"
671	?	CO	*GET YOUR MAN (YOU WILL MARY ME)*	Ref. to Ranch "exterior chateau gates and country road"
642	?	CO/DR	*SENORITA*	No ranch ref.; "cattle country-Calabasis"

-	*	DR	*MADAME POMPADOUR	-
617	109	WE/WA	THE ROUGH RIDERS	Ref. to "the ranch"
-	*	WE	*ARIZONA BOUND	-
646	?	WE	DRUMS OF THE DESERT	Ref. to filming at Lasky Ranch, studio, Arizona desert not Paramount ranch
676	?	WE/DR	THE GAY DEFENDER	Ref.to Ranch sets: "abode hut, barnfield, Ainsworth office, Golden Eagle, Murietta cabin, trees, carriage on rd."
-	*	WE	*JESSE JAMES	-
653	?	WE	THE LAST OUTLAW	Ref. to "Western St. at Ranch
628	?	WE	THE MYSTERIOUS RIDER	Ref. to "Ranch and Lasky Ranch
669	?	WE	THE OPEN RANGE	Ref. to Lasky Ranch also "Ranch" fairgrounds, rodeo, town of Marco, Ind. village, western-town, jail
675	141	CO/WE	TWO FLAMING YOUTHS	Ref. to "Ranch rental" @ $50.00/day
610	?	?	FORLORN RIVER	Various ref. to "Ranch"
654	?	?	NEVADA	Ref. to "Paramount Ranch"
672	?	WE	HONKY TONK (THE SHOW DOWN)	Ref. to ext. house, pumphouse, well at "new ranch"
?	-	DR/WA	HOTEL IMPERIAL	Production stills from Bison Archives indicate filmed at Paramount Ranch

1928

-	*	WE	*AVALANCHE	-
-	*	DR	*THE BIG KILLING	-
?	?	CO	FOOLS FOR LUCK (MEN ABOUT TOWN)	No ref. to filming at the Paramount Ranch
-	*	WE	*KIT CARSON	-
-	*	DR	*THE MATING CALL	-
-	*	WE	*PIONEER SCOUT	-
?	?	DR	THE SAWDUST PARADISE	No ref. to filming at the Paramount Ranch
-	*	WE	*THE SUNSET LEGION	-
-	*	WA/CO	*TILLIE'S PUNCTURED ROMANCE	-
682	?	WE	UNDER THE TONTO RIM	Ref. to "Ranch ext Tonto town"
703	?	WE	THE VANISHING PIONEER	Ref. to "Ranch ext., Shelby's home"
712	148	WE	THE WATER HOLE	2 ref. to "ranch"

700-32	?	?	*READY AIM FIRE*	Ref. to "ranch (old)", and "ranch" ext. Hicks Home and Barn, Beagle Home, log and dog chase", and cost of "added set @ Ranch ext.Barn $500".

1929

754	?	WE	*STAIRS OF SAND*	Ref. to "L. Ranch"- "ext. western street, ext. stage coach hold up" and "Ranch"- "ext. pay wagon and chase"
737	?	WE	*THE SUNSET PASS*	Ref. to "Ranch" on shooting schedule
734	152	DR	*THE WOLF SONG*	Ref. to "Ranch ext. Taos Street"
759	?	WE	*THE VIRGINIAN*	Ref. to "Ranch": "ext. Tint School; foothills; grove of trees; Western Town; ext. Judge Henry's ; love seq."

1930

815	?	DR	*MOROCCO*	Ref. to "ranch" sets: "city gates and Street; Amy's house; hdqtrs; kennington home ext; hospital ext; mtn pass and roads"
-	*	WA/CO	**ANYBODY'S WAR*	-
-	*	WE	**THE BORDER LEGION*	-
-	*	DR.(?)	*DANGEROUS NAN MCGREW*	-
792	?	WE	*THE LIGHT OF THE WESTERN STARS*	Ref. to "ranch" sets- "Hammond Ranch; Western St."
801	79	WA	*THE MAN FROM WYOMING*	Ref. to "Ranch"
781	?	DR	*ONLY THE BRAVE*	Ref. to "Ranch"- "ext. camp set"
813	113	WE	*THE SANTA FE TRAIL*	Ref. to "Ranch" in shooting schedule
793	134	WE	*THE TEXAN*	Ref. to "Ranch" in shooting schedule

1931

822	?	WE	*THE FIGHTING CARAVANS*	Ref. to "Ranch" "ext. camp; post; mountain camp; snow camp"
838	?	WE	*CAUGHT*	Production stills from Bison Archives indicate filmed at Paramount Ranch
824	?	WE	*THE CONQUERING HORDE*	Extensive "ranch" ref. including: "leg canyon:" "Fletchers outpost; Int. cabin; "St. Canyon:" Fletchers outpost; Int. cabin; "Spanish Flat:" "ext. Indian village; "Chinese Flat:" "ext. Del Sol Camp;" "Int. bank;" "ext. Austin St.;" "ext. range Del Sol;" "round up;" etc, etc
839	?	WE	*DUDE RANCH*	Ref. to "Ranch" "ext. ranch house; ext. Ranch Barn; roads" etc
829	53	WE	*GUNSMOKE*	Ref. to "ranch"

?	*	WA	*THE MAD PARADE	_

1932

907	?	DR	*HOT SATURDAY*	Ref. To "Ranch" "ext. Cava(?) and woods; rain and wind
901	?	WA	*A FAREWELL TO ARMS*	Ref. to "Ranch and Paramount Ranch" "ext. river and bridge; night ext.; equestrian statue; sky mountains; dead man; ambulances, ext. Villa Rosa; background transparency; muddy road;
883	?	WE	*THE BROKEN WING*	Limited references no references to Paramount Ranch
?	-	?	*GHOST VALLEY(RKO-PATHE)*	-
882	117	DR	*SINNERS IN THE SUN*	No reference to filming at Paramount Ranch
885	36	DR	*THE THUNDER BELOW*	Ref. to "Ranch" "ext. town and plaza; ext. jungle; ext. river and raft; ext. jungle and river; ext. town; ext. town (tournament); int. and ext. teleg. Office; ext. bridge and Antonio's house; town 4 plaza; ext. rear of Walt's home Ranch; mention of 1000 lunches @ ranch @ .45 each
897	79	CO	*MAKE ME A STAR*	No ref. to filming at the Paramount Ranch
-	*	WE	*THE VANASHING FRONTIER*	-
915	152	WE	*WILD HORSE MESA*	Ref. to "Ranch" "ext. street and Melborne Store; int. Melborne's Store; ext. corral; street"
806	?	DR	*THE MAN I KILLED (BROKEN LULLABY)*	Limited info. No ref. to location

1933

?	*	CO	*GIRL WITHOUT A ROOM	-
920	?	DR	*HELLO EVERYBODY (QUEEN OF THE AIR)*	Ref. to "Ranch" "ext. and int. general store sets"
908	59	WE	*HERITAGE OF THE WEST*	Ref. to "Naab Ranch" no ref. to Paramount Ranch
?	*	WE	*THE MYSTERIOUS RIDER*	-
?	*	WE?	*TO THE LAST MAN	-
?	*	WE	*UNDER THE TONTO RIM*	Production stills from Bison Archives indicate filmed at Paramount Ranch

1934

?	*	DR	**THE TRUMPET BLOWS*	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	WE	**THE THUNDERING HERD*	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	MU	**MELODY IN SPRING*	-
?	*	WE	**WAGON WHEELS*	-
?		WE	**LONE COWBOY*	-

1935

?	?	MU/DR	*MISSISSIPPI*	Production no. and box number not noted but no ref. was made to filming at the Paramount ranch in the production records
?	*	WE	**RUGGLES OF RED GAP*	-
?	*	WE	**BAR 20 RIDES AGAIN (3RD Hopalong Cassidy)*	-
?	*	DR?	**CAR 99*	-
1021	?	WE	*BEHOLD MY WIFE (REDWOMAN)*	Ref. to "Iverson Ranch" "Chatts", "ext. Indian village N.M.; teepee; ext. saloon, gen. Store"
1052	?	DR	*SO RED THE ROSE*	Ref. to "Ranch"
1022	60	WE	*HOME ON THE RANGE*	2 letters ref. to "Paramount Ranch" and "Back Ranch" conditions and schedule
1049	?	WA	*THE LAST OUTPOST*	Ref. in accident report "hurt his back at Paramount Ranch," also at ranch: "Armenian village, jungle, snow-covered pass, int. stable, battlements"
1035	82	DR?	*MCFADDEN'S FLATS*	Ref. to "Ranch"
1070	?	DR	*MILLIONS IN THE AIR (AMATEUR NIGHT)*	No ref. to Paramount Ranch Production stills from Bison Archives indicate filmed at Paramount Ranch
1028	?	WE	*THE ROCKY MOUNTAIN MYSTERY*	Ref. to "Ranch"
?	*	WE	**WANDERER OF THE WASTELAND*	-
?	*	WE	**HOP-A-LONG CASSIDY*	-
?	*	WE	**THE EAGLES BROOD (2nd Hopalong Cassidy*	-

1936

1056	?	WE	*ROSE OF THE RANCHO*	Ref. to "Ranch" "ext. Golden Nugget Saloon; Alcaldes Office; ext. Alvarado Ranch; ext. running fight; night and day shooting; ext. patio; Castro Ranch; Hacienda Set; Montery Street

?	34	WE	*THE TEXAS RANGERS*	No info on locations in AMPAS production rec. Photo stills on file at SMMNRA show movie filmed at Ranch
?	*	WE	*THE TRAIL OF THE LONESOME PINE*	-
?	*	WE	*THE ARIZONA RAIDERS*	-
?	*	WE	*CALL OF THE PRAIRE (4th Hopalong Cassidy)*	-
?	*	WE	**THE PLAINSMAN*	-
?	?	WE	*DRIFT FENCE*	Ref. to "ranch" unclear which
1092	?	DR	*GIRL OF THE OZARKS (GOOD FOR NOTHING)*	Ref. to "Ranch" "Ext. village street; (including gen'l store and newspaper) homes"
?	*	WE	*HEART OF THE WEST (6th Hopalong Cassidy)*	-
?	*	WE	*HOPALONG CASSIDY RETURNS (7th Hopalong Cassidy)*	-
1064	?	WE	*NEVADA*	Various ref. to Paramout "Ranch"
1063	?	DR/CO	*KLONDIKE ANNIE (KLONDIKE LOU)*	Ref. to "Ranch" "ext. Nome Street" Nome construction at Ranch $3000 dressing $500
?	*	WE	**THREE ON THE TRAIL (5th Hopalong Cassidy)*	-
?	*	WE	**TRAIL DUST*	-
?	*	DR	**MURDER WITH PICTURES*	-
?	*	CO	**THE MOON'S OUR HOME*	-
?	*	WE	**GO WEST YOUNG MAN*	-
?	*	MU/WE	*RHYTHEM ON THE RANGE*	-

1937

?	*	DR	**MAID OF SALEM*	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	WE	**WELLS FARGO*	Production records and set designs for Paramount Ranch located and viewed at Paramount Studio
?	*	WE	**ARIZONA MAHONEY*	-
?	*	WE	**BORDERLAND (9th Hopalong Cassidy)*	Production stills from Bison Archives indicate filmed at Paramount Ranch
1139	?	WE	*FORLORN RIVER*	No mention of ranch
?	*	WE	**HILLS OF WYOMING (10th Hopalong Cassidy)*	-

?	*	WE	**HOPALONG RIDES AGAIN (13th Hopalong Cassidy)*	-
?	*	CO	**MOUNTAIN MUSIC*	-
?	*	WE	**NORTH OF THE RIO GRANDE (11th Hopalong Cassidy)*	-
?	*	WE	**PARTNERS OF THE PLAIN (15th Hopalong Cassidy)*	-
?	*	WE	**RUSTLERS VALLEY (12th Hopalong Cassicy)*	-
?	*	WE	**THE TEXAS TRAIL (14th Hopalong Cassidy)*	-
1149	137	WE	*THUNDER TRAIL*	No ref.
?	*	DR	****EBB TIDE***	Production records and set designs for Paramount Ranch located and viewed at Paramount Studio
?	59	MU/DR	*HIGH WIDE AND HANDSOME*	Limited file no ref. to ranch

1938

?	*	WE	**BAR 20 JUSTICE (16th Hopalong Cassidy)*	-
1171	?	WE	*THE TEXANS*	No ref. to filming at Paramount Ranch
?	*	WE	**BORN TO THE WEST*	-
?	*	WE	**CASSIDY OF BAR 20 (22nd Hopalong Cassidy)*	-
?	*	WE	**THE FRONTIERSMAN (20th Hopalong Cassidy*	-
?	-	CO/DR	***THE ADVENTURESOF TOM SAWYER (Selznick/UA)***	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	WE	**IN OLD MEXICO (18th Hopalong Cassidy)*	-
?	*	WE	**THE MYSTERIOUS RIDER*	-
?	*	WE	**PRIDE OF THE WEST (17th Hopalong Cassidy)*	-
?	?	DR	*RIDE A CROOKED MILE*	No ref. to filming at Paramount Ranch
?	*	WE	*THE SUNSET TRAIL (19th Hopalong Cassidy)*	-
?		DR	***ADVENTURES OF MARCO POLO (Samuel Goldwyn)***	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	WE	*HEART OF ARIZONA (15th or 21st? Hopalong Cassidy)*	-

1939

?	?	DR	*BEAU GESTE*	-
1200	?	WE	**UNION PACIFIC*	Ref. to RKO Ranch, no mention of Paramount Ranch

?	*	WE	*HERITAGE OF THE DESERT	-
?	*	WE	*THE LLANO KID	-
?	*	WE	*THE RANGE WAR (23rd Hopalong Cassidy)	-
?	*	WE	*THE RENEGADE TRAIL (26th Hopalong Cassidy)	-
?	*	WE	*SILVER ON THE SAGE (25th Hopalong Cassidy)	-
1220	?	WE	GERONIMO	Ref. to Iverson and "Paramount Ranch" incl. "prairie, riverbank, Indian camp, wagon trains"
?	*	WE	*LAW OF THE PAMPAS (24th Hopalong Cassidy)	-

1940

1241	105	CO/DR	REMEMBER THE NIGHT	Ref. to "3 days at the Ranch"
1252	?	WE	BUCK BENNY RIDES AGAIN	Limited ref. nothing on Ranch
?	*	WE	*CHEROKEE STRIP	-
?	*	CO/DR	*COMIN' ROUND THE MOUNTAIN	-
?	*	WE	*HIDDEN GOLD (29th Hopalong Cassidy)	-
?	*	WE	NIGHTS OF THE RANGE	-
?	*	WE	*THE LIGHT OF THE WESTERN STARS	-
1264	?	WE	RANGERS OF FORTUNE	No ref. to any locations
?	*	WE	*SANTA FE MARSHALL (27th Hopalong Cassidy)	-
?	*	WE	*THE SHOWDOWN (28th Hopalong Cassidy)	-
?	*	WE	*STAGECOACH WAR (30th Hopalong Cassidy)	-
1265	134	WE	TEXAS RANGERS RIDE AGAIN	No loc. Info in file
?	*	WE	*THREE MEN FORM TEXAS (31st Hopalong Cassidy)	-
?	-	WE	SANTA FE TRAIL (Warner Bros)	-

1941

1289	?	CO/WA	CAUGHT IN THE DRAFT	Specific ref. to Paramount Ranch also Dinsmore Ranch
1281	?	CO/DR	REACHING FOR THE SUN	No ref. to Paramount Ranch 1 ref. to "Ruess Ranch"
?	*	WE	*BORDER VIGILANTES (34th Hopalong Cassidy)	-

1296	?	CO/DR	***BUY ME THAT TOWN***	Specific ref. to Paramount Ranch
?	*	WE	**DOOMED CARAVAN (32nd Hopalong Cassidy)*	-
?	*	WE	**IN OLD COLORADO (33rd Hopalong Cassidy)*	-
?	*	WE	**PIRATES ON HORSEBACK (35th Hopalong Cassidy)*	-
?	*	WE	**THE PARSON OF PANAMINT*	-
?	*	WE	**RIDERS OF TIMBERLINE (38th Hopalong Cassidy)*	-
?	*	WE	**THE ROUND- UP*	-
?	*	WE	**SECRETS OF THE WASTELAND (39th Hopalong Cassidy)*	-
1280	?	DR	*THE SHEPHERD OF THE HILLS*	No ranch ref.
?	*	WE	**TWILIGHT ON THE TRAIL (41st Hopalong Cassidy)*	-
?	*	WE	**WIDE OPEN TOWN (36th Hopalong Cassidy)*	-
?	*	WE	**OUTLAWS OF THE DESERT (37th Hopalong Cassidy)*	-
?	*	WE	**STICK TO YOUR GUNS (40th Hopalong Cassidy)*	-
?	?	?	***THE REMARKABLE ANDREW***	Production stills from Bison Archives indicate filmed at Paramount Ranch

1942

?	*	WE	**TOMBSTONE, THE TOWN TOO TOUGH TO DIE*	-
1328	?	WE	***THE FOREST RANGERS***	3 ref. to Paramount Ranch
?	*	DR	**WILDCAT*	-

1943 (Paramount sale of Ranch with lease to 1948)

?	*	DR	*HIGH EXPLOSIVE*	-

1944

1361	?	DR	*THE STORY OF DR WASSEL*	No ref. to Ranch in locations
1347	?	DR	***MIRACLE OF MORGANS CREEK***	Ref to "Paramount Ranch" "ext. Justice of Peace Home (miniature); ext. street; int. clothing store; ext. Kockenlocker Home and Jail"
1367	?	WA/CO	***HAIL THE CONQUERING HERO***	Ref. to "Paramount Ranch" "ext. street; ext. Woodrow's Home; Town Hall; Noble Chair Co.; Church"

?	*	CO/WE	*TAKE IT BIG	-

1946

?	?	WE	*CALIFORNIA*	-
11396	?	WE	*THE VIRGINIAN*	Ref. to "Lasky Ranch; RKO, Monogram, and Iverson, Ranch, Agoura and Chatsworth"

1947

1	51	DR	*GOLDEN EARRINGS*	No ref. to any loc.
11416	?	MU/DR	*PERILS OF PAULINE*	No ref. to Paramount Ranch, ref. to Russell Ranch, Albertson Ranch, Triumfo

1948 (End Paramount Lease of Ranch)

11429	150	WE	*WHISPERING SMITH*	No ref.
?	?	CO/WE	*PALEFACE*	No ref.
?	*	WE	*ALBUQUERQUE	-
?	*	DR	*MR. RECKLESS	-

1949

11447	?	WE	*STREETS OF LAREDO*	Ref only to RKO; Monogram; Corrigan Ranches
?	*	WE	*DYNAMITE	-
754	?	DR	*SONG OF SURRENDER*	No ref. all stages

1950

?	?	WE	*THE REDHEAD AND THE COWBOY*	Ref. to Iverson Ranch only
11459	?	CO	*FANCY PANTS*	No mention of Ranch
?	*	WE	*THE EAGLE AND THE HAWK	-
?	*	WE	*THE GREAT MISSOURI RAID	-

1951

?	?	WE	*RED MOUNTAIN*	No ref. for locations to Paramount Ranch
?	*	WE	*WARPATH	-

1952

?	?	WE	*THE DENVER AND THE RIO GRANDE*	Records indicate filmed all on location no ref. to Paramount Ranch

?	*	CO/W E	*SON OF PALEFACE*	-

1953

10403	?	DR	*THE VANQUISHED*	No ref of Paramount Ranch

1957

10346	?	DR/A A	***THE DEVILS HAIRPIN***	Production stills from Bison Archives indicate filmed at Paramount Ranch
?	*	WE	*GUNFIGHT AT THE OK CORRAL*	-

1958

?	-	DR	*OLD MAN AND THE SEA (Warner Bros)*	-

MISC FILMS:

SHAME SHAME ON THE BIXBY BOYS
1971 *ANGELS HARD AS THEY COME* (New World Pictures)
1976 *HELTER SKELTER* (TV movie Lorimar)
1981 *REDS*

TV SHOWS:

1952-1959
KLONDIKE
GUNSMOKE (Portions)
WANTED DEAD OR ALIVE
CALICO PONY
MEMORY LANE
ZANE GREY THEATER
THE VIRGINIAN
BAT MASTERSON
HAVE GUN WILL TRAVEL
CISCO KID
KIT CARSON
THE RIFLEMAN
THE BOUNTY HUNTER

1958-1962
RIN TIN TIN

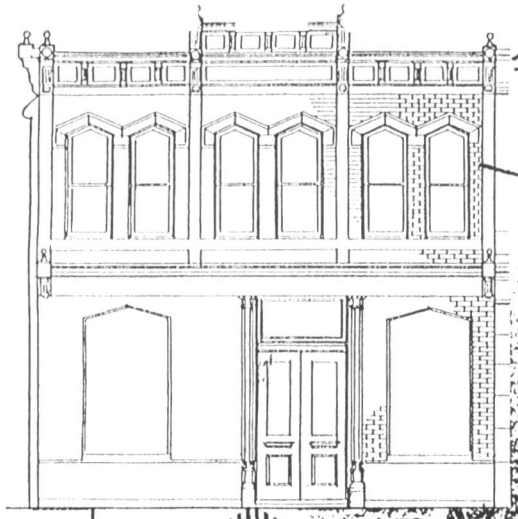
1977-1982?
CHIPS
DUKES OF HAZARD
BJ AND THE BEAR
BEST OF THE WEST
FALL GUY
A TEAM

CURRENT
DR QUINN MEDICINE WOMAN

Evidence of Set Relocation from Lasky Ranch to Paramount Ranch

Courtesy of

Gene Hilchey
Century Archives



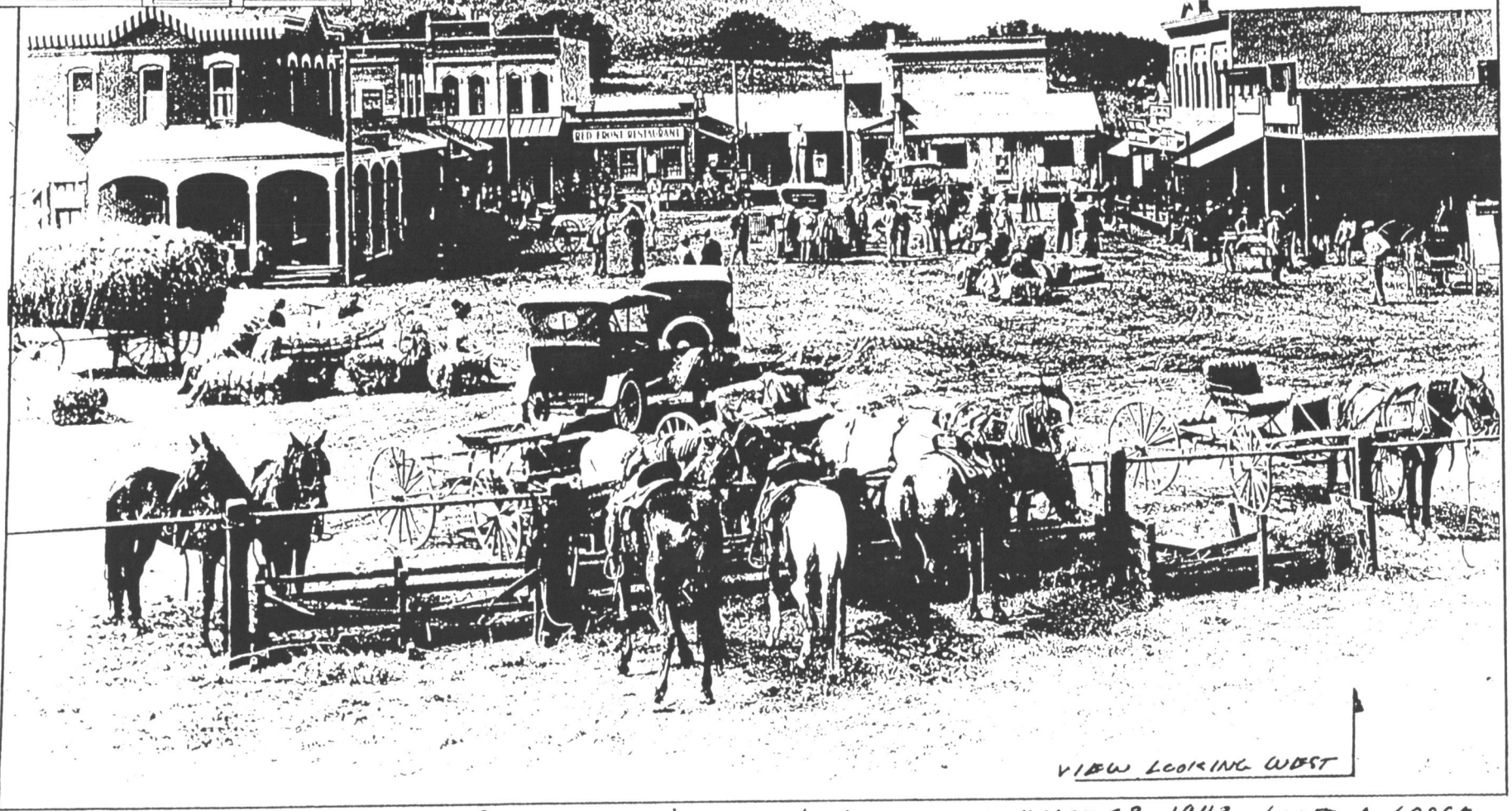
I MOVED IN 1927 TO THE PARAMOUNT RANCH IN AGOURA, CALIFORNIA. SEE ENCLOSED PHOTO

"GASOLINE GUS" (1921)

"JESSE L. LASKY" LOCATION RANCH

1914 - 1927

FAMOUS PLAYERS - LASKY COMP.
STAR- ROSCOE "FATTY" ARBUCKLE & LILA LEE
THE FILM WAS WITHDRAWN FROM DISTRIBUTION PRIOR TO GENERAL RELEASE DUE TO ARBUCKLES SCANDAL.

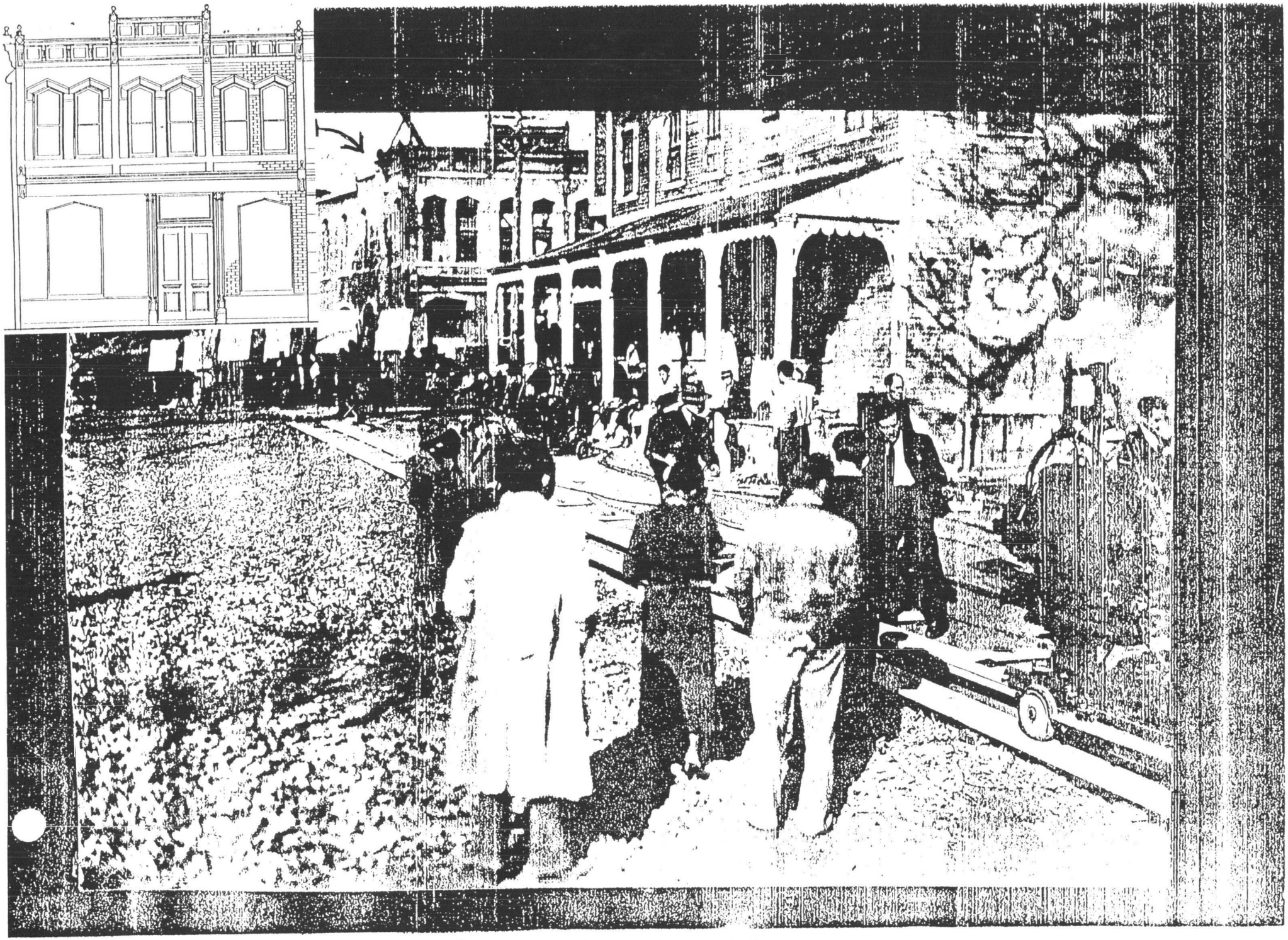


VIEW LOOKING WEST

EL RANCHO PROVIDENCIA GRANTED TO VICENTE de la OSA ON MARCH 23, 1843, LATER A LARGE SECTION WAS SOLD TO THE PROVIDENCIA LAND & WATER & DEVELOPMENT CO WHO LEASED THE RANCHO IN BURBANK TO JESSE L. LASKY FEATURE FILM CO IN 1914 - D.W. GRIFFITH FILMED THE CIVIL WAR BATTLE SCENES AT THE RANCHO

COMP

FOR "THE BIRTH OF A NATION" - 1911

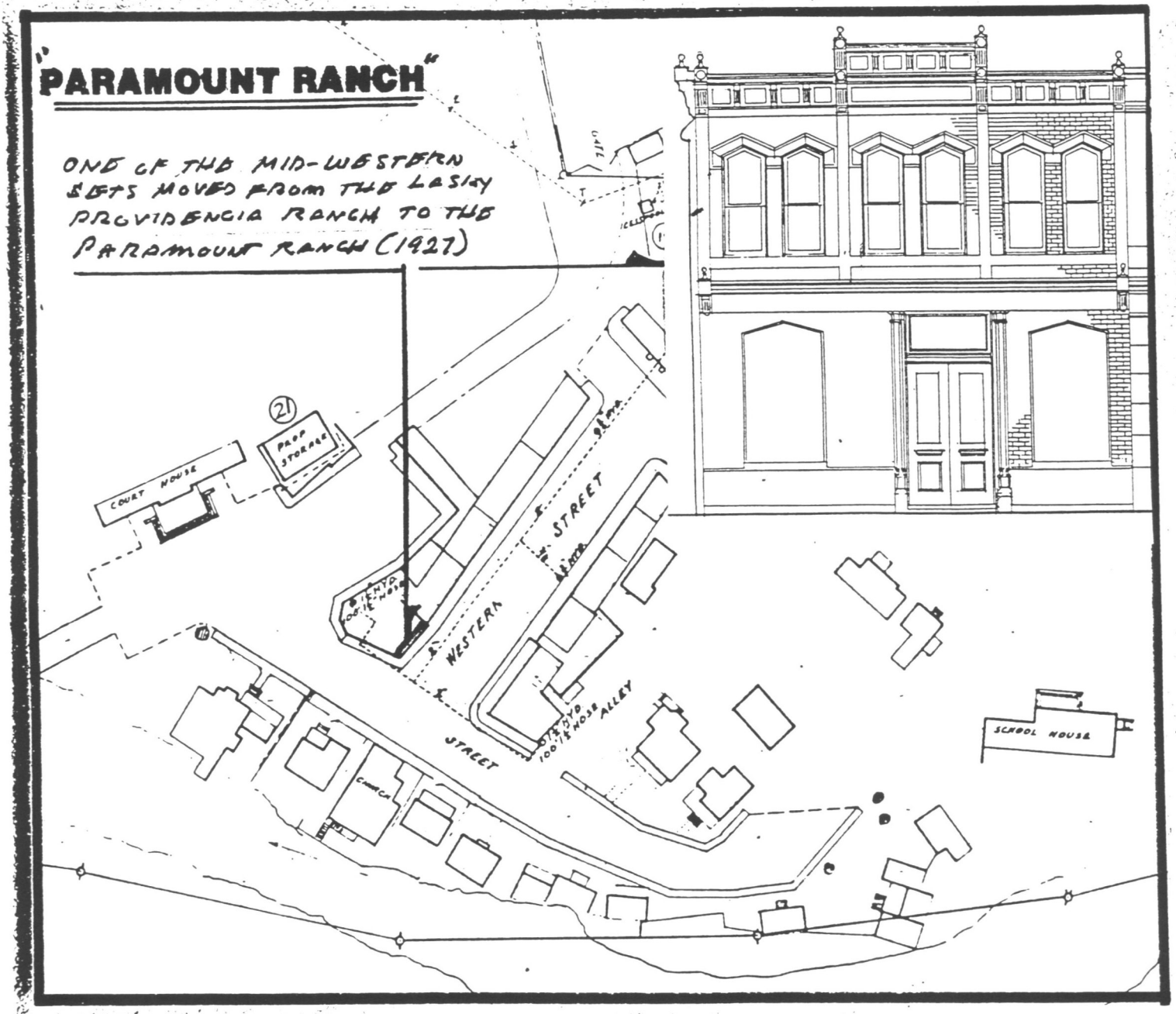


MID-WESTERN STREET

PARAMOUNT RANCH

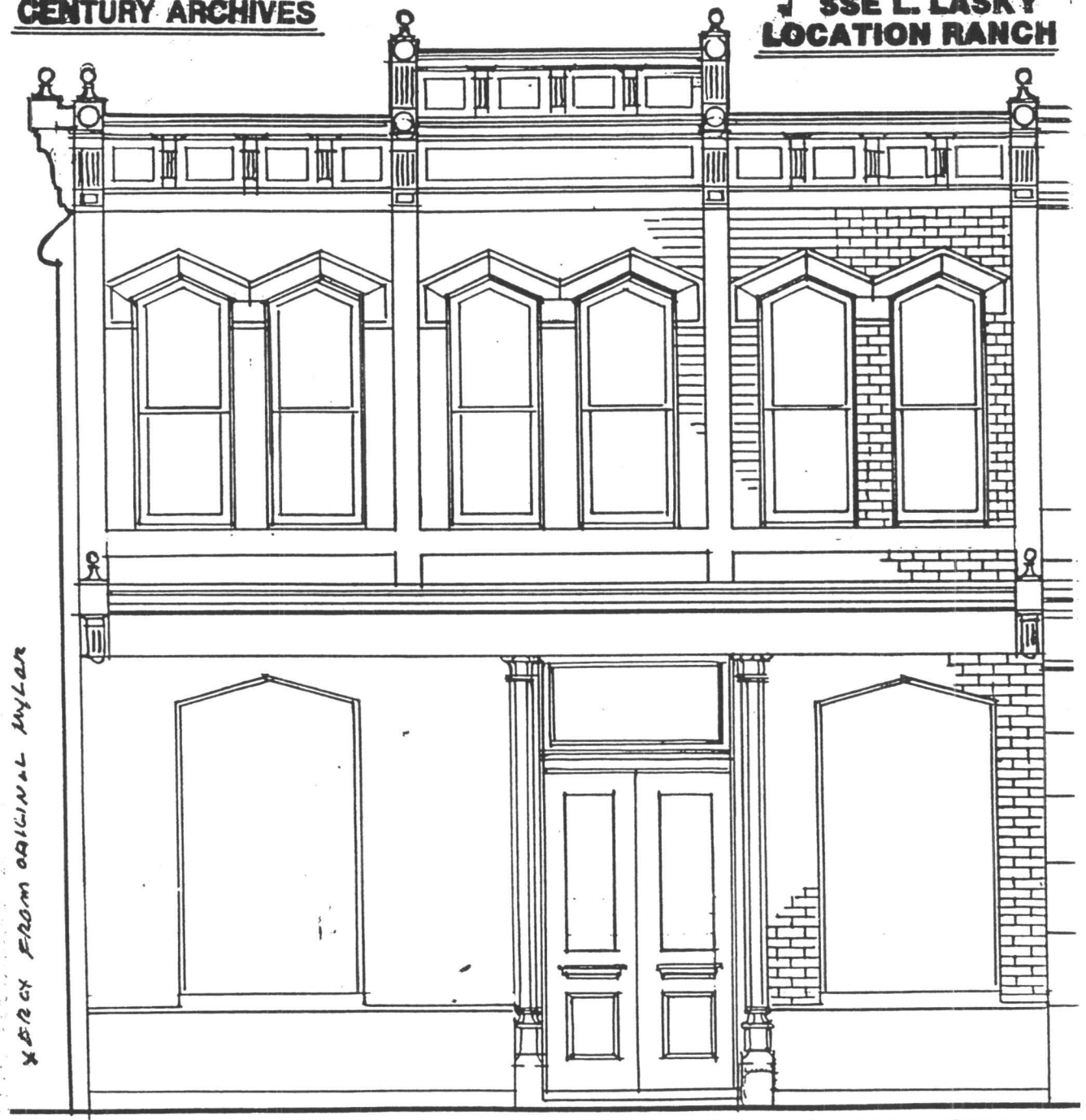
"PARAMOUNT RANCH"

ONE OF THE MID-WESTERN SETS MOVED FROM THE LASKY PROVIDENCIA RANCH TO THE PARAMOUNT RANCH (1927)



CENTURY ARCHIVES

JESSE L. LASKY
LOCATION RANCH



XEROX FROM ORIGINAL MYLAR

ONE OF THE MID-WESTERN SETS BUILT ON THE LASKY PROVIDENCIA RANCH (BURBANK) & MOVED TO THE PARAMOUNT RANCH IN 1927





As the nation's principal conservation agency, the Department of the Interior has responsibility for most of our nationally owned public lands and natural resources. This includes fostering sound use of our land and water resources; protecting our fish, wildlife, and biological diversity; preserving the environmental and cultural values of our national parks and historical places; and providing for the enjoyment of life through outdoor recreation. The department assesses our energy and mineral resources and works to ensure that their development is in the best interests of all our people by encouraging stewardship and citizen participation in their care. The department also has a major responsibility for American Indian reservation communities and for people who live in island territories under U.S. administration.

United States Department of the Interior • National Park Service

United States Department of the Interior
NATIONAL PARK SERVICE
DENVER SERVICE CENTER
12795 W. ALAMEDA PARKWAY
P.O. BOX 25287
DENVER, COLORADO 80225-0287

IN REPLY REFER TO:

RECEIVED
OCT 16 1997

H2217 (DSC-PM)
SAMA 808-15B

OCT 14 1997

Memorandum

To: Superintendent, Santa Monica Mountains National Recreation Area

From: Todd D. Alexander, Project Manager, Denver Service Center

Reference: Santa Monica Mountains National Recreation Area, Pkg. 808, PT 15B

Subject: Transmittal of Paramount Ranch Cultural Landscape Report

We are herewith transmitting to you the subject 100% draft cultural landscape Report for your use and distribution. Forty of the documents where printed and nine have been distributed in the Denver Service Center. For your information and for distribution as you see appropriate, approximately half where printed on white stock with the other half printed on gray paper except for the maps. Also, 10 had acetate covers on the front and back.

Per conversations with Steve Burns and Dr. Pat O'Brien, we are attaching a list of persons and offices for distribution along with relevant information for addressing the recipients and their role for receiving a copy of the document.

We trust this document will be useful and serve to assist the park in the long term management and preservation of the Paramount Movie Ranch. We look forward to receiving comments and feed back and if funding permits, the printing or finalizing of the CLR as part of a DCP as well as the nomination of the property to the National Register or as a NHL.

We appreciated the opportunity to assist you with this project. If you should have any questions please feel free to contract Steve Burns at (303) 969-2902 or myself at (303) 969-2357.

Steve Burns

FOR Todd D. Alexander

Attachments

cc:
Dir., Pacific West Region, w/o att.

PARAMOUNT RANCH CLR REVIEW OF 100% DRAFT

NPS:

- ***Carol Schull***, Keeper of the National Register
  National Park Service, National Register History and Education
  2280 suite 400
  1849 C. St. N.W.,
  Washington DC 20240

  (Based on conversations with Dr Pat O'Brien would like to get a review of document specifically for recommendations on pursuing potential eligibility of the Paramount Ranch as a National Historic Landmark.)

- **Bob Page**, Historical Landscape Architect,
  National Park Service, Cultural Resource Stewardships and Partnerships
  1849 C. St., N.W.
  Washington DC 20240

  (Peer Review)

- **Charles Birnbaum**, Historical Landscape Architect
  National Park Service, Preservation Assistance Division
  1849 C. St., N. W.
  Washington DC 20240

  (Peer Review)

- **Dwight Pitcathy**, Chief Historian
  National Park Service, Cultural Resource Stewardships and Partnerships
  1849 C. St., N. W.
  Washington DC 20240

  (Courtesy Copy)

- **John Reynolds**, Regional Director

  (3 review copies ?)

- **Cathy Gilbert**, Historical landscape Architect
  National Park Service, Pacific Northwest Region Field Office
  83 S. King St. Suite 212
  Seattle Washington 98104

  (Peer Review)

AGENCIES / ORGANIZATIONS / INDIVIDUALS:

- **Cherilyn E. Widell**, State Historic Preservation Officer
  Office of Historic Preservation
  Department of Parks and Recreation
  P.O. Box 94286

Sacramento, Ca. 94296

(Formal Review? We may want to ask for conccurence of our findings and let SHPO know we are looking for recommendations on pursuing NHL status from national register office)

- ***Linda Dishman*** ***
  Los Angeles Conservency
  727 W. 7th St. suite 955
  Los Angeles Ca. 90017

  (Courtesy Copy per interest expressed in the project in converstations with me)

- **Courtney Damkroger** ***
  National Trust for Historic Preservation
  1 Sutter St. Suite 707
  San Francisco Ca. 94104

  (Courtesy Copy per interest expressed in the project in converstations with me)

- **Dr Brian P. Taves** ***
  Motion Picture/ Broadcasting/ Recorded Sound Division
  Library of Congress
  Washington, DC 20540

  (Courtesy copy per interest and assistence with the document)

- **Dr Steven Mintz , ***
  Department of History
  University of Houston
  4800 Calhoun
  Houston, Texas 77204-3785

  (Courtesy copy and peer review per assistence with the document as moderator of the H-FILM mailing list for the scholarly study of film history and research)

- **Howard Prowty**
  The Academy of Motion Picture
  Arts and Sciences Foundation
  Margaret Herrick Library
  333 South La Cienaga Boulevard
  Los Angeles, Ca. 90211

  (Courtesy copy per interest and assistence with research for the document)

- **Aviva Harris**, Manager, Accounting Services
  Paramount Pictures Corporation
  5555 Melrose Ave
  Los Angeles, California 90038

  (Review copy as promised for Earl Lestz review and approval of Paramount logo within the document see memo March 20, 1996. You may want to thank them for all their assistence and suggest a desire for some continued and expanded involvement in future phases of implementation of the treatment recommendations. You may also want to emphasize how appropriate we feel it would be to have their logo as part of the document as shown .)

- **Kathy Cerra**, Landscape Architect ***
  City of Los Angeles Department of Public Works
  600 South Spring Street Suite 200
  Los Angeles, Ca. 90014

  (Courtesy copy as requested and per interest in the project)

- **Rhett Beavers**, Landscape Architect ***
  Escudero Fribourg Architects
  3701 Wilshire Blvd. Suite 535
  Los Angeles Ca 90010

  (Courtesy copy as requested and per interest in the project)

- **Gene Hilchey**,
  Century Archives
  P.O. Box 1275
  Studio City, Ca 91604-0275

  (Courtesy copy as requested and for assistence with the report)

- **Mark Wanamaker**,
  Bison Archives, Raleigh Studios
  650 N. Bronson Avenue
  Hollywood Ca. 90004

  (Courtesy copy? Art, I'm not sure how you want to handle sending to Mark Its probably better to send to Gene and Mark. In any case if we send to Gene, Mark will see it and it will look like he is being specifically excluded. Based on the last letter we recieved from him, it sounded like he felt the Park was slighting him. He has a tremendous amount of information and respect within the industry and it seems that it would be good to maintain a good relationship with him?)

- **Pam Griggs** ***
  771 Pole Line Rd. apt. 19
  Davis, Ca 95616

*** Art, these people are folks I've spoken with or been involved with through the course of the project and who have an interest or have requested copies of the document.

United States Department of the Interior

NATIONAL PARK SERVICE
Santa Monica Mountains National Recreation Area
401 West Hillcrest Drive
Thousand Oaks, California 91360-4207

IN REPLY REFER TO:
H22(SAMO)
February 6, 2001

Memorandum

To: Chief Historian of the National Park Service, WASO

From: Superintendent, Santa Monica Mountains National Recreation Area

Subject: Draft Cultural Landscape Report for Paramount Ranch

Thank you for expressing an interest in our "historical" dilemma surrounding Paramount Ranch. The bottom line is a dispute among reviewers as to what historical aspect of the place is of the highest significance, and how should conflicting periods of use be treated. Moreover, the authors of the report held Paramount Ranch to be a resource of world significance, subsequent reviews seem to have scoffed at this idea. I recently theorized that the authors deduced significance from the landscape, whereas others have focused on buildings (many of which have been lost or significantly altered by subsequent owners after Paramount Pictures).

Any opinions or advice would be appreciated. My wild thought has been to consider asking some historians who are more specialized in film and media history to deliberate the question. But assuming that would be the way to go, I am not sure I would know how to go about it in a fashion that is satisfactory to the discipline and its protocols.

Thus, I have the honor of presenting you with a copy of the report, itself. I have also enclosed what comments I could find from reviewers. A return envelope that will allow you to mail it back to us is also included: inasmuch as this document failed to clear review, copies of it are rare.

We are excited over the likelihood that you will be able to pay us a visit and see Paramount Ranch for yourself. If you have time to wade through this, you will probably be a most informed visitor. Let me know as details for your visit become more firm.

Arthur E. Eck

Enclosures: 2

cc: PGSO/David Look w/o enc.

United States Department of the Interior

NATIONAL PARK SERVICE
Pacific West Field Area
Pacific Great Basin System Support Office
600 Harrison Street, Suite 600
San Francisco, California 94107-1372



IN REPLY REFER TO:

H2217 (PGSO-PC)

January 16, 1998

Memorandum

To: Superintendent, Santa Monica Mountains National Recreation Area

From: Historical Architect, Pacific Great Basin Support Office

Subject: Review comments on the Paramount Ranch Cultural Landscape Report

This is a comprehensive, well researched document; good job. Since my expertise is historic architecture, not cultural landscapes, I will limit my comments to the recommendations that relate to the historic structures. Under the preferred alternative, the existing headquarters structures would be restored, or rehabilitated based on recommendations made in a Historic Structure Report. I say report, rather than "reports" as the best way to approach this is one report that deals with all of the extant historic buildings rather than a separate report for each. Once the CLR is finalized, I recommend that the Historic Structure Report should be undertaken as soon as possible to allow the park to begin making decisions about restoration versus rehabilitation of some of those structures.

The preferred alternative gives two recommended options for handling the missing historic structures that were character defining features of the historic landscape: 1) identify the locations of the buildings on the ground and interpret them; or, 2) construct new buildings in character with the missing historic buildings to be used in support of interpretation, National Park Service Administration, or modern filming. Great care will need to be taken if the second option is to be followed; it takes a very talented designer to create buildings that are compatible with the historic character of a site. I suggest a third option, construct a new residence in the location of the Caretaker's house, and maybe some other, more distant structures, but only identify the location of the buildings that were close to the barn and prop sheds since newly constructed modern, compatible structures there would give a false impression of the historic scene. The ultimate decision, of course, will be whatever works best with the decided use of the historic site.

The preferred alternative is very ambitious, and if carried out, will lead to a spectacular historic site and exciting visitor experience.

Ann Huston, a historian in our office has also reviewed the Cultural Landscape Report. Her comments are attached. Roger Kelly and Gordon Chappell reviewed the document as well, and if they had comments, have already sent them.

Robbyn Jackson

Robbyn Jackson

United States Department of the Interior

NATIONAL PARK SERVICE
P.O. Box 37127
Washington, D.C. 20013-7127

RECEIVED
JAN 20 1998

IN REPLY REFER TO:

H34(2280)

JAN 15 1998

Memorandum

To: Superintendent, Santa Monica Mountains National Recreation Area

From: Chief, National Historic Landmarks Survey, Keeper of the National Register

Subject: Proposed National Historic Landmark Nomination of Paramount Movie Ranch

Thank you for sending us a copy of the draft *Paramount Movie Ranch Cultural Landscape Report* for our consideration of potential National Historic Landmark (NHL) eligibility. The Paramount Ranch has played an important role in the history of the movie industry, as this informative and interesting study indicates. After evaluating the ranch in relation to the NHL criteria, however, we find ourselves in agreement with NHL coordinator Ann Huston in the Pacific Great Basin Support Office (see attached). The loss and modifications in appearance and use of so many of the resources associated with the Paramount Studio activity have had too great an impact on the property to allow a finding of high integrity. The only additional point we would add to Ann's comments is that an evaluation of the Ranch for any level of significance and integrity should consider the 85% of the Ranch Studio property that is outside of NPS control.

If you or your staff would like to discuss this matter please contact Robie Lange at 202/343-0350.

Attachment

cc: Ms. Cherilyn Widell, SHPO
Office of Historic Preservation
Department of Parks and Recreation
P.O. Box 942896
Sacramento, California 94296-0001

United States Department of the Interior

NATIONAL PARK SERVICE
Columbia Cascades System Support Office
909 First Avenue
Seattle, Washington 98104-1060

IN REPLY REFER TO:



Memorandum

5 January, 1998

To: Superintendent, SAMO

From: Historical Landscape Architect, CCSO

Subject: Paramount Ranch-CLR, Review Comments

This document reflects a considerable amount of work, and the authors should be acknowledged for a good product. I appreciate the opportunity to review the document, and also appreciate the time provided for that review. I must admit, however, that I did not read the entire document. The comments that follow are based on a limited knowledge of the site, and what I did read, including the management section, portions of the history and existing conditions, and a more rigorous reading of the analysis and evaluation, and treatment sections. I did notice a number of editorial inconsistencies (spelling, capitalization, use of proper names, etc.), and because I am a rotten editor, I left them. It might be a good thing to have someone edit this prior to a "final" final.

In some ways the document is part cultural landscape report, part development concept plan, and part historic resource study, extending into considerable detail related to historical context, use and development that predates and post-dates the period of significance, and presents a lot of information on the history of film making. This is not inappropriate in a CLR, but in this document, it tends to shrink the focus from the physical development of the landscape to more of a social history. It reads well, but I think the material could be edited considerably (just an opinion).

Graphic materials including maps, photographs, and drawings used throughout this document do, in most cases, contribute to our understanding of the site. Having said that, it did appear that several illustrations were unnecessary and provided marginal information in the context of the report. (I know this is a draft but over twenty 11x17 fold out maps in a row was a little tough on the reader) In a few cases, the graphic technique did not allow the information to read well (as in the period plans where line drawings are applied over aerials—too muddy). In other cases, it appeared as though the information was fragmented or presented in pieces that don't tie together well. I wonder if you would consider grouping extra maps in an appendix or even in a

supplementary binder? It is good information…I just think it would be more useful in a more consolidated format (and less cumbersome in relation to the text).

Management Summary

I am impressed that the team came to a conclusion and identified a period of significance (1923-4-1948). In this regard the statement of significance is well written and presented. However, in terms of management implications, it seems there is a contradiction in that compatible and contemporary use of the ranch for filming (as long as we don't trash any resources) is welcome as supporting the historic character of the property, but, on the other hand, the continued use of the property (especially requiring the temporary addition of new infrastructure) was presented as an intrusion to the historic fabric. Did I misinterpret this? Aren't these conflicting?

Also, the chart of contributing resources indicates that the Dr. Quinn set is contributing, yet it is outside the period of significance. Would a more appropriate category be "compatible but not-contributing"? Or …should the period of significance extend to the present (see below)? I bet you already wrestled with that one. As a reader however, it wasn't clear.

Analysis and Evaluation

1. In my opinion it is confusing to combine an analysis of Patterns of Land Use and Spatial Organization. One describes the physical space and structure of the landscape, the other describes function and activity. I found this especially confusing with regard to the evaluation of these characteristics, where there seems to be documentation that spatial organization remains (sort of) and historic land use patterns-marginally . For example, of the 23 features related to these characteristics identified in the chart (pages 368-371), eleven are contributing and the rest are not (the contributing but "missing" category is an interesting twist). That is over half gone.

2. From the narrative, it seems like the vegetation remains, then again just using the information in the chart…of the 12 features listed, less than half are contributing (5). This is very confusing. The idea of a "moderate" level of integrity is also rather innovative. Might consider rewording some of this discussion.

3. Of all the characteristics, circulation systems and features are presented as having the highest level of integrity.

4. The discussion of buildings and structures is interesting but it is kind of like shooting yourself in the foot. Basically it reads as if all these structures were here and important, and now, with a very few exceptions, they are gone. The "surviving" structures are pretty minor in nature (retaining walls and sheds).

On page 388 in this section on buildings, the paragraph discussing continued use of the property is probably a fairly critical philosophical context for evaluating these landscape resources, yet, it seems out of place here and really confuses the issue. First, I think this is either an up-front piece when discussing evaluation of all resources, or it is a land use topic. Secondly, and perhaps I am reading it wrong…do contemporary structures

that echo historic land uses contribute to the landscape? I cannot tell, and this is a fairly critical point I think. Can this be clarified here?

5. Much is made of the natural landscape providing the scenic backdrop, foreground, and much of the physical site attributes that historically were valued as the setting for the films. It might be valuable to include the documentation and analysis of the "response to natural features" (in addition to vegetation) that contribute to the cultural landscape. For example reference is made in several different places in the document to the surrounding mountains, and their role in providing this "western" character. It might be useful to incorporate these references into a focused discussion of significant characteristics as it could be used to guide the management of view sheds and adjacent lands.

6. In general, I think the analysis and evaluation is well written and through. However, based on the information presented and the synthesis of findings from the historical record and existing conditions, it seems that the remaining patterns, relationships, and features at the ranch have marginal integrity to the historic period. Again, this is just an opinion, based on one person's reading. With the material presented, I think the case could be more easily made for extending the period of significance to the present.

Treatment

The background information form the Cultural Resources Management Guidelines (NPS-28) and the definitions from the Standards (for treatment) could be omitted. This information is available in many other places and seems inappropriate here (pages 394-396).

Discussion of the preferred alternative is sound and helpful. Within the framework presented, the preferred alternative is workable. Some consideration might be given to reformatting the narrative discussion of the preferred alternative into more specific recommendations, which in turn, could be developed into RMP statements for more expedient implementation.

Also, I must admit, based on the documentation presented in this report, I have some ambivalence regarding the selection of restoration as a long-term treatment for the site. Given the value placed on allowing continued use, the absence of specific treatments (including use) for existing historic structures, and especially given the lack of detailed information needed to implement any period restoration work, this treatment seems unrealistic. I understand that the merit of reestablishing the historic character in the headquarters area, and preserving the landscape characteristics that contribute to the period of significance, but there appears to be too much information missing to recommend this treatment.

Finally, and in spite of these comments, I think the authors did a fine job pulling a large amount of information together that should be useful in several programmatic aspects of park operations (such as, interpretation, maintenance, special use permits and leasing, etc.).

Please contact me if you have any questions about these comments.



Cathy Gilbert
Cultural Resources Division
Columbia Cascades Support Office
Seattle, WA 98104

(206)220-4129

COMMENTS ON PARAMOUNT MOVIE RANCH CULTURAL LANDSCAPE REPORT

Paramount Ranch appears to be significant under National Register criteria A and C as the best remaining example of a movie ranch used by the large movie studios in the 1920s, 30s and 40s. While a large number of well-known film actors and directors worked at the ranch, it is unlikely that the ranch is associated closely enough with any of them for it to qualify under Criterion B. It is also questionable whether the archeological remains from the movie ranch period would add sufficiently to the understanding of its use for the ranch to qualify under Criterion D. The movie ranch is appropriately presented and evaluated as a cultural landscape.

While the significance of the ranch and its status as the most intact remaining movie ranch from this period are clear, the ranch has significant integrity problems. Most of the natural setting of the historic ranch remains intact, including much of the natural topography and oak savannah vegetation and the riparian area along the creek which served as the backdrop for the movies filmed at the ranch. Several of the outlying sites of movie sets are intact. Likewise, much of the historic circulation system remains intact and has not been greatly altered by later development. However, the ranch headquarters and areas around the headquarters have been altered by later uses of the ranch headquarters as a film set, through grading and parking for the Renaissance Fair, for recent use as a television set and by alterations made by the National Park Service for visitor use and vegetation restoration. Although several of the original movie ranch buildings remain in the ranch headquarters area, some of these have been greatly altered and new buildings have been added, so that the complex no longer conveys its original character. The cumulative effect of these changes has had a great impact on the integrity of both the individual historic resources and the cultural landscape as a whole. Development of this area during the last 50 years has changed the appearance and use of both the natural setting and the cultural resources in this intensively used central area of the ranch. While the ranch may qualify for National Register listing, the National Historic Landmark regulations require a high level of integrity in order to be considered for Landmark designation. Paramount Ranch may not meet that standard.

Ann Huston
Historian, PGSO
December 9, 1997

Phil

Author: Alice Allen at NP-SAMO
Date: 8/22/96 5:06 PM
Priority: Normal
TO: Art Eck
TO: Scott Erickson
TO: Woody Smeck
TO: Tedra Fox
TO: Philip Holmes
TO: Steve Burns at NP-DSC
TO: Jim Benedict
Subject: Paramount Ranch Cultural Landscape comments
---------- Message Contents ----------

Attached are two files with my comments on the draft Cultural Landscape report. File para-cl3.txt contains my comments on the significance chapter and para-cl2.txt contains my version of planning alternatives.

There are a couple of things I want you to keep in mind as you read them. First, I wanted to bring to the discussion of the future of Paramount Ranch a wide scope of ideas. Also, I tried to address Paramount Ranch in much the same manner that other property owners approach management of National Registre properties. This is essentially an industrial site, not a residence or a battlefield. As such, and as a twentieth century site, Paramount Ranch represents a type of site not well represented in the national park system, but not so uncommon outsde of our relm.

As you read my alternatives, please remeber that I was trying to start discussions by looking in three different directions -- one raher traditional for NPS, one rather familiarto us here at SAMO, and one based on managmeent of privately owned National Register industrial sites.

It has been a wonderful intellectual challange to address the future of Paramount Ranch. How NPS will manage sites like Paramount Ranch in the new age of small budgets, limited federal involvement and diverse related interest groups is a question to be contemplated in leisure.

Please feel free to provide me with feedback, especially in the areas where you disagree with my proposals. Paramount Ranch deserves all the thinking time we can give it.

Alice

With the exceptions noted, the following text is new. Use of text from the original draft was not highlighted because their context and sequence have been manipulated.

TREATMENT AND DEVELOPMENT ALTERNATIVES

Paramount Ranch epitomizes the interlocked challenges of preservation and use of a nationally significant cultural resource. In some respects, Paramount Ranch represents both familiar and new challenges to National Park Service management of cultural resources. Cultural Resource Management Guidelines provide NPS with a traditional framework for making the decisions which will ultimately determine what future generations will see of this Twentieth Century industrial site. Yet, with Paramount Ranch, the National Park Service faces a new challenge of managing a cultural resource within a complicated context of institutional, corporate and individual preservation activities.

Preservation of the American film and television heritage spans activities including preservation and adaptive reuse of sites such as "picture palaces" and historic studios; collection, restoration, and screening of films; and collection and preservation of memorabilia; as well as the development of several museums dedicated to aspects of film and television heritage. More than just a preservation issue, America's film and television heritage is also a popular and marketable commodity. In selecting a treatment for management of Paramount Ranch, the National Park Service is not only articulating the role of the movie ranch in American film and television history, it is also defining the agency's role in the complex field of preservation of America's film and television heritage.

Paramount Ranch derives its national importance and historical significance from its association with use and development of movie ranches for production. The establishment of movie ranches grew out of the production style that developed during the "golden age of movies" which combined short production schedules with a need for realistic outdoor settings. With the end of the studio era and the rise of television production, the demands of weekly broadcast schedules made movie ranches as valuable to television production as they had traditionally been for movies.

The majority of development at Paramount Ranch, both of sets and support facilities, occurred during ownership by Paramount Studios. The essential characteristics of use and development of the property as a movie ranch were established during the studio era. During that same time, however, records indicate that activity at Paramount Ranch only accounted for a maximum of approximately 14 percent of Paramount's annual output. Without detailed production records, it is impossible to determine whether Paramount Ranch was used more during studio ownership, or either of the two periods of use under private ownership. Also undocumented at this point is the appearance and disappearance of sets and structures that is related to the succession of productions shot at the ranch.

Since Paramount Ranch is a Twentieth Century site, the National Park Service cannot rely on the perspective gained over multiple decades to rank the significance of the milepost activities associated with the property. Some of the events are too recent, memories too cluttered to trust hasty decisions.

- Information relating to the studio ownership and use of the site is more readily available than information relating to the years of independent ownership. Does that mean activities during the studio ownership is more significant, or merely better documented?

- Paramount was one of five companies which dominated the "golden age of movies". While the five shared many characteristics, each had its own corporate identity, which was reflected as much in their ownership and use of property as it was reflected in their films. How does NPS portray Paramount's ownership of the property without over-emphasizing that company's role in the industry?

- Each of the major studios owned movie ranches at one time or another, while other movie ranches, independently owned and operated, also played significant roles in the film industry. Where is the balance between the significance of the studio owned ranches and the privately owned movie ranches?

- Film was the only medium and theatrical settings the only venue for screening when the industry began. Now "movies" are seen in theaters, broadcast television, cable and satellite delivery, and direct market video, to name a few venues. Does the national significance of Paramount Ranch rest only on the "golden age of movies" or does it also reflect the diversification and expansion of the industry?

NPS management of Paramount Ranch will determine the answers to those questions and set the tone for what future generations learn about Paramount Ranch.

Along with its historical significance and continued use for filming, Paramount Ranch also contains natural resources and recreational uses . But it is the site's historical associations as a movie ranch that give it the most enduring value and importance. This importance of the movie ranch history is reflected in the character-defining features of the landscape and is addressed in the treatment recommendations presented here. It is the landscape, with its photogenic natural resources along with structures and buildings, that comprise the cultural resource, the finite, non-renewable, material resources identified for preservation within the treatment alternatives.

Although preservation of character-defining features is a priority in all the alternatives, the importance of continued association with film production is also recognized. Continued filming on the property conveys the feeling and association of production as it enriches the visitor experience to the property. Association with production is not limited simply to opportunistic use of the property for filming. The alternatives address the issue of NPS's relationship with both the production and preservation aspects of the

film and television industry. Paramount Ranch does not exist in a vacuum, nor can it be managed without consideration of its context. The central paradox of the Paramount Ranch landscape is in preserving the character defining features which convey the property's significance, while accommodating filming and other natural resource values and uses.

All of the treatment alternatives emphasize the importance of preserving and interpreting the qualities that convey significance. Each alternative provides a different view of significance. All of the treatment alternatives provide for interpretation of the history of the property in order to bring understanding to the site's history in a way that does not currently exist. The following treatments present exciting new potential for this unique site to preserve and interpret authentically an important part of American movie heritage, beyond what is currently encountered on the property.

Treatments Considered

Pages 120-123

Preservation

Preservation is close to a "no action" alternative in addressing use and development. This is a treatment generally applied to resources whose distinctive materials and features are intact and where no extensive intervention from continued historic use or adaptive use is required or anticipated. It is also a treatment often applied on a short term basis to arrest the deterioration of a landscape and in anticipation of a later more permanent treatment.

Paramount Ranch does not represent a landscape whose distinctive materials, features and spaces are essentially intact. Significant features such as sets are absent, and all significant buildings have been modified, if not removed completely. This treatment would not accommodate the need for visitor facilities compatible with preservation of the property's character-defining features. The preservation alternative also severely limit the property's ability to accommodate filming, because of the potential for further deterioration and loss of the historic materials, features and integrity. Preserving the property's historic features while attempting to accommodate the constantly evolving demands of film production contains inherent contradictions which could not be successfully accommodated.

Reconstruction

This treatment is generally a treatment of last resort. It is recommended when the historic landscape has been essentially lost, where reconstruction serves an overriding important management objective, where the reconstruction can be done with sufficient documentation to avoid conjecture, and where policy review at the Washington level has concurred that this treatment is appropriate. Because none of the above stated

conditions apply to the Paramount Ranch, it is not a recommended treatment.

Description of Treatment Alternatives

Three alternatives are presented here for possible long term use, development, and management of Paramount Ranch. These are based on restoration, rehabilitation and adaptive re-use. With each alternative, the scope of the historical focus changes.

It should be noted that the recommendations provide a framework for preserving the historic character-defining features of the landscape. They do not cover the full level of research and detail needed to address the specifics of design and interpretation for the property or to address in detail treatments for the extant historic buildings on the property. It is recommended that any work done outside of the limits of the treatment recommendations within the CLR be accompanied by additional historic structures reports for the historic buildings and an Interpretive Prospectus to address interpretation within the framework established by the treatment recommendations of this report.

Alternative 1 Restoration (Focus on Paramount Studios)

Under the restoration treatment alternative, the primary goal for management of the historic landscape would be to restore the property, to the greatest extent possible, to its condition during the property's association with Paramount Studios. Under this treatment, management emphasis would be placed on interpretation of the extant structures and buildings. The primary use of the property would be as an exhibit-in-place, with interpretation of the site's association with Paramount Studios, as well as passive recreational uses that would not impair character-defining features of the landscape that convey the property's significance. Under this treatment alternative, the site management would generally be similar to many other NPS historic sites which are managed primarily for preservation and interpretation such as Saugus Iron Works, Hopewell Furnace, Grant-Kohrs Ranch, Fredrick Law Olmsted, etc.

The restoration treatment significantly changes the direction for management, development, and use of the property identified in earlier planning documents for the property, including the General Management Plan and the site Development Concept Plan. The recommendations identified here reflect the level of historical significance attached to the resources of Paramount Ranch as well as the unique opportunities for interpretation of those resources. The most dramatic change from the previous DCP for the site is in the uses identified for the site.

Uses which could detract from the restored scene would be restricted. New opportunities such as living history demonstrations, reunions of people who worked, or were associated with filming at the ranch, or screenings such as the popular "Silents Under the Stars" program, would be appropriate. For such special events to accommodate large numbers of people for a short time, temporary accommodations are

recommended that are quickly removed and do not adversely affect any historic fabric or landscape character-defining features, including roads, buildings, structures, topography or vegetation. Large recreational events unrelated to the historical significance of the resource or any use that would compromise the historical integrity, preservation, and interpretation of the historic landscape and its character-defining features would not be appropriate.

Under this alternative, filming would only be accommodated as it would be in any other historic period setting or outdoor museum. It would generally be temporary in nature and would be permitted only if it did not impair the primary purposes of historic interpretation and preservation of the extensively restored historic landscape.

A small new visitor center would be developed mostly out of the historic landscape with shuttle service into the ranch. Exhibits at the visitor center would interpret the history of Paramount Studios, including the role of Paramount Ranch, and place both the studio and the movie ranch within historical context of the development of the film industry during the "golden age of movies". A sales area could be developed, along with a computer station for tapping into reference and research information related to the site. Under this treatment alternative, visitation to the site would be expected to be comparable to other small, theme-specific historic sites outside of major urban areas. Interpretive media, living history demonstrations and exhibits would bring to the visitors an understanding of the property significance.

In managing Paramount Ranch under this alternative, NPS would seek out partnerships with other institutions, organization and individuals involved in related preservation fields such as film preservation organizations, museums, universities, antique equipment collectors, managers of related historic sites, and folklorists, historian and producers history documentaries. The goal of these partnerships would be to establish strong communications and share resources in areas of mutual interest and concern.

Land Use Patterns and Spatial Organization:

The primary character-defining pattern of land use and spatial organization of the Paramount Ranch during the studio era splits the property into two types of use areas. One area is defined by buildings and structures developed as headquarters and operational support for filming operations. The remainder of the site is defined as the open areas used for repeat and opportunistic filming, which included the disbursed sets. This treatment alternative would restore the character-defining pattern of land use and spatial organization by restoring the extant, returning missing, or removing non-historic buildings, structures, roads, and spaces that defined this pattern. Roads and buildings, and structures are important features in defining the studio era land use pattern and spatial organization of the landscape. These are addressed separately in the following discussion.

Vegetation:

Active vegetation management would be necessary to preserve and restore the vegetation character of the landscape essentially as it existed during the studio era, as an open valley oak savannah surrounded by, or with areas of, chaparral and coastal sage scrub. Areas of chaparral cleared since the studio era would be restored so that patterns of vegetation clearing evident during the studio era would be returned. All of the large valley oak tress on the property would be managed as specimen trees of cultural value. High priority would be placed on preservation of individual trees associated with studio-era set locations. Regeneration and propagation of individual specimen trees would be encouraged. Regeneration of oak trees that would change the historic pattern of oak tree distribution and location would be discouraged through active management to prevent regeneration in areas not consistent with documentation of oak tree locations during the studio era.

The grassland character of the savannah would be preserved and restored as needed through active vegetation management with the goal of researching and establishing the grassland community or species mix which existed historically. The existing valley oak restoration zone would be eliminated and would be managed as the location of two significant structures (sets). Management alternatives will need to address the role of equipment, vehicles, livestock and people associated with filming in maintaining historic vegetation patterns. If possible, solutions would be sought to return the historic intermittent flow of water in Medea Creek from the current year round flow.

The Paramount fire patrol station and historic ornamental vegetation at the site of the caretakers residence would be preserved and restored where missing, pending additional research and adequate documentation to do so. Individual extant historic trees would be preserved and actively managed to maintain their health and propagated to replant and preserve their genetic stock when they have died and are replaced. Missing vegetation from these and other sites would be recreated providing sufficient research and documentation could prevent speculation. Vegetation established since the studio era would be removed, including the NPS planted lawn, shrubs and trees at the NPS temporary trailer, eucalyptus trees and other recent plantings such as the walnut tree at the mess hall/kitchen building and greens used for the current production.

Topography and Drainage:

The character-defining topographic features and drainages from the studio era on the ranch are essentially intact. Restoration would occur for areas which have been altered since the studio era. This includes the areas graded for construction of the racetrack, Camp Langhorn, the dredge spoils from Malibu Lake, recent NPS culverting and storm drainages, the NPS lawn area and drainage, and drainage fill installed for a causeway by the Renaissance Pleasure Faire.

Circulation:

Under this alternative, all the extant historic roads from the studio era would be preserved, with missing sections of the road restored. All of the historic ranch roads would be maintained as unpaved roads or surfaced with a material to maintain the appearance of an unpaved road. The roads would also be maintained to their historic widths and alignments. The existing main entry, established for the Renaissance Pleasure Faire, as well as remains of the race track would be removed. The secondary entrance established near the northern end of the site during the studio era, would become the access to the interior, if modern safety considerations can be met. Visitors would enter the site by shuttle from the Visitor Center area, perhaps using replicas of studio-era buses or trucks.

Road established after the studio era including the racetrack and other unpaved roads would be removed. Nonhistoric trails into the mountainous chaparral areas of the ranch would continue to provide passive recreational opportunities on the property. When parking within the ranch is needed, it would follow the pattern of use in which parking occurred perpendicular to the main entry road in the vicinity of the mess hall/kitchen building. Additional parking could be provided where material storage occurred. This parking in character with the studio-era pattern of use would accommodate approximately 320 spaces. If overflow or temporary parking of short term duration is needed, it could be accommodated in the existing open spaces just north of the mess hall/kitchen building.

It is not recommended that the studio-era main entrance road be used as the main entrance to the property because of poor sight distance at this intersection on a sharp curve on Cornell Road. It is recommended, however, that if the park and Los Angeles Country Road Department are able to find a safe solution to using this entry, the historic main entry again could be used for this purpose. Cornell Road, under the jurisdiction of Los Angeles County, contributes to the historic landscape of the ranch and efforts would be made to work with the county towards restoration of the historic character of the road and preservation of its alignment and width.

Buildings and Structures:

Under this alternative the extant buildings and the historic bridge and wall structures on the property from the studio era would be restored following completion of research and documentation in historic structure reports. The buildings would be used to interpret their historic uses, or pending the recommendations of historic structures reports, limited rehabilitation could occur specifically to support visitor interpretation. Examples of interpretive activities which could be accommodated in rehabilitated buildings include restrooms, exhibits, screening rooms, etc. The fire patrol and caretakers residence could continue to be used for staff housing and site security. Use of the barn or sheds would be limited to activities which could be accommodated without compromising their open, informal, utilitarian nature.

Non-historic buildings and set structures on the property would eventually be removed including all of the existing western town set, NPS Ranger contact and restroom trailers and staff housing in the western town, as well as temporary trailers and structures associated with current filming. Other non-historic structures that would be removed include NPS fencing, signing, interpretive structures, and utility structures that would no longer serve a use or that would be out of character with restoration to the studio era.

Missing buildings would be interpreted as historic sites with surface identification of their location and layout. This would occur at the bunkhouse, tack room, office, paint and electric shop building, and the door and sash storage building.

At some of the historic set sites, such as the Hacienda set, for which Paramount Studios has original drawings, missing sets could be recreated, provided sufficient documentation exists. At other historic set sites new interpretive sets in character with the missing historic sets could be constructed to interpret film production, set construction, and other themes specifically associated with filming on a set; or the design, construction, nature, purposes and uses of sets. Where information can be obtained, interpretation of the films or activities actually associated with the set could also occur. Living history demonstrations could interpret and convey a sense of what filming at the ranch was like, and the similarities and the differences in technology and work experience for crew and actors that have affected filming from the silent era through the golden age of movies.

If sufficient documentation exists, other missing historic structures would be recreated and interpreted such as the corrals and sheds associated with the barn and Paramount's livestock operations. Missing fencing and ranch entry gates would be recreated as well as the incinerator, lumber yard, pump house, overhead utility lines and water storage tanks.

Under the restoration treatment alternative, visitors would experience the maximum interpretive effort related to the significance of the landscape during the studio era. The landscape would resemble as close as possible the condition that existed during its association with Paramount Studios and the interpretive experience would be focused on the historical filming activity in the past, and the place of Paramount's movie ranch in American movie history.

Alternative 2 Rehabilitation (Paramount Ranch - a typical movie ranches)

Rehabilitation is the preferred treatment alternative for Paramount Ranch. Under this treatment, the significant historic character of the landscape is emphasized, with buildings and structures addressed as contributing elements of the cultural landscape. Rehabilitation provides a great amount of flexibility for the landscape to accommodate continued use of the property for its historic purposes of filming while preserving the character-defining features which convey the site's significant historical associations as

a working movie ranch. This alternative not only preserves the character-defining landscape and its contributing buildings and structures, it perpetuates historic uses which have survived more than half a century.

Interpretive and visitor experience objectives emphasize the site's historical importance and associations as well as the opportunity to experience contemporary filming activity. Under this treatment alternative the opportunity exists at Paramount Ranch to experience and have interpreted the history of film production from the beginning of "talkies," through the "golden age of movies," into the rise of television and electronic technologies.

With this treatment, visitation would be expected to increase as the site became a secondary destination of visitors seeking an addition to, or an alternative to the established Hollywood tourist destinations. Paramount Ranch would offer a view into film and television production as a nationally significant industry which is firmly rooted in history, as well as current activity. The experience would provide the dual draws of interest in American film and television history, and contemporary filming activity. Development of the site could also involve partnerships with both preservation and production interests which could result in co-sponsored activities and events at the ranch related to common interests and goals. the California Department of Parks and Recreation would be a partner to include the story of Century Ranch, which is now part of adjoining Malibu Creek State Park, as part of the interpretive story and experience.

In addressing this alternative, it is important to understand the sporadic nature of filming. The current use of Paramount Ranch for filming of "Dr. Quinn, Medicine Woman" has continued almost constantly for over four years. This is an anomaly. Filming schedules, even during the "golden age" rarely extended beyond a dozen weeks for actual filming. The use of Paramount Ranch for individual projects was more frequently measured in days than weeks or months. As noted in the Historical Background section of this document, filming during the studio era never exceeded 14 percent of Paramount's annual output. NPS records indicate that in the ten years before "Dr. Quinn" filming, use of the site averaged 45 to 55 days per year, with the average stay of 1.5 days per project. Contemporary filming maintains the random pattern of filming, reflecting the requirements for each individual script or project. Once the production of "Dr. Quinn" is completed, use of Paramount Ranch for filming will revert back to a pattern of random and sporadic use. Management of the site, and expectations of the potential visitor experience must reflect this random pattern of filming use.

Other uses are also recommended within this treatment alternative. These uses would be accommodated only to the extent that they did not impair the landscape resources associated with the property's significance or the primary visitor uses of historical interpretation and contemporary filming. Paramount Ranch remains a critical component in Santa Monica Mountains National Recreation Area and its long term

management goals. Trails within Paramount Ranch, for example, not only provide access to remote canyons within the site, they also link into the regional trail system. The relatively flat, open terrain of the ranch offers opportunities for gatherings and events as well as complex film production. NPS will establish criteria for evaluating proposals for activities and events which balance the goals of SMMNRA with the historical significance of the site.

In allowing for and encouraging continued use of the property for its historic purposes of filming, this alternative acknowledges that the impact of industrial use of the property was a factor in shaping the historic character of the landscape. Filming must become a management tool for preservation of the character-defining openness of the historic landscape. Additional research is needed to determine how modern filming can be accommodated without diminishing the site's historic integrity and ability to convey its significance.

The rehabilitation option focuses significance on the character-defining pattern of land use and spatial organization, with the extant buildings addressed as contributing elements. Since production is normally centered around unique landscape features or structures, sets would be reintroduced into the landscape. Additional research is needed to determine the activities associated with each building and structure during both the studio era and the independent ownership era. Where appropriate, extant buildings and structures would be rehabilitated, or renovated if necessary, to continue to provide support for filming activities. Some renovation would also occur to provide visitor facilities.

Continued filming on the property and rehabilitation of the headquarters area is strongly recommended in order to preserve the site's significant historical association and accomplishes the following rehabilitation objectives:

- The historic character-defining pattern of land use and spatial organization of the property will be preserved.

- Continuation of the historic use of the property for filming will be made possible in a manner that does not compromise the historic features, patterns, and materials of the landscape.

- Continued deterioration of the historic integrity of the buildings and structures of the headquarters area will be arrested and further alteration or modification will be based on historic structures reports.

- Visitor appreciation and understanding of the property's historic operation and significance will be more readily apparent and interpretation of the property's significance will be enhanced.

Additional research is needed to determine the appropriateness of replacement of

missing buildings and structures. Most of the missing buildings or structures had industrial uses related to the studio era of the site's history. Contemporary filming no longer requires many of those activities (incineration and food preparation, for example) to be available at a movie ranch. Before buildings are replaced, the proposal must be evaluated not only for meeting the Secretary of Interior's Guidelines for Treatment of Cultural Landscapes, but also for potential impact or contribution to the practical and economical management of the site.

In addition to preserving historic pattern of land use and spatial organization of the property, and accommodating continued use of the property for filming and recreational uses, the following specific recommendations are made within the preferred treatment alternative option of the historic landscape character-defining features:

Land Use and Spatial Organization:

The primary character-defining pattern of land use and spatial organization of the Paramount Ranch focuses development within a relatively small area, leaving the majority of the site open for opportunistic filming related to sets or natural features. A system of dirt roads provided access throughout the property from the developed headquarters area. This treatment focuses on preservation of the character of the open spaces by continuing to concentrate development and support operations within the developed headquarters area. Uses of the buildings and structures within the headquarters area must be evaluated to determine if their historic use is still appropriate, or whether other uses must be considered. Such evaluation can only be made based on historic structures reports. Re-establishment of missing buildings or structures must meet the Secretary of Interior's Guidelines, and meet management goals for the site.

Vegetation:

Within the rehabilitation alternative, vegetation would be actively managed as a significant component of the character-defining features. As discussed in the restoration alternative, the landscape historically consisted of an open valley oak savannah surrounded by, or with areas of, chaparral and coastal sage scrub. All of the large valley oak tress on the property would be managed as specimen trees of cultural value. High priority would be placed on preservation of individual trees associated with set locations. Regeneration and propagation of individual specimen trees would be encouraged. Regeneration of oak trees that would change the historic pattern of oak tree distribution and location would be discouraged through active management to prevent regeneration in areas not consistent with documentation of oak tree locations during the studio era.

As noted in the restoration alternative, the grassland character of the savannah would be preserved and restored as needed through active vegetation management with the goal of researching and establishing the grassland community or species mix which

existed historically. The existing valley oak restoration zone would be eliminated and would be managed as the location of two significant structures (sets). Additional research is required to determine the role of production activity, equipment and vehicles in maintaining the character of the vegetation.

The development of the riparian zone along Medea Creek is a major change in vegetation which has occurred within the past twenty years. While this is a relatively new feature, it does not detract from the character of the landscape. The riparian vegetation acts as a screen for neighboring development which would otherwise intrude on the historic setting. Areas at the northern and southern end of the site which were historically cleared of chaparral and scrub may also be allowed to regrow if needed to screen out intrusive neighboring development.

Topography and Drainage:

The character-defining topographic features and drainages are essentially intact. Restoration of areas which have been altered since the studio era would be made based on evaluation of their impact on the character of the landscape as well as the necessity of the modifications for safe and efficient operation of the site. Areas to be evaluated include the areas graded for construction of the racetrack, Camp Langhorn, the dredge spoils from Malibu Lake, recent NPS culverting and storm drainages, the NPS lawn area and drainage, and drainage fill installed for a causeway by the Renaissance Pleasure Faire. Modifications which detract from the character of the site, or do not contribute to visitor safety or resource protection will be removed.

Circulation:

The pattern of circulation established during the studio era has been altered by the continuous flow of Medea Creek, by non-filming related developments, and by changes in safety standards for public roads. Current NPS management has also caused impacts to the traditional circulation pattern.

Historically, the internal roads were narrow dirt roads generally following the most direct route from the headquarters area to various portion of the property. In order to accommodate modern production vehicles, roads have been widened through repeated use, and filled in spot with base material to allow for all-weather use by large production vehicles. Preservation of the alignment and character of the historic circulation pattern will be maintained, with minimal modifications in width and material for safe use by production vehicles.

The change in character of Medea Creek has impacted the main north-south road by eliminating the traditional dry creek crossings which permitted direct movement of production vehicles between headquarters and the northern sets. Additional research is needed to determine if creek crossings would be practical in order to re-establish the primary north-south road. Restoration of the road which crosses Medea Creek just

north of the bridge must also address the need for a creek crossing.

Modern road safety standards have made use of the historic main entrance road inappropriate. An alternative entrance was created just south of the Colonial Salem and German set sites. This site was selected because it offered the best sight lines for merging traffic. A second entrance was created for the Renaissance Pleasure Faire at the northern end of the property. This entrance intersects with Cornell on a curve, providing poor visibility for traffic coming south on Cornell. A small entry gate is located at the point where Medea Creek is closest to Cornell Road. This entry, at a low point in the Cornell Road, is most vulnerable to flooding, as well as limited visibility. Evaluation of the alternatives for relocation of the entrance road must be done in conjunction with Los Angeles County, with jurisdiction over Cornell Road, and in consideration of the safety needs of visitors as well as production vehicles.

Historically vehicles were parked perpendicular to the entrance road just south of the mess hall/kitchen building. Additional parking was available near the lumber yard and material storage. Approximately 230 spaces are provided within the headquarters area. Production vehicles were normally parked adjacent to the filming location. NPS management of the site must include criteria for movement of production vehicles within the interior of the property, not just between set sites, but also to natural features which attract filming. Such movement would be temporary on unpaved or completely unimproved routes which would be abandoned at the conclusion of the filming project.

It is recommended that no parking "lot" be constructed within the historic headquarters area since a developed and paved parking lot would be out of character with the historic pattern of use and alter the character defining organization of the property and the grassland vegetation. If overflow or temporary parking of short term duration is needed, it could be accommodated in the existing open spaces of the landscape east and north of the mess hall/kitchen building. An alternative parking site would be identified for use during the rainy season to avoid the seasonal spring northeast of the mess hall/kitchen building. Repetitive or continuous use, such as now occurs with the "Dr. Quinn" filming, would be accommodated off site.

Other sections of historic road alignments would also be restored as illustrated on the plan. Restoring the alignment of the road between the headquarters and the hacienda set site would require protection of the archeological resources associated with the area east of the set site. Preliminary information indicates that the archeological site may include both the historic and the more recent roads. Additional information is required to determine which route would offer the lower potential for impact to the archeological site. It is not recommended that a new route be created.

All roads which have developed since the studio era must be evaluated to determine if they contribute to the character or traditional use of the movie ranch, or if they are needed for visitor safety, resource protection or site administration. Roads which do not meet those criteria will be removed. The remaining roads will be maintained as

much as possible in a character compatible with the character-defining roads. No new roads are recommended for development.

Historic roads which lead to the remote portions of the property can be maintained as part of the trail system, if not needed for movement of production vehicles. Traditional trails through the site which connect with the regional trail system will be evaluated to prevent duplication and hazardous conditions. Recreational use of roads must be monitored to prevent conflict between production vehicles and recreational users. Development of interpretive trails may also be considered.

Cornell Road should be considered as contributing to the historical significance of the property and it is recommended that the park work with appropriate jurisdictions to ensure the preservation of its historic character. Any additional alterations or maintenance practices should be carefully considered in relation to deterioration of the historic integrity of the landscape and preservation of the road's historic character, material, alignment, width and features such as historic power lines, drainages, etc.

Buildings and Structures:

Although the landscape is the most significant feature of the property, the buildings and structures have contributed to making the property useable as a movie ranch. The buildings erected during the studio era became the framework for later development and use. Some of the later uses were compatible with the established use, while other development focused on non-filming uses of the property. Buildings and structures dating from the studio era have all either been removed or modified. The restoration alternative recommended that the site be managed and developed to represent a moment in time, offering the visitor as complete a picture of Paramount's movie ranch as could reasonably be possible. In that alternative, all buildings and structures from the studio era were expected to be accounted for, either by rehabilitation, recreation, or marking of their location.

In this alternative, structures and buildings are considered as supportive to the overall character of the movie ranch, with contribution not limited to studio-era buildings and structures. This alternative emphasizes a continuation of historic use, not a recreation of use during a specific period. Treatment of the headquarters area and the set sites depends not only of the contribution of the missing or modified features, but also on the potential for contribution to interpretation and continued operation of the site. This site is significant, historically, a working movie ranch, an industrial site where each building or structure had a purpose, and if it was no longer needed, it was removed. The absence and the modification of buildings is part of the history of the site, and in this alternative, it is not avoided.

Buildings and structures which do not contribute to the history of the movie ranch would be eventually removed, and their use assigned to other buildings or structures. All trailers and modular structures associated with the current film permittee will be

removed at the conclusion of their project. This includes the trailers and modular units surrounding the mess hall/kitchen, the storage facilities near the mill/construction building, the trailers in the caretakers residence site, the corrals, and scattered sets, scene docks, and set dressing storage facilities. The employee residence in the Western Town, the NPS ranger trailer, and the restroom trailer would be removed and their functions relocated.

Visitors would enter the site at the south end, near the intersection of Cornell Road and Mulholland Highway. The fire patrol station would become a visitor orientation center for the site. Exhibits would introduce the site, its history and the role of movie ranches. Visitor could then walk down the historic road from the fire patrol station into the headquarters area and begin their exploration of the site. Shuttle service could be offered as an alternative for those with limited mobility.

The mess hall/kitchen building would be rehabilitated to accommodate formal interpretive presentations in an auditorium setting. The interpretive center would also have additional exhibits, a small sales area, and a work station with computer access to research and reference materials relative to the site and its history. Accumulation of artifacts, documents, and films related to the site will be guided by the Scope of Collections for Santa Monica Mountains National Recreation Area, and would not be kept on site. The building would also provide public restrooms. An area could be designated as a work space for personnel assigned to work with permittees and special events. Office space for field personnel not assigned to activities at Paramount Ranch would be considered at sites other than Paramount Ranch.

The mill/construction building was partially rehabilitated in 1995. Its exterior should be restored to its original appearance. Since the utilities have been upgraded, the building can continue in its historic use as a construction area. Its large open interior also makes it a good potential location for cover sets. The area east of the building would be allowed to return to grassland, with a small dirt area designated for parking associated with use of the building.

Small structures or temporary buildings have historically been associated with the mess hall/kitchen building or the mill/carpentry shop building. This use would be allowed to continue within guidelines established to prevent long term uses.

The developed area west of the Medea Creek bridge has undergone major changes since its original development during the studio era. Contributing buildings which have been removed include the caretaker's residence complex, the bunk house, the office and tack room building, one of the storage sheds and the corrals associated with the barn. Modifications have been made to the remaining storage sheds and to the equipment shed, and the interior of the barn has been gutted. Addition of the western town set to the existing buildings and development of new buildings to complete the town are not intrusive, but reflect normal practices associated with production both in the back lot and in movie ranches. Inclusion of a restroom and an employee residence

in the set, however, was an error. While development of the lawn area had no precedent in Paramount Ranch's history, it is not without precedent at other movie ranches, and it contributed to the character of the site by offering a prized filming commodity - green grass in late summer.

Upon completion of historic structures reports, determinations can be made concerning replacement of missing buildings and structures within the headquarters area. Consideration should be given to a new residence in character with the historic building material, scale, form and massing at the historic caretakers's residence location.

The western town set would remain, but the restrooms should be relocated away from the set. The interiors of the prop storage sheds and the equipment shed can continue to be used to support filming either as storage areas or as cover sets. Since most production companies have contracted catering, the larger prop storage shed would continue to be used as an informal food service area.

All buildings in the headquarters complex should be retrofitted with overhead sprinkler systems and upgraded power. The barn would be stabilized to eliminate the pressure from accumulated earth deposits on its western wall. The site of the oil house and gas pump must be evaluated for presence of hazardous materials. No effort would be made to restore historic overhead power lines. Engineering studies would assist in resolving problems associated with flooding in Coyote Canyon which impacts on the headquarters area.

Sets are the identifying element of a movie ranch. These structures are built to address a specific need and are not intended to meet the same standards of construction and stability as buildings. They are three dimensional structures but much more importance is put on the exterior facade than on the rest of the structure. Finished interiors are not mandatory, but when they occur, they are on the first floor only. Upper stories are merely catwalks connecting shadow box windows and doors. Once a set has filled its original purpose, it is usually allowed to remain until it is remodeled and reused, or until it deteriorates beyond use. Sets by their nature, are relatively flimsy structures, which traditionally are allowed to stand until they fall down, burn down or get torn down.

Re-introduction of sets to the Paramount Ranch landscape requires careful consideration. In a movie ranch open to the public, the normal cycle of evolution described above would cause unacceptable visitor safety problems, more than an aesthetic challenge. NPS must develop a clear management plan for sets including criteria for evaluating set construction requests, materials and construction techniques, the amount of land around the set which will be impacted by use of the set, criteria for leaving a set after its initial use, set maintenance and visitor safety measures.

Reference material exists which identifies the locations and names of large sets established during the studio era at Paramount Ranch. In the case of the Hacienda set

and the Marco Polo set, reference material also indicates a later use of the area of both sets for the more elaborate Renaissance Pleasure Faire set. This would be the first area to be considered for development of long term sets.

NPS should not pre-determine the character, mass, scale, or form of the sets, but be open to proposals by production companies willing to meet the NPS criteria for long term set management. Once sets have been established in areas where long term sets occurred historically, the challenge will be to maintain them in a safe and aesthetically pleasing condition. NPS would seek out a partnership with industry craftsmen or a union to use the set to teach "propmaking," the specialized construction techniques and materials used in sets.

Other areas which hold the potential for long term sets include the German Street/Colonial Salem set sites and stockade set site. Short term sets, which are dismantled at the conclusion of the filming project, would be permitted throughout the portions of the ranch historically used for filming. NPS would reserve the option of restricting access to an area temporarily for resource recovery and management.

The historic bridge and stone wall structures in the headquarters area are intact and it is recommended that these be stabilized and preserved. The historic entry gate structures should be reintroduced. Additional research on the historic entry gates may be needed. It is recommended that the historic wire fencing at the parameter of the property be evaluated for reintroduction. Additional research is required on this feature.

The NPS installed wood post and rail fencing throughout the site should be removed as well as other small modern structures such as signs, that are out of character with the historic landscape and that would not be consistent with the proposed uses and preservation of the property. New structures constructed as part of the implementation of the proposals in these recommendations, and identified after further design development for the property, should be in character with historic character-defining land use and spatial organization of the landscape and follow the Secretary of the Interior's guidelines for rehabilitation treatment of historic landscapes.

Alternative 3 Adaptive Re-use

This alternative combines elements of the rehabilitation alternative with the restoration alternative. The result is a unique partnership between historic preservation and the modern production community for the operation of Paramount Ranch. Instead of being an exhibit-in-place, Paramount Ranch would return to its industrial use. Under this alternative, the National Park Service would establish criteria for operation of Paramount Ranch as a filming location which preserves the remaining character-defining elements developed during the studio era, while guaranteeing continued use of the site through use of a partnership with either a non-profit group or a

commercial organization.

Marketing of Paramount Ranch for filming would be the responsibility of the new partner, along with day to day operation and maintenance of the site. NPS and the partner would jointly develop programs for the public both on site and within the metropolitan area in conjunction with industry organizations, guilds, educational institutions and museums.

Under this alternative, the fire patrol station would remain the staging point for the public on a day-to-day basis. A shuttle, perhaps a replica of a period vehicle or an electric cart, could bring the visitors into the site. The shuttle system could also convey visitors to remote portions of the site to watch filming in progress. Access for production vehicles would be at the north end of the site, using the historic north-south circulation route.

The mess hall/kitchen area would be a combination of operational offices and multi-purpose room. The kitchen would be upgraded and re-activated, with the partner providing catering and food service to permittees and possibly to the public. The mill/construction shop would be available for rental by production companies as part of their use of the site.

West of the bridge, the prop storage buildings would be restored and available for temporary equipment storage by permittees, or storage of equipment owned by the partner available for rent to production companies. Buildings reflecting the character, form, mass and construction of the bunk house and the tack room/office building would also be available for rental as office space. Although the barn would retain its original character on the outside, the interior would be completely remodeled to provide space for cover sets. A new caretaker's residence would reflect the location and character of the original caretaker's residence. Pubic access to this area would be limited to established walkways or shuttle routes, but the public would continue to have access to filming locations, as well as recreational trails. Development of sets would be within parameters established by NPS as mentioned in the rehabilitation alternative.

Within parameters established by the National Park Service, the partner would oversee all operations of the site. Since filming is sporadic, the partner would also accommodate other short term uses of the site which did not compromise the historic use of the site for filming, but allowed the public to enjoy the ambiance of the site for celebrations and special events. Festivals, celebrity fund raisers, and film/television industry related special events would also be accommodated within parameters established by NPS policy for special events in historic settings.

NPS and the partner would work together to provide interpretation for the public. Traditional guided walks would continue, along with a full ranger of workshops for general public interest. NPS and its partner would also develop interpretation specifically targeted to tourists visiting Hollywood. Community outreach programs

would include additional partnerships with organizations, guilds and institutions affiliated with movies and television to develop in depth programs, exhibits, publications, videos, etc. based on common interests.

When the original Development Concept Plan was written for Paramount Ranch, the extent of its historic significance was not fully understood. With a small land base, the National Park Service was forced to address public concerns which would ultimately be better accommodated in other areas. Other sites now accommodate equestrian facilities, and other larger areas such as Simi Hills can be monitored for long term oak habitat restoration projects. Paramount Ranch is a movie ranch, a unique cultural resource of national significance.

The recommendations in the alternatives presented involve considerable shifts in management and use of the property. These recommendations also involve potentially considerable capital costs. Each alternative must be weighed not only for its potential benefit to the site, but also for the potential for full funding and implementation. In selecting a management plan for Paramount Ranch, the National Park Service faces the same choices and challenges faced by private owners of National Register sites -- how to make historic preservation economically viable.

Fortunately, there are others interested in the future of this site, and the continuation of its historic industrial use. Ongoing filming at Paramount Ranch is viewed as a critical component of the management strategy for the site and every reasonable effort should be made to accommodate its continuation. In addition to current filming, significant support for the implementation of the recommendations should be pursued from the entertainment industry community of southern California. Planning for the long term management of this unique site is the National Park Service's gateway to historic preservation partnerships in the twenty first century.

Page 50 New paragraph **Famous Players-Lasky had a practical reason for leasing land in the San Fernando Valley for their exteriors. Their production facility lay at the edge of Hollywood's thriving commercial business district. Aerial photograph reveal that the facility grew from a barn with a wooden platform in 1914, to a city block of stages, offices, and support facilities. The adjoining block was a tight maze of exterior sets. Two blocks north were the tall commercial office buildings that anchored the eastern end of Prospect Avenue (Hollywood Boulevard). In 1926, the company moved to Marathon Street merging two smaller production facilities into one 26 acre lot. (personal telephone conversation of Richard Adkins, former director, Hollywood Studio Museum to Alice Allen, Special Park Uses Manager, Santa Monica Mountains National Recreation Area July 30, 1996.) Here their neighbors were other production facilities and vendors catering to the growing film industry. Although the new facility was larger, it still did not offer opportunities for panoramic exteriors, only room for a New York City set and a western town exterior set. As they had done with their first facility, the company opted to separate most of their daily operations from panoramic exterior filming.**

By 1923, Famous Players-Lasky began filming on the wide-open spaces of third outlying property....

Page 56 Par # 2 *It is important to acknowledge that Paramount movies were not filmed only at Paramount Ranch. Location decisions are made based primarily on the look of the site, then availability and ownership. For example, while some scenes for* Morocco *and many of the* Hopalong Cassidy *series were filmed at Paramount Ranch, other scenes were filmed at the Iverson Ranch.*

ANALYSIS AND INTEGRITY OF PARAMOUNT MOVIE RANCH

Although Paramount Ranch no longer survives in its original state or size, the portion that survives represents the identifiable components of a movie ranch. The most distinctive characteristic of a movie ranch -- an abundance of photogenic open space -- is still recognizable, along with the internal circulation pattern, set locations and some of the buildings and structures that supported film operations.

The typical southern California movie ranch was located close, but not within, the urban area of Los Angeles, within reasonable driving distance from the studios. To be marketable to film production, a movie ranch needed to have diverse and interesting landforms and vegetation which could be used to represent a variety of real and imaginary locations. The filming sites needed to be easily accessible

by a road system which could support trucks and other production vehicles. Utilities such as water and electricity were desirable, but not mandatory. A landowner or manager who was knowledgeable and cooperative was a key component as well. Paramount Ranch met all those criteria. It lies less than thirty miles from Hollywood, easily accessible by major roads. The ranch lies along the Medea Creek valley, offering the relatively flat oak-studded grasslands along the creek bed, surrounded by the sloping chaparral-covered hillsides, with the ridgeline of the Santa Monica Mountains as southern backdrop. Throughout its history as a filming location, Paramount Ranch has been controlled by individuals either in the industry or enamored with it. *I am uncomfortable with the hyperbole of "oldest, largest, best." Just because our limited research did not find other examples does not mean they do not exist. We just don't know enough to make these claims.*

A number of character defining features exist, some of which contribute to the integrity of the landscape and its significance. Features which contribute to the character of the movie ranch include the oak-grassland and chaparral vegetation, patterns of spatial organization and land use evidenced by vegetation clearing and development, portions of the internal road circulation system, buildings and structures built to support film operations, and Cornell Road and overhead power lines. Little documentation exists to articulate viewsheds which were significant for lighting, staging, camera angles, or the other aspects of actual filming.

Analysis of the surviving portion of the Paramount Ranch is made here in two parts:

First, the summary table in figure ___ identifies the character-defining features that comprise the existing Paramount Ranch ~~historic~~ landscape, as well as missing character defining features. The features are grouped into the following categories:

land use and spatial organization
vegetation
topography and drainage
circulation
buildings and structures

The significance of landscape features are addressed relative to the period **of initial movie ranch development under studio ownership circa 1923 to 1943, then development and use under private ownership circa 1952 to 1980. Where features were modified, the impact of modifications on the contribution are noted.** Features are identified as:

Contributing (C): The feature was present during the period of **studio ownership, contributed to the significance use during the studio, then private ownership periods** and continues to contribute to the historic significance of the property.

Missing (M): The feature was present on the surviving portion of the movie ranch ~~during the period of significance,~~ and contributed to filming activities, but is no longer extant.

Noncontributing (NC): The feature was not present during **either the studio or private movie ranch ownership and** does not contribute to the historic significance of the property.

Intrusive (I): The feature was not present during **either the studio or private movie ranch ownership** and negatively impacts the historic integrity of the property.

Second, the analysis of character defining features identifies those features that convey the historical significance of the property as well as the existing historical integrity of those features. Integrity as defined by the National Register of Historic Places is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. There are seven qualities which comprise a property's integrity. These are:

location
setting
feeling
association
design
workmanship
materials

Not all seven qualities need to be present for National Register eligibility as long as the overall sense of time and place is evident. In addition, for a property that is a rare surviving type, it may be acceptable to have a lower degree of integrity if better surviving examples do not exist. **This is the case with Paramount Ranch.**

The character defining features which were present during the property's periods of significance and their current integrity are as follows:

Patterns of Land Use and Spatial Organization

The ranch was characterized by an open **intermittent stream valley** in which **sets** were located **in proximity** of oaks or adjacent to Medea Creek ~~and~~ within the flat and rolling topography of this area.

An operational headquarters was developed concentrating ~~operational~~ support facilities. Within this area, land was organized to support **ranch operations** ~~to include~~ **including caretaker and cowhand housing, utility infrastructure including water, power, telephone, and sewage, and livestock operations; and** filming production **activities including set construction, equipment**

storage and repair, material storage and maintenance, scenery and set dressing storage, and employee mess hall. Filming rarely occurred in operational support areas during the studio era.

The operational headquarters area *(is this a term that Paramount applied to the site, or is this your designation? Text should specify.)* **was divided by the Medea Creek bed. During the studio era, operations located on the east side of the creek included set construction activities focused around the mill/carpentry shop, the sash and door facility and lumber yard. Food service was provided in the mess hall, with parking of personal and production vehicles nearby. Fire protection and supplemental housing were located on Cornell Road. West of the creek, operational activities included housing for the on-site caretaker and wranglers, and typical facilities and operations for ranch livestock care (barn, corrals, tack room). Film equipment storage, maintenance and repair operations also occurred in the western side of the operational core.**

After the studio era, set construction activities and film equipment operations ceased. Other activities related to residence and ranch operations continued. The mess hall structure continued to be used for food, as well as recreational activities.

Temporary or semi permanent structures appeared in the vicinity of the support facilities east of the creek. This type of small structure also occurred south of the livestock operation. These structures could have supported temporary activities related to filming or, livestock activities.

Page 109 par # 2 ... The surviving buildings ~~circulation~~, and creek bridge in **their** original settings continue to define the **ranch headquarters that has served the ranch through both studio and private ownership. The site retains many of the scenic qualities which made the ranch marketable as a filming location, although the sets which currently occupy the outlying set sites do not match those of earlier filming eras.**
Impacts to the ~~historic~~ character defining patterns of land use and spatial organization include **modification and expansion of the circulation system, parking and vehicle use which impacts on scenic qualities of the set sites. Within the headquarters area, NPS administrative use, recreational use, and adaptations of structures for new sets impact the surviving buildings and structures. While undergrounding of utilities added to the scenic qualities of the site, it removed the overhead utility lines which were an element from the landscape which supported filming operations.**

Development of the western town set, which occurred early in private ownership of the movie ranch, continues, changing the character of the headquarters

complex from an operational support area to a mixture of support and filming operation. Recreational use is also made of the western town structures, both historic and recent. The site of the caretakers's residence is currently used for parking of cast support vehicles including wardrobe, hair/makeup, and vehicles providing personal spaces for cast and child care/education. Development of an ornamental lawn within the historic corral and livestock operations area has also changed that portion of the site from operational support to filming and recreational use. Dumping of dredge materials from Malibu Lake has impacted the integrity of the southern end of the site, while development of the racetrack modified both the visual character and circulation patterns of the site. The loss of historic structures within the headquarters area which helped to define the headquarters complex, both before and after NPS purchase of the property, has also impacted the integrity of the pattern of land use and spatial organization, **but has not diminished the site's feeling, association, or setting which mark its ability to function as a movie ranch.**

Vegetation

Page 110 par # 2 ... In addition, the large valley oak trees which survive on the property convey ~~the significance of the property~~ **the character of the property** and its use for film production. ...Many of the large oaks are directly related to various movie ~~productions, scenes, or historic~~ sets constructed on the property. ...

Impacts include adjacent residential development as well as additional clearing of ~~coastal sage scrub on~~ some of the hills historically vegetated with coastal sage scrub and chaparral on the southern and northern portions of NPS land. **A significant impact on the vegetation character is the change in Medea Creek from an intermittent waterway to a perennial one, which was the result of upstream development. The increase in available water has allowed the creek to support a** riparian willow habitat along its entire length. Historically, the creek **bed** was primarily open, spotted with oaks along its banks, dry ~~and~~ with a sandy bottom, ~~and~~ with willows **growing primarily in occasional patches near Malibu Lake at the southern end of the site.**

Other recent impacts are the planting of a lawn in the historic corral areas by the NPS in the 1980's **and the very recent NPS native plant landscaping in front of the new NPS ranger contact trailer. Another vegetation impact created by NPS management is the conscious effort to promote oak regeneration. NPS created fenced areas in the mid 1980's to restrict access to areas where specimen oaks were growing. Although motivated by political need, the result has been to change an area of repeated use to one with substantially different vegetation pattern than was historically associated with these trees. NPS goal of encouraging oak regeneration throughout the Santa Monica Mountains has also led to restrictions of filming activities to avoid impact to oak seedlings and**

saplings, especially west and south of the headquarters area, and east of the Hacienda set. By restricting access and activity around oaks, NPS management is changing the vegetation patterns which were historically associated with normal impacts to grasslands by filming activities. There is a potential for the increase in willow habitat and vegetation associated with valley oaks to result in an increase in fuel volume, which could change the character and risk of fire behavior on the property.

Current filming operations include a large collection of "greens" or a mixture of ornamental and native live plants, some of which are planted in the ground, others which are maintained in tubs or boxes for portability. Some of the larger plants, including several non-native trees and large shrubs, have been on site continuously for over five years. There is evidence that insects and birds are utilizing the plants, but the impact of these ornamental on the landscape has not been determined.

Topography and Drainage

Page 111 par # 3 Impacts to the historic topographic character of the property ... construction of the race track throughout the property in ~~the 1960's~~ **1956**, ... Camp Langhorn in the ~~1960's~~ **1950's, including** ...

New paragraph **Several localized changes to topography and drainages were made between the mid 1960's and mid 1980's in conjunction with operation of the Renaissance Pleasure Faire set. The drainage west of the Marco Polo site was culverted, then filled to create a causeway between two hills. The area between the Marco Polo set site and the Hacienda set site was repeatedly cut and filled to accommodate support vehicles and pedestrians as well as stages, booths and tents for the Faire set. Other small drainage received culverts including drainage west of the Hacienda set site, and the drainage northwest of the caretaker's residence site, at the mouth of the original road to the Hacienda set site. Through the years, culverts in the smaller drainages have either filled with debris, or have been circumvented by runoff. Just as the instillation of water control measures was haphazard and undocumented, the identification and removal of them has been opportunistic and undocumented. A network of plastic water pipes installed underground to move water to support the set, is also weathering out in areas associated with the Faire operations. The plateau near the north end of the site graded to accommodate a control tower for parking operations, is still faintly identifiable.**

Page 111 PAR # 5 Most of the natural drainage that were part of the historic character of the ranch are intact. ... **Additional grading and modification of drainage by NPS include culverting and modification of the drainage cut in the 1970's to divert water south and east of the barn and culverting just north of the Hacienda set**

site.

Circulation

page 112 bullet # 2 (new bullet) **The construction of Mulholland Highway in 1945 impacted the southern end of the site with the addition of the bridge across Medea Creek. The bridge was visible from the southern end of the site, and also contributed traffic noise as an impact to the movie ranch.**

Page 112 bullet # 4 Main ranch roads existed from the main entry road and within the ranch headquarters and connecting various set sites to the west and north. These were all unpaved roads with established creek crossings that did not change **significantly until the addition of the race track in 1956, the development of Camp Langhorn, and the addition of the Renaissance Pleasure Faire set and its support facilities between the mid 1960's and mid 1980's.**

Page 112 par # 2 Within the surviving portion of the Paramount Ranch, the character of the historic ranch road system retains a moderate ~~to high~~ degree of integrity.

Page 112 par # 3 ...**Use of this road is limited to exit only. Most traffic is now accommodated by a larger entrance road one quarter mile north of the original main entry.**

Page 113 par # 1 The internal road system **character** has largely survived ~~in exactly the same character, of most of the system,~~ as it **has** existed **since the studio era. The road system started during the studio era was elaborated and expanded with later uses such as the racetrack, the Renaissance Pleasure Faire, and development of an NPS trail system. Width of the dirt roads, however, is directly related to the amount of use they receive from the current filming operations. The more frequent the use, the wider the road. Some areas, such as the Marco Polo set site, the mess hall, the mill/carpentry shop, the caretakers residence area, and the Hacienda set site, have large areas compacted and denuded of vegetation because of constant vehicle movement and parking.**

The road between the headquarters area and the Hacienda and Marco Polo set sites reflect the modifications made in the original circulation system due to Renaissance Pleasure Faire operations, as do the roads in the northern end of the site, and the steep access from Cornell Road at the northern end of the site. Other roads still reflect the studio-era circulation including the road to the southern set site near Malibu Lake, the road from the fire patrol station house to the headquarters area, from the mill/carpenter shop across the bridge to the barn, and the secondary ranch entry where Medea Creek is closest to Cornell Road.

Page 113 par # 2 **There are two roads which parallel Medea Creek. The one that**

runs north from the headquarters area on the east side of Medea Creek is the studio era route that remained in use as long north-south crossings of Medea Creek could be made easily. The road north from headquarters area on the west side of Medea Creek is the 1950's racetrack route modified by the Ren Faire. The addition of the racetrack made other alterations in the circulation pattern. An east west underpass was created by grading and filling an area east of the creek, near the Colonial Salem set site, grading and filling associated with a creek crossing north of the storage sheds, cut and fill in the area of the caretakers residence, and cut and fill around a hill in the south end of the site, east of Medea Creek. Time has softened the effects of the race track development over most of its course as it has deteriorated, eroded and begun to grow over.

Page 113 new paragraph **NPS has added to the circulation system by constructing trails into the canyon west of the headquarters area, and in the southeast corner of the site. A five kilometer run trail runs through the site using established circulation routes when available.**

Page 113 par # 3 *How does this development of random driving fit into the concept of unrestricted panoramas for filming? Opportunistic driving would leave tracks which would be picked up by cameras. We know from experience that off-road traffic in July leaves tracks that will remain visible until the following February or March. This paragraph may need to be re-written.*

Buildings and Structures

The following **evaluation** of character defining building and structure integrity ~~evaluation is made in relation to~~ **addresses** the ~~overall~~ impact and collective characteristics of the property's buildings and structures in shaping and defining the historic landscape. **As identified in the Existing Conditions section of this report,** structures are generally ~~considered~~ **defined as** fixed or temporary ~~and~~ objects other than a building. **This** includes ~~built~~ sets. **An historic structures report usually provides a more in-depth documentation and evaluation for buildings. At present, the function of many of the buildings that existed during the studio era, but which are no longer extant, cannot be identified.**

Buildings and structures which characterized the **studio era** of the movie ranch generally consisted of permanent and semi-permanent **operational** ~~support~~ buildings, permanent **operational** ~~support~~ structures, semi-permanent sets ~~structures~~, and temporary non-fixed ~~usually smaller~~ structures, objects and equipment.

During the initial years of operation of the movie ranch before the ~~commissary~~ **mess hall/kitchen** building was constructed, temporary **tent structures** apparently were located north of the main entry road along the north-south ranch road adjacent to Medea Creek. **These structures may have been used for**

operational support.

Page 114 bullet # 3 ...The buildings of the most substantial design and construction ~~serving the needs of all who were working on the ranch~~, appears to have been the ~~commissary~~ mess hall/kitchen and caretaker's residence buildings.

Page 114 bullet # 4 ... located in the area northwest of the ~~commissary~~ mess hall/kitchen building....

Page 114 bullet # 5 *How do you know that these are indeed buildings, and not tent structures?*

Page 114 bullet # 7 ... Their construction technique **is documented in photos which indicate three dimensional (shadow box) construction using scaffolding or bracing, or facades supported by telephone poles.**

Page 115 bullet # 1 Temporary ~~smaller~~ sets were apparently constructed within the landscape as needed. These tended to be of a smaller scale such as tent camps, wooden foot bridges, **forts**, homesteads, **or other** small ~~scenes~~ **settings** as were needed.

Page 115 bullet # 2 Temporary structures included smaller non-fixed structures and objects such as signs, **set dressings**, props, rolling stock, **production** vehicles, cameras, ~~camera booms and tracking,~~ dolly **track**, **lighting equipment,** ~~lumber,~~ construction materials, etc.

Page 115 par # 1 Within the surviving movie ranch, the buildings and structures **reflect modifications which have occurred since construction during the studio era. The date and circumstances surrounding the removal of the tack room and office are unknown. During the period of 1982 to 1983, NPS removed studio era structures including the water tanks and incinerator. Buildings from the studio era removed by NPS include the bunkhouse, the caretaker's house, garage and outbuildings, and a prop storage shed. A second prop storage shed was partially dismantled at the same time. The mess hall/kitchen and mill/carpentry shop were modified at unknown dates between 1950 and 1980, then renovated under NPS supervision in 1995. The prop storage and equipment storage sheds were first modified in 1952 to accommodate the western town set, then further modified by NPS in 1984 and 1991. New structures and buildings have been added to the site, some of which are out of character with the existing buildings and structures on the property.**

Permanent buildings which **although modified** survive to some extent include the mess hall/kitchen, the mill/carpenter shop, the fire patrol station, the livestock barn, **one** equipment shed and **two** prop storage sheds.

All of the sets ~~once~~ erected **during the studio era** on the NPS portion of the ranch are gone.... The remains of one ~~set~~ structure from the **(Mid)**western town street ....

Page 115 par # 4 The existing western town set has evolved from its original construction in 1953. **The set was built independently to be marketed to both film and television production. Currently the set is primarily used for filming of the television series "Dr. Quinn, Medicine Woman." Although not constructed during the studio era, its construction and use reflect design, association, workmanship and materials common to production. The addition of photogenic facades to exteriors of otherwise operational buildings is a unique characteristic of production architecture. Although there are photographs which show filming around some of the operational buildings, there is no evidence that any semi-permanent or permanent changes were made to any of the structures or buildings to accommodate filming during the studio era. The western town set is part of the significant continued historic use of the property, but the impact of the set on the integrity of the studio era operational structures is negative.**

Continued use of the property for its historic purposes of film production, whether TV or movie, d~~oes contribute~~ **contributes** to the integrity of the historic landscape, however, continued use does not in and of itself make a property historically significant or give it integrity making it eligible for inclusion on the National Register of Historic Places. **Currently sets are located in three areas used for sets during the studio era and in the era of private ownership. None of the current sets reflect the character, theme, or size of the sets they replaced. The set constructed in the operational headquarters area replaced some of the studio era buildings, and modified others, threatening the tangible evidence of the studio era pattern of construction and use. It should be noted that construction of sets on top of utilitarian buildings is a practice common to filming both within a studio complex and on a movie ranch.**

Construction of the western town set within the operational headquarters occurred during a time when ownership of the ranch was at its maximum fragmentation. When consolidation occurred under Dee Cooper, prior land use patterns partially re-emerged, with the operational headquarters area used to support production of the Renaissance Pleasure Faire, which, although a staged production, was none the less staged on the site of two major studio era sets. Reunification of the properties again in 1994 allowed the current production company to again establish a set in the historic landscape, and utilize more of the historic operational headquarters buildings to support filming operations.

The spatial arrangement and pattern of use during the studio era concentrated infrastructure and operational support in one area, allowing maximum flexibility for use of the majority of the ranch for opportunistic filming and set construction.

The original operation headquarters buildings were of a permanent nature reflective of **their** support function of the property for film production. **Development of a set within the studio era operational headquarters, while not an uncommon pattern of use, has changed the feeling, association, and design of the studio-era buildings and structures.**

Page 116 par # 2 ... ruins from the pump house and well, and some sections of original fencing, ~~and~~ **while** an entry gate survives in poor condition.

Page 116 par # 3 ~~Nearly~~ **All** of the temporary buildings, structures **and** objects **from the studio era** were removed from the property ~~One wagon, which today belongs to the NPS survives on the site.~~ However, as a result of the continued use of the property for filming, **the presence of** ~~much of the livestock, wagons and~~ equipment involved in filming including **lighting equipment**, cameras, cables, and set dressing and construction, continues to provide ...

There is a loading ramp built into a hillside north of the caretaker's residence site near the intersection of the racetrack with the current road leading to the Hacienda site. I have no information on it, but suspect that it remains from the Ren Faire, based on its location next to what was the Ren Faire operational headquarters.

page 116 par # 4 ... some of the changes that have occurred are reversible. **Surviving movie ranches are rare. Of all the southern California ranches associated with filming, only five were, at some time in their history, studio-owned, and of those five, only Paramount Ranch retains both operational buildings and historic landscape integrity. The development of Paramount Ranch as a filming location began in the 1920's and its use, its ownership by a major studio continued into the 1940's, and its use as a movie ranch extended beyond studio ownership, are all reflective of the industry which it represents. The significance of panoramic filming characteristic of movie ranches, the rarity of survival, and the connection with a major studio, allow for a low degree of building and structure integrity within the historic landscape.**

United States Department of the Interior

NATIONAL PARK SERVICE
Santa Monica Mountains National Recreation Area
30401 Agoura Road, Suite 100
Agoura Hills, California 91301

IN REPLY REFER TO:

H2215(SAMO)

July 15, 1996

Memorandum

To: Todd Alexander, Project Manager, Denver Service Center
ATTENTION: Steve Burns, Team Captain

From: Superintendent, Santa Monica Mountains NRA

Subject: Revisions to Part V of the Paramount Ranch Cultural Landscape Report

I have just completed a review of the comments submitted by Tom Mulhern of the Pacific-Great Basin SSO on the subject document. Generally I find myself in agreement with Tom's comments, and if not the particulars, at least with the broader questions they raise. There is a much wider band of discretion in terms of policy application than is apparent to us here in the field. By that I mean we initially assumed the historic evidence would lead to an inescapable conclusion about recommendations. Even in terms of my planned suggestions for the last section, these were never viewed as more than adjustments to the conclusions of the Study Team.

Tom's comments suggest there are a number of basic issues centered on the interpretation of policy that require resolution. At this point, it would seem futile on my part to attempt a revision of the final section until there is a clearer direction and/or portrayal of the alternatives. Therefore, I am not submitting a revision to the final section. As I realize the Team Captain was expecting this revision, I am sorry. I do not believe however my comments would have expedited completion, as the issues Tom raises still have to be addressed.

In the face of this, I am offering my general thoughts and objectives about issues raised in the final section. First and foremost, of these, is that the section is too wordy and detailed. The plan seems lost in details and by saying everything, steps into the fray of issues that may not need to be addressed at this point. Additional matters to be addressed are as follows:

Tom points out that the buildings or remnants of such from the Paramount era are only a limited factor in the identification and protection of a cultural landscape. This is significant from the standpoint of the report's present insistence about the inappropriateness of Western Town. Several objectives in my view need to be made clear: 1) Western Town will remain so long as *Dr. Quinn, Medicine Woman* is being filmed there. Our existing agreements require this. 2) Much has been made about Paramount Ranch's value for interpreting historic motion picture production. While I agree, it does not necessarily follow that the restoration proposed

by the plan will do the job. As an operations center in the 1930's versus the Paramount's present condition as a filming set, it is highly arguable whether the distant past could be better appreciated by looking at a collection of old buildings. I do not mean to denigrate the importance of these structures, but public appreciation might better be pursued by using the Western Town Set as a doorway to the past that stands behind it. Either way, the plan is adventuring into assumptions about interpretation that I'm not sure any of us possess. I will say that speculations about how much additional public visitation would be generated by the restoration alternative are premature. In fact, Paramount Ranch is already our most heavily visited site. With little additional effort, I believe we could and would swamp the place with people, but for concern about the level of services and infrastructure for visitors we now provide there. But the lure is the presence of current film production, and the television filming is of particular value in this instance because it is ongoing throughout most of the year, a fact which is not true in motion picture production.

A third concern is how the plan's present scope fits with a comprehensive plan at a later date. It seems the present study would do well to leave more for that uncertain future. I do not see the removal of Western Town at any time in the next several decades as anything but explosive publicly. If in time more sets evolve in the filming areas, to the extent that motion picture production is pretty much an continual activity, then possibly removal and/or relocation can happen. But why must we get into it at this point?

In the same regard, I strongly disagree with recommendations about festivals being an inappropriate use. This is not a sacred site. I would agree something like the Renaissance Faire might be problematic because it attempted to recreate the area as something other than its historic significance. That is not the case with the festivals occurring there now. Paramount Ranch, i.e., Western Town is simply a backdrop and, in truth, part of the attraction. The festivals allow us a chance to reach thousands of people who might not otherwise come and introduce them to park resources in a way few other efforts on our part can. The proposed restriction on festivals should serve as an indicator to the team that possible it is becoming obsessive and possessive about the project.

I believe the final report needs to be clear about balancing natural resource protection objectives against those of the cultural landscape. If there are choices to be made, we need as much definitive guidance as possible: either way the policy will not be easy to pursue.

To date, I have stuck my neck out pretty far with CBS over the issue of set location. Happily, I can report success. And I am prepared to continue efforts to move the park toward implementation of a reasonable cultural landscape protection effort. But I do believe "reason" is the operative word here. And by that, we must hope and prey for a plan that can be successfully implemented. If the plan fails to take that end into account, it accomplishes nothing. In my view, such an effort has no more value than sewage plant design that doesn't work. It prompts me to think DSC should, if it isn't already, do pulse studies of its planning to evaluate what held up after ten years or so; as it is not the document on the shelf but the project in the field that represents the real measure of planning performance.

In the meantime, I am ready to work with all parties in an effort to fashion a workable Cultural Landscape Report for Paramount Ranch. To the extent there are pure issues of cultural resources policy and historiography, I will leave it largely to the experts. Where these matters intersect with the challenge of managing and directing the effort at the park level, we very much want to be involved.

Arthur E. Eck

cc: PGSO-Co-Team Leader, Cultural Resources
PGSO-Team Leader, Planning

United States Department of the Interior

NATIONAL PARK SERVICE
SANTA MONICA MOUNTAINS NATIONAL RECREATION AREA
22900 Ventura Boulevard, Suite 140
Woodland Hills, California 91364

IN REPLY REFER TO:
H2215(SAMO)

JAN 4 1988

Memorandum

To: Superintendent, Santa Monica Mountains National Recreation Area

Through: Facility Manager

From: Park Landscape Architect

Subject: Paramount Ranch Cultural Landscape Evaluation

Enclosed are the comments I recently received from the informal evaluation of Paramount Ranch by Linda McCelland at the National Register office in Washington. As you can see, she makes it very clear that Paramount Ranch is a unique historic site/district eligible for the National Register and that we should pursue a nomination.

As you know, this information changes in some ways our management responsibilities for this site since all of our previous planning documents for the site were based on the premise that there were no significant historic resources on the site. I believe that, assuming the nomination is accepted and this landscape is placed on the National Register, new areas of opportunity will open up for Paramount Ranch. A focus on the historic significance of the site could greatly enhance the quality of the visitor experience of the site. Historic properties associated with the movie industry are almost non-existent and Paramount Ranch could become a premier destination for such a visitor experience. This focus, following documentation and nomination, can be incorporated into the comprehensive design for the site. This may involve historic restoration, re-establishment of historic landscape patterns and uses and continued filming at sites where filming occurred historically.

The positive indication of the sites eligibility to the National Register should also be a significant benefit in our efforts to preserve the adjacent Whizen property from development.

In related matters, I have been told by Tom Mulhern in Region that our request for a National Historic Landmark theme study has been forwarded to Washington. He also indicated that while in Washington he had discussed the project with staff and they were very interested in the project. There is a possibility, he said, of the study being funded with next year money.

Steve Burns

Steve Burns

Enclosure

cc: Tom Mulhern, Western Region w/enclosures

ParaRanch/LJM/12-04-87

Informal Comments
Paramount Ranch, Santa Monica Mountains, NPS

Paramount Ranch is one of the last remaining movie ranches used since the 1920s for the setting and shooting of movies. Originally owned by Paramount Studios, the land was used for the actual production of films. Activities carried on here included using the natural setting as a backdrop, setting up temporary stage sets sometimes requiring the building of whole towns or false facades, and providing auxilliary services for movie-making (water, roadways, storage sheds, dressing rooms etc.). Although some of the activities that have taken place here within the last 30 years have meant the loss of many of the earlier structures and the construction of new buildings, the essential historic character -- i.e. landscape, vegetation, roadways, setting, and open space -- remains intact from the earlier period. Subsequent uses of the land before and after NPS acquisition have not altered the land in a substantial way and have generally been compatible with historic ones. Changes such as wear and tear to new and older roadways, use of fields for festivity parking, introduction of new approaches and roadways, conversion of historic roadways into a racetrack, while threats to the overall integrity of site/district, appear reversable.

This resource is a cultural landscape and fits our definition of "rural historic landscape." These are generally listed as sites or, if containing a number of buildings, structures, and sites, as districts. The nomination for this resource should be prepared according to the guidance in NR Bulletin 16 (copy enclosed) and the 1983 NPS guide Cultural Landscapes: Rural Historic Districts in the National Park System. The forthcoming bulletin on nominating rural districts (NR Bulletin 30) will also be useful.

o While the lack of integrity of the buildings is somewhat a detriment to the integrity of the district, the fact that this is one of the most intact of these early ranches and few remaining ones today strengthens the argument for significance. The context of the 20th century movie ranch -- including the role of these in the film industry, their standard use and operation, and their relative numbers and condition then and now -- will need to be documented. The specific facts about the history, operations, and character of the Paramount Ranch can then be related to this broader pattern.

o Landscape integrity is of utmost importance in making a case for this resource's eligibility. The significance of this kind of resource is clearly embodied in the use and character of the land. Many of the historic structures were temporary in nature and built with the purpose of being changed and altered.

The character of the land provided by vegetation and natural terrain, and the spatial relationship of various areas having differents uses (roadways, sites for stagesets) have particular importance. New construction appears to be in the same areas where construction existed historically so that although the structures are new or altered, the land use and relationship of the developed area to the open space and setting of the larger site/district are unchanged. These facts should be considered and amplified in making the case for integrity.

o Buildings constructed or altered since the historic period can be treated as noncontributing because they are nonhistoric and do not add to the historic significance of the property.

o Remaining historic structures can be identified as contributing. Remnant features such as the water tower, are not significant contributing features because they lack physical integrity. However, they should be considered part of the historic setting (and thereby add to the integrity of the overall site/district) and may be useful intepretive features. They may also be evaluated for their potential to provide important information.

o The documentation needs to clearly identify the various features making up the landscape, and discuss their role in the overall historic operation of the ranch. Changes over time to individual features and areas of land use need to be explained. Integrity of setting and design are of greatest importance to the resource's eligibility. Description and statement of significance should emphasize the qualities of the site/district in these regards.

o Boundaries should as closely as possible match the historic boundaries of the Paramount holding, excluding any areas at the edges where the landscape has lost its historic integrity (e.g. through new construction or non-compatible land use). If it is not practical (because of non-NPS ownership) to include all the area currently retaining historic integrity, the portion making up the district should be large and intact enough to represent the historic character and use of the area.

o The photographs and maps will be particularly valuable in illustrating how the landscape and its various features were used in movie production and retain integrity from the historic period. Plotting the locations of historic photographs from the films on the maps and comparing them with current photographs of the same locations would be effective in showing the integrity of landscape.

Memorandum
December 4, 1987

To: Steve Burns, Santa Monica Mountains National Recreation Area
From: Linda McClelland, National Register of Historic Places
Linda McClelland
Subject: Comments on the Eligibility of the Paramount Ranch

I'm returning your files on the Paramount Ranch with my comments. You have uncovered some very interesting materials, particularly the photographs, that should help in documenting the ranch. I've also enclosed a copy of National Register Bulletin 16, which explains how to complete the National Register form.

The ranch fits the category of "cultural landscape" or "rural historic district" that the 1983 NPS publication addressed. It's regrettable that so many of the historic buildings have been lost or altered. However, the natural terrain, vegetation, and open space of the sites used in the movie-making in combination with the remaining buildings and roadways should make the case for integrity. Because the significance of the resource is so greatly embodied in the use of the land and the character of the setting, the integrity of the landscape offsets the loss of many of the historic buildings and structures. The fact that the ranch is one of the most intact remaining examples strengthens the case for eligibility as well.

As you know I'm working on a National Register bulletin on nominating rural landscapes. I'll send you a copy of the draft when it's ready for comment (it'll be ready in next two months). As your research progresses, don't hesitate to call if you have any questions.

ParaRanch/LJM/12-04-87

Informal Comments
Paramount Ranch, Santa Monica Mountains, NPS

Paramount Ranch is one of the last remaining movie ranches used since the 1920s for the setting and shooting of movies. Originally owned by Paramount Studios, the land was used for the actual production of films. Activities carried on here included using the natural setting as a backdrop, setting up temporary stage sets sometimes requiring the building of whole towns or false facades, and providing auxilliary services for movie-making (water, roadways, storage sheds, dressing rooms etc.). Although some of the activities that have taken place here within the last 30 years have meant the loss of many of the earlier structures and the construction of new buildings, the essential historic character -- i.e. landscape, vegetation, roadways, setting, and open space -- remains intact from the earlier period. Subsequent uses of the land before and after NPS acquisition have not altered the land in a substantial way and have generally been compatible with historic ones. Changes such as wear and tear to new and older roadways, use of fields for festivity parking, introduction of new approaches and roadways, conversion of historic roadways into a racetrack, while threats to the overall integrity of site/district, appear reversable.

This resource is a cultural landscape and fits our definition of "rural historic landscape." These are generally listed as sites or, if containing a number of buildings, structures, and sites, as districts. The nomination for this resource should be prepared according to the guidance in NR Bulletin 16 (copy enclosed) and the 1983 NPS guide Cultural Landscapes: Rural Historic Districts in the National Park System. The forthcoming bulletin on nominating rural districts (NR Bulletin 30) will also be useful.

o While the lack of integrity of the buildings is somewhat a detriment to the integrity of the district, the fact that this is one of the most intact of these early ranches and few remaining ones today strengthens the argument for significance. The context of the 20th century movie ranch -- including the role of these in the film industry, their standard use and operation, and their relative numbers and condition then and now -- will need to be documented. The specific facts about the history, operations, and character of the Paramount Ranch can then be related to this broader pattern.

o Landscape integrity is of utmost importance in making a case for this resource's eligibility. The significance of this kind of resource is clearly embodied in the use and character of the land. Many of the historic structures were temporary in nature and built with the purpose of being changed and altered.

The character of the land provided by vegetation and natural terrain, and the spatial relationship of various areas having differents uses (roadways, sites for stagesets) have particular importance. New construction appears to be in the same areas where construction existed historically so that although the structures are new or altered, the land use and relationship of the developed area to the open space and setting of the larger site/district are unchanged. These facts should be considered and amplified in making the case for integrity.

o Buildings constructed or altered since the historic period can be treated as noncontributing because they are nonhistoric and do not add to the historic significance of the property.

o Remaining historic structures can be identified as contributing. Remnant features such as the water tower, are not significant contributing features because they lack physical integrity. However, they should be considered part of the historic setting (and thereby add to the integrity of the overall site/district) and may be useful intepretive features. They may also be evaluated for their potential to provide important information.

o The documentation needs to clearly identify the various features making up the landscape, and discuss their role in the overall historic operation of the ranch. Changes over time to individual features and areas of land use need to be explained. Integrity of setting and design are of greatest importance to the resource's eligibility. Description and statement of significance should emphasize the qualities of the site/district in these regards.

o Boundaries should as closely as possible match the historic boundaries of the Paramount holding, excluding any areas at the edges where the landscape has lost its historic integrity (e.g. through new construction or non-compatible land use). If it is not practical (because of non-NPS ownership) to include all the area currently retaining historic integrity, the portion making up the district should be large and intact enough to represent the historic character and use of the area.

o The photographs and maps will be particularly valuable in illustrating how the landscape and its various features were used in movie production and retain integrity from the historic period. Plotting the locations of historic photographs from the films on the maps and comparing them with current photographs of the same locations would be effective in showing the integrity of landscape.

Memorandum
December 4, 1987

To: Steve Burns, Santa Monica Mountains National Recreation Area
From: Linda McClelland, National Register of Historic Places
Subject: Comments on the Eligibility of the Paramount Ranch

I'm returning your files on the Paramount Ranch with my comments. You have uncovered some very interesting materials, particularly the photographs, that should help in documenting the ranch. I've also enclosed a copy of National Register Bulletin 16, which explains how to complete the National Register form.

The ranch fits the category of "cultural landscape" or "rural historic district" that the 1983 NPS publication addressed. It's regrettable that so many of the historic buildings have been lost or altered. However, the natural terrain, vegetation, and open space of the sites used in the movie-making in combination with the remaining buildings and roadways should make the case for integrity. Because the significance of the resource is so greatly embodied in the use of the land and the character of the setting, the integrity of the landscape offsets the loss of many of the historic buildings and structures. The fact that the ranch is one of the most intact remaining examples strengthens the case for eligibility as well.

As you know I'm working on a National Register bulletin on nominating rural landscapes. I'll send you a copy of the draft when it's ready for comment (it'll be ready in next two months). As your research progresses, don't hesitate to call if you have any questions.

Steve - Please keep this

File - Paramount Ranch

MEMORANDUM

December 1, 1987

TO: Asst. Supt., Land Use & Resource Mgt.
Through: Chief Park Ranger R.T.C. CONCUR 12-07-87

FROM: Special Projects Coordinator

SUBJECT: Landscape Architect's Report on Paramount Ranch

I have read Cathy Gilbert's Trip Report on Paramount Ranch. I am concerned that this report contains errors and mis-statements. I am concerned that such misinformation may be taken as fact during the National Register process. I have correlated my comments to specific portions of the report.

p. 1 & 2. 'Historical significance of Paramount Ranch (1927-1947) itself does not seem to be in question.' The report proposes that only the period of ownership by Paramount Studio is significent. That would omit the majority of its use as a movie ranch, and fail to acknowledge the role of privately owned ranches in 'on location' filming. Correganville, Bell Ranch and Newhall Ranch are all privately owned movie ranches. Iverson Ranch, also privately owned, has an even longer history of filming than Paramount Ranch. As the power of the major studios faded, it was the privately owned ranches catering to the industry that saved 'on location' filming in Hollywood.

'Fifteen movie ranches in Southern California' actually, the reference she was quoting discussed only the San Fernando and Conejo Valleys. There have been considerably more ranches throughout Southern California.

Ours is not the last movie ranch to be studio-owned. Golden Oak Ranch is owned by Disney Studio and is very much in use.

p. 2. Trying to get three themes of significance is really stretching the definition of significance. This is not a good site for agricultural significance. We have better sites for recreational significance, but it does play a role. The real significance is the sixty years of use by the motion picture and television industry.

p. 4. Paramount Ranch could not be considered 'in close proximity to the main studio.'

p. 4-5. Although we use the term 'Paramount Studios' for simplicity, there actually is a confusing sequence of corporate names that apply to the company and the holding company formed to hold the land.

p. 5. The number of films made in part at the ranch is

difficult, if not possible to calculate. There are production photos from some films, and occasionally mention is made in other documents of filming at Paramount Ranch. The studio was distributing over 100 films per year, and not only using the ranch for some of its films, but also renting it out for other production companies to use. Also, remember that we still do not have exact boundaries of the 4,000 acres owned by the studio. The photo collection Steve used did not have photos covering all the surrounding lands. Therefore we have not seen everything.

p. 5. 'Restrainer Trade' should be Restraint of Trade judgement. The suit was part of the decline of major studios that occured after World War II. The loss of the theatre chains, the birth of television and aging of the 'moguls' all were factors in the CHANGE in Hollywood. The ranch changed ownership but did not cease to be part of Hollywood.

Owner of the ranch from 1946 to 1952 was Eiser Wickholm (note correct spelling of his last name).

p. 5. The 'gabled roof structure' has been added to twice since it was built. Refer to photos of the ranch taken in 1952. The structure was much smaller than it is now.

p. 6. There is no evidence that our parcel was the last one sold by Wickholm. In fact, Art Whizen did not start purchasing land until 1956.

William Hertz, according to his son, redeveloped the western town set first, then began the recreational uses.

According to a press clipping in the Hertz scrapbook, the Sports Car Club of America used the racetrack in August, 1956. The discussion of the landscape should mention the creek crossings created for the racetrack and the bridge at the northern end of the site where the racetrack looped under itself, then crossed Medea Creek.

p. 7. On what does she base her statement that Camp Langhorn was built in 1956?

NPS removed one pole barn completely and shortened another, leaving the center barn the only one of the three at its original length. Facades in the western town were partially destroyed by wind, and the rest were removed by NPS. Bathrooms were added on both sides of the creek and utilities undergrounded. At the request of California Highway Patrol, a new entrance was created north of the traditional entrance to accommodate Renaissance Pleasure Faire traffic.

p. 8. Of the pole barns, one remains at full length, one was shortened and one was destroyed and replaced by another strucutre. The gabled roofed building was added onto until it reached its present configuration, then was wrapped in

false fronts by NPS. What remains of the water tanks and well? Don't forget the area around the house was modified for the racetrack.

p. 9. The current western town is not a reconstruction. The location and feeling are the same, but there is a difference in workmanship, shape, and materials. Hertz made use of 'wild walls' or facades; the current town is composed of three dimentional structures. NPS also added a new set of facades facing south, and omitted the cul de sac on the east end of the town. With the removal of the bunkhouse, the west end of the town disappeared, giving the current town an abrupt change to open land instead of the illusion of turning northward with another street.

If this document is going to be used as part of our attempt to protect the Bar W Ranch, then the discussion should include acknowledgements of the use patterns that included both properties. Filming, of course covers both properties. Renaissance Pleasure Faire uses both properties. We should check on other mutual uses, especially the equestrian events of the Hertz era. We should also check with Dee Cooper since he had leases on both properties and continued to act as rental agent for the Bar W after he left Paramount Ranch.

Again, in the closing sentence of the history summary, the significance of Paramount Ranch's role as a movie ranch is not limited to the Paramount Studios ownership, but its continued use through most of the history of Hollywood.

Synthesis
North Creek Basin fails to include the race track. West Hills list should include Camp Langhorn. South Creek should acknowledge Malibu Lake, both as having extended into this area, and as the site for dredge ponds for the lake. The proposal for the Longhorn lists 'social functions' as a new use. That was not identified in either the DCP or the IP.

p. 10. Historical context should try to fill in the gaps between Hertz and NPS ownership. Need to identify filming uses for the site, and changes in the western town set that occured after initial construction by the Hertz family. Need information on the design and construction of the race track, its use and abandonment. There is a gap in information between 1956, sale by the Hertz family, and 1962, the arrival of Dee Cooper. That gap should be investigated. The changes in land use patterns generated by Ren Faire should be documented for both NPS and Whizen land.

There needs to be additional research into the context of the entertainment industry starting with the era of Paramount Studio ownership. This was a period of technological changes including introduction of sound and technicolor. Economics changed dramatically from depression to wartime boom in propaganda films. The introduction of television and the

subsequent electronic media must also be explored to provide a context for use of the ranch for production.

p. 11. There is no historical significance to the structures in the western town. Therefore limitations on modifications of those structures should not be restricted to changing colors or signs. Currently the guideline is broader, allowing changes that do not compromise the general character of the town are permitted. The significance is NOT in the individual structures or in the shape or location of doors and windows. The look, even the location of individual structures was arbitrarily decided by NPS. Therefore restricting changes gives a false sense of importance to those arbitrary choices.

Appendix of films and television

Before ANY listing of films made in part at Paramount Ranch should be a statement acknowledging that some, but not all scenes were filmed at the ranch. In some cases the ranch was used only for one scene within a two hour movie.

"The Virginian" was made in 1929, and should be listed under the Paramount Studio years (first list)

"Gunfight at OK Corral" was made in 1959 and should be in the second (post Paramount years) list. The ranch served as only a minor location for this film.
"Hotel de Paree" was a television series. "The Lone Ranger" and "Shame Shame on the Bixby Boys" were both made for television.
The list should be updated to include the other productions from the 1950's and 1960's, as well as the 1970's. For a list of productions done since 1980, refer to the NPS Film Permits on file in the Film Permit Coordinator's office.

Core Area Maps
Current conditions - this is not 1987 because it lacks the residence in the western town and the hotel/bathrooms, as well as the running trail. The Ren Faire riding ring goes on this map. It was put in after NPS acquisition of the property

1956-1987 Add the rodeo ring and trace the route of the race track including the portions west of Medea Creek. Remove the Ren Faire riding ring. The shape of the town is wrong; it lacks the cul-de-sac next to the saloon. The road up Coyote Canyon is also missing

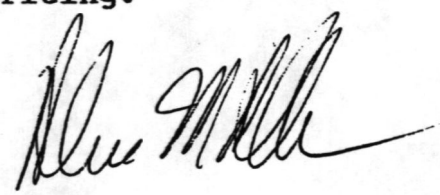
1952-1956 Again, the configuration of the town lacks the cul-de-sac. The gable roofed building next to the bridge may not have been this long. Check the oblique photos in the Hertz scrapbook. Also the road up Coyote Canyon should show on this map.

1946-1952 The text says all sets were gone, yet one is shown east of Medea Creek. Which is correct? Again, check the size of the first building west of Medea Creek. When was it expanded?

We are now at a stage where we must begin to recognize cultural resources and properly manage them. Paramount Ranch is a good starting point for us for several reasons. First, it is a Twentieth Century site. Second, it represents a major theme for this century - the role of the entertainment industry. It also gives us the opportunity to put cultural resources in the limelight for making management decisions.

We do, however, have the responsibility to properly USE this site and not discourage the activity that makes it so vital. Paramount Ranch is a working movie ranch, not a relic of the past. Here we have the challange of honoring, but not stifling the traditional use of this site.

As we move toward the National Register nomination process, it is critical that every document we generate be as accurate as possible. We should not compromise the integrity of our cultural resources management with sloppy research or writing.



United States Department of the Interior

NATIONAL PARK SERVICE

Pacific Northwest Region
83 South King Street, Suite 212
Seattle, Washington 98104

TAKE PRIDE IN AMERICA

IN REPLY REFER TO:
H4217 (PNR-RC)

JUL 31 1987

Memorandum

To: Superintendent, Santa Monica Mountains National Recreation Area
Attention: Assistant Superintendent, Land Use and Resource Management, Santa Monica Mountains National Recreation Area 8-7-89

Through: Associate Regional Director, Recreation Resources and Professional Services, Pacific Northwest Region

From: Historical Landscape Architect, Culture Resource Division, Pacific Northwest Region

Subject: Trip Report, Paramount Ranch

During the week of July 6-10, 1987, I visited the Santa Monica Mountains National Recreation Area for the purpose of conducting a cultural landscape analysis of Paramount Ranch and assessing its potential eligibility to the National Register. Previous reports -- in conjunction with early park planning (1980-81) -- indicated the property did not have enough historical significance to warrant nomination to the National Register. These reports appear to have focused primarily on the architectural integrity of several individual buildings remaining on the site, many of which had been extensively altered or were in poor structural condition. The focus of the cultural landscape analysis was to evaluate Paramount Ranch as a site where the significance of individual structures and components are assessed in a larger landscape context. This type of analysis typically includes in-depth historical research, field investigations, analysis of documented resources, application of the National Register criteria for significance and integrity, and development of alternatives for management (regarding preservation and interpretation of significant resources) (see Appendix). While the depth of the analysis conducted during this site visit was limited by time, each component in the process was addressed. The week was spent reviewing existing documentation, meeting and working with park staff, compiling a brief landscape history, conducting field investigations, and conducting a preliminary evaluation of the site as a cultural/historic landscape according to the National Register criteria for significance and integrity. Based on this work, it is my professional opinion that the Paramount Ranch property is a significant historic site, potentially eligible for the National Register of Historic Places as a cultural/historic landscape.

HISTORICAL CONTEXT AND TYPES OF SIGNIFICANCE

As part of the investigation during the week, an effort was made to explore the historical context(s) applicable and appropriate to the potential significance of the site. The historical significance of the Paramount Ranch

(1927-1947) itself does not seem to be in question. The impact of the movie industry on our culture and society as well as the particular role of Paramount Ranch in that industry is well documented in other places. Further, it is worth noting that of fifteen movie ranches once located in southern California, Paramount Ranch is one of only a handful remaining, and is the last example of a studio-owned ranch. Less thoroughly documented, but possibly significant at a regional level, is the role of early settlement and agricultural patterns in the Santa Monica Mountains, and the later use of the area for recreation. All three themes -- early settlement and agricultural use of the mountains, the development of movie ranches, and the growing use of the mountains for recreation -- appear to be appropriate historical contexts for the site. Material components from all three eras remain in some form (as remnants or patterns) in the landscape today (see summary). In this regard, the property can be evaluated two different ways:

1. As a historic landscape/site, significant primarily because of its association with the movie industry in southern California from the early 1920s to the mid-1940s.

2. As a cultural landscape that reflects three significant historic themes -- early agriculture, the movie industry and recreation -- reflecting a continuum of land use and land use patterns in the Santa Monica Mountains from 1900 to the present.

If the first approach is taken, only those components and features associated with Paramount Studio's use of the site (1920s-1946) are considered and evaluated for significance an integrity. If the second approach is taken, components and features associated with several historic periods may be evaluated. In both cases landscape <u>patterns</u> and <u>relationships</u> are as important as individual features or components. More research is needed (see Recommendations) but at this time, both approaches appear to be viable techniques for evaluating the landscape.

The remaining portion of this trip report focuses on a brief landscape history of the site and a summary of remnant features. A list of preliminary recommendations for preservation of existing resources and future work is included.

HISTORIC LANDSCAPE OVERVIEW

(Preliminary findings compiled from existing documentation and field investigations)

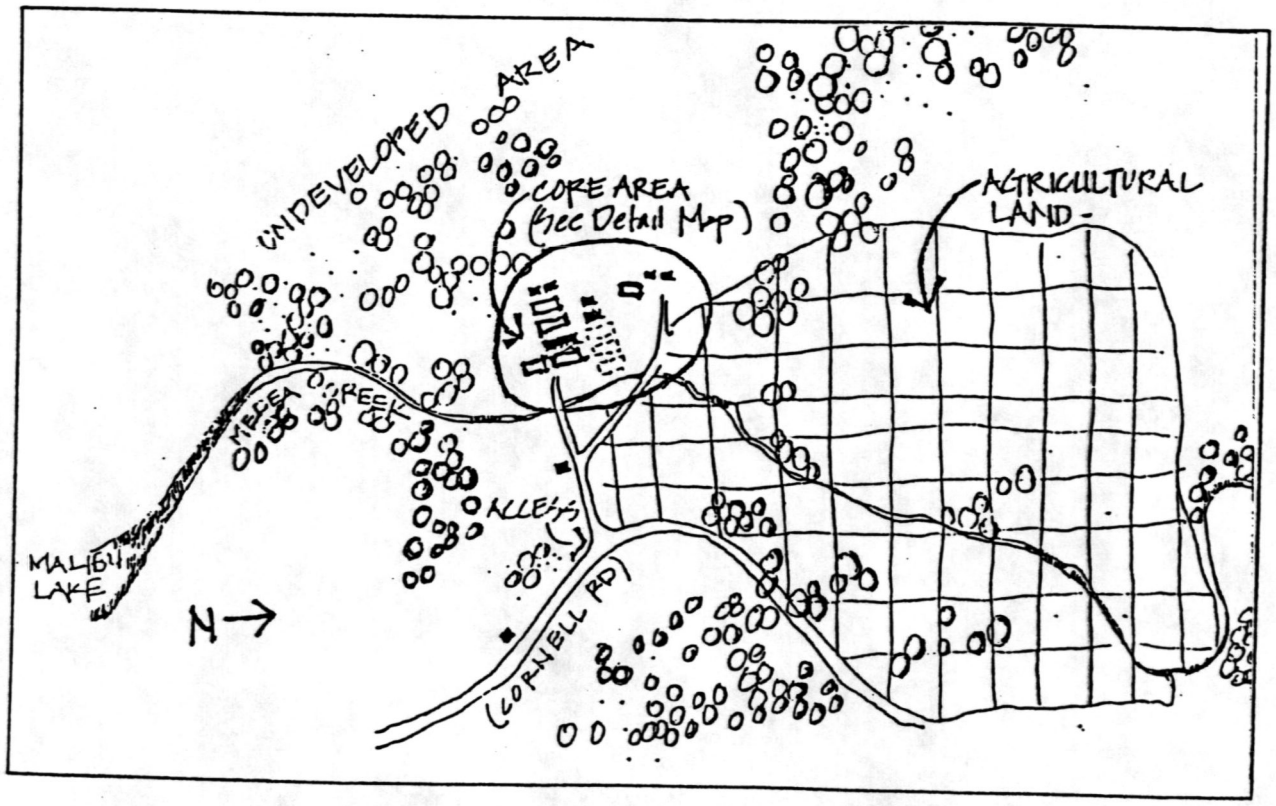
<u>Landscape Setting</u>

It is clear in the documentation that the Santa Monica Mountains were used extensively by the Chumash and Gabrielino Indians for many generations prior to occupation by European cultures. These groups settled along the creek

basins and low areas throughout the mountains. Although evidence indicates large village sites were located throughout the area surrounding Paramount Ranch, no sites have been documented at Paramount Ranch itself, probably due to extensive ground disturbance over many years. In the late nineteenth century large portions of the Santa Monica Mountains became part of the Las Virgines Land Grants and were sold in subdivided units. In the early 1900s, six contiguous parcels in the central portion of the Santa Monica Mountains were acquired by an individual named Werring.

Werring Ranch 1907-1926

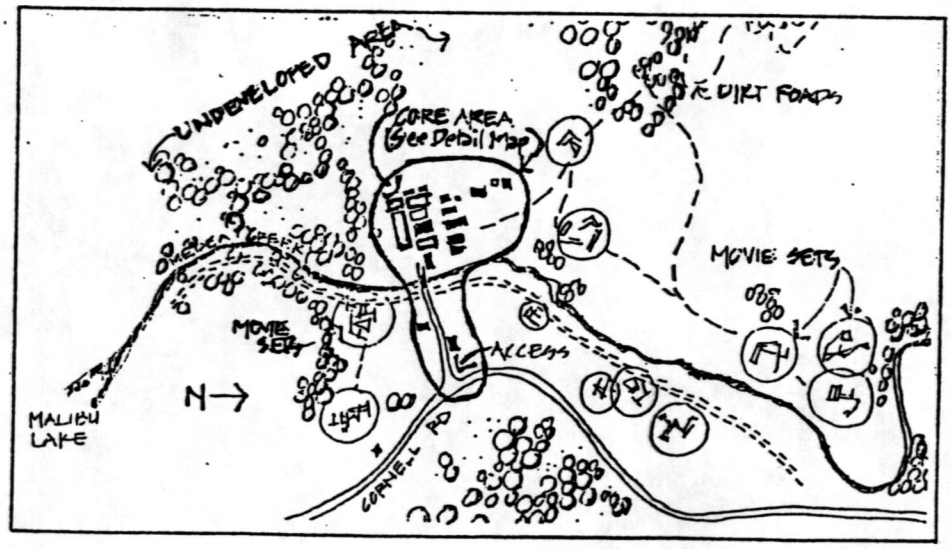
Documentation is unclear but it appears Werring purchased over 3,000 acres of land along the Medea Creek Drainage. The property contained a variety of distinct landscape "types" including chaparral, oak savannah, grassland and riparian cover along the creek. The land ranged in elevation from 740 feet near Medea Creek to over 1300 feet at the top of Sugarloaf Mountain. Although much information is missing in regard to the specific development of the ranch complex and its operation, it appears that the ranch was a relatively large complex, supporting the family and ranch hands or seasonal laborers, who helped with livestock and the cultivation of crops (oats, wheat, barley). In addition to a main ranch house, the complex included a bunkhouse, stable, barn, corrals, sheds and related outbuildings, work areas, roads, pasture areas, cultivated fields and some ornamental features near the main house. The overall organization of the ranch appears to have been typical of other ranches in the region. The structural portion of the complex was sited in one concentrated area on the west side of the creek, with rolling hills to the north, the creek basin spreading east and south, and mountains wrapping around he west side of the complex, creating a backdrop. The ranch house itself was sited on a small land bench at the northwestern edge of the complex with



access (a drive and walk) from the east, crossing the creek. The stable and corrals were located along the south edge of the complex and a large barn was sited on the east side of the creek, near the main entry road. A small residence was erected near the entry. Although the exact construction date and use of the structure are unknown, it is believed this building was constructed before 1928 and became the residence of a volunteer fireman. Lands adjacent to this main complex and along the creek basin were used for cultivation of crops. "Dry farming" was the most common agricultural technique in the area during the early 1900s and it is likely that technique was used here. Higher grounds, west and southwest of the complex remained largely undeveloped. Primary access to the ranch was from the east, off a dirt road that ran north-south (now Cornell Road). The entry road trailed down a small hill toward the barn where it branched - with one road leading to the main house and another to the stable. Internal circulation systems were informal and somewhat random, based on need and function. The ranch operated at least eighteen years, into the 1920s. Evidence indicates that at some time in the early 1920s Werring may have leased some portion of the ranch to Paramount Studios for production of feature films (See Appendix. Dates of films known to have been made at the ranch by Paramount predate actual purchase). In any case, all commercial ranching came to an end in 1926 when Werring's ranch was purchased by Paramount Studios.

Paramount Ranch 1926-1946

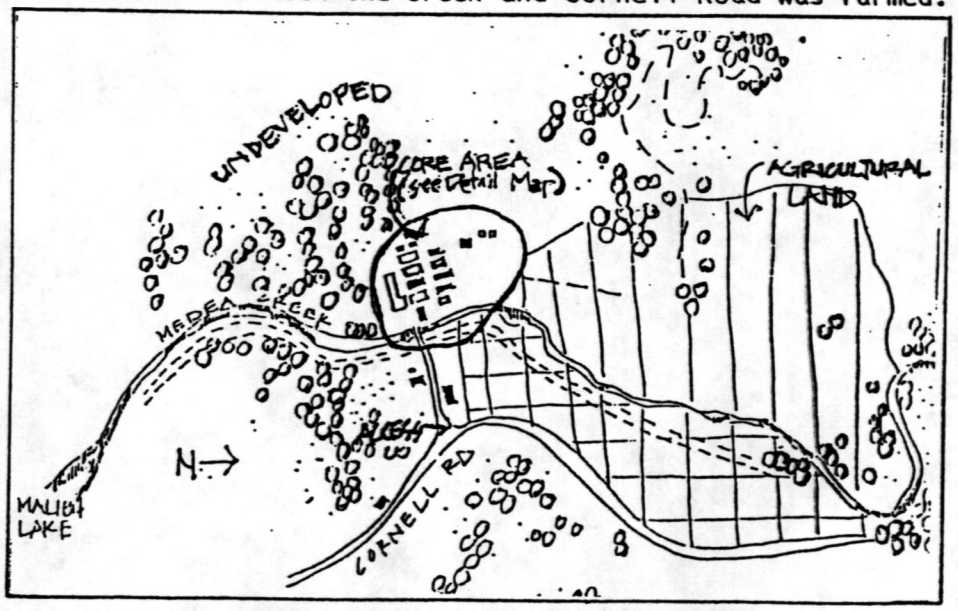
Paramount Studios already owned and operated one "ranch" site near Burbank when they purchased the Werring Ranch in 1926. The new site offered several elements and features that might be considered amenities to the studio. One, of course, was location. In close proximity to the main studio but out of the city, the site offered a variety of landscape settings and varying topography for movie sets that ranged from nineteenth century urban cities to western frontier towns. Perhaps equally valuable was the existing infrastructure of the ranch which was easily and readily adapted by the studio to suit their needs. Indeed, based on available documents, it appears that virtually every structure including buildings, corrals, primary roads and even general land use patterns established in conjunction with the Werring Ranch, were used and adapted by the studio to provide the overall framework and organizational structure of the landscape as a whole.



The operational core of the site appears to have remained focused on the 10 acres in the central portion of the ranch. The studio brought in livestock for use on various sets and expanded the existing corrals behind the stable -- perhaps using the stable as well -- for keeping the animals until needed. Several existing sheds and outbuildings were used for the storage of vehicles, equipment, machinery and associated supplies. Three large pole barns were used in this capacity but evidence is inconclusive as to whether these structures were built by the studio, or existed and were adaptively reused. The main house and bunkhouse appear to have been used as quarters. The primary entry road remained the same and parking was added along the side of this road. Several new structures were built by the studio including a building known as the "Longhorn" near the old barn, a gable roofed building near the bridge west of the creek, additional storage sheds, a well and water storage tanks, additional fencing, new roads, and most notably, a variety of movie sets. The sets themselves were interesting structures that varied in size, scope, material, location and duration. Of those identified in the documentation (primarily aerial photographs) all were sited along the creek basin, on nearby hills and on lands adjacent to the operational core (echoing the land use patterns of the Werring Ranch). By design, the sets were temporary structures, lasting only as long as needed for filming. In general, they were assembled quickly and built as facades, recreating the image of time and place for a scene or setting. In addition to and in conjunction with the structural sets, the landscape itself often became integral, providing thematic context and physical setting. Dirt roads were added, linking the individual sets to each other and to the core area while other areas on the ranch remained generally undeveloped, providing a background. Between 1926 and 1938 Paramount Studios produced at least sixteen feature films at the ranch (see Appendix). Over the years, however, the increased presence of television and the break-up of large studio holdings by the Restrainer Trade Ruling significantly altered the movie industry as a whole. Paramount sold its ranch near Burbank California in 1942 and in 1946, sold the ranch near Aurora.

Wickham Ranch 1946-1952

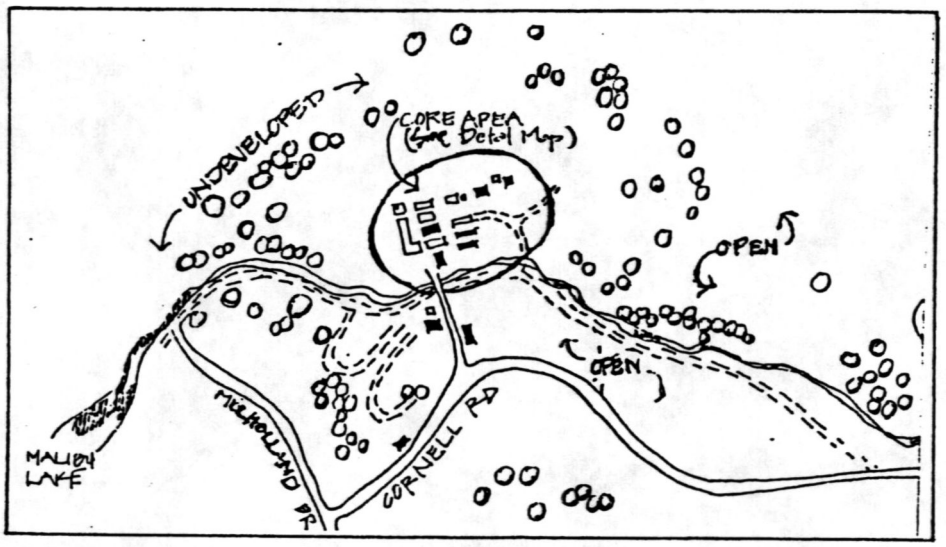
Paramount Studio Ranch was purchased by Isner (or Esner) Wickham in 1946. Not much is known about this period but aerial photographs from the period indicate that the land between the creek and Cornell Road was farmed.



Abandoned movie sets along the Creek basin appear to have been removed as needed, and land north of the core was returned to agricultural use. Perhaps most significant during this time, the property was subdivided and approximately 80% of the land was sold, leaving only 326 acres in 1952 when Wickham sold the property.

Hertz Era 1952-1956

Several changes to the property took place over the next few years. Dr. William Hertz, a dentist in the area, purchased the ranch primarily for development and enhancement of the site as recreational property. Over the years, equestrian riding trails were established, hay rides were organized, and the West Hills Hunt Club used the grounds for its activities. The Longhorn was altered and improvements made to the surrounding grounds. A low rock wall was added and a pergola and grape arbor were built on the south side of the building. The area was used for picnics, barbeques and square dances.

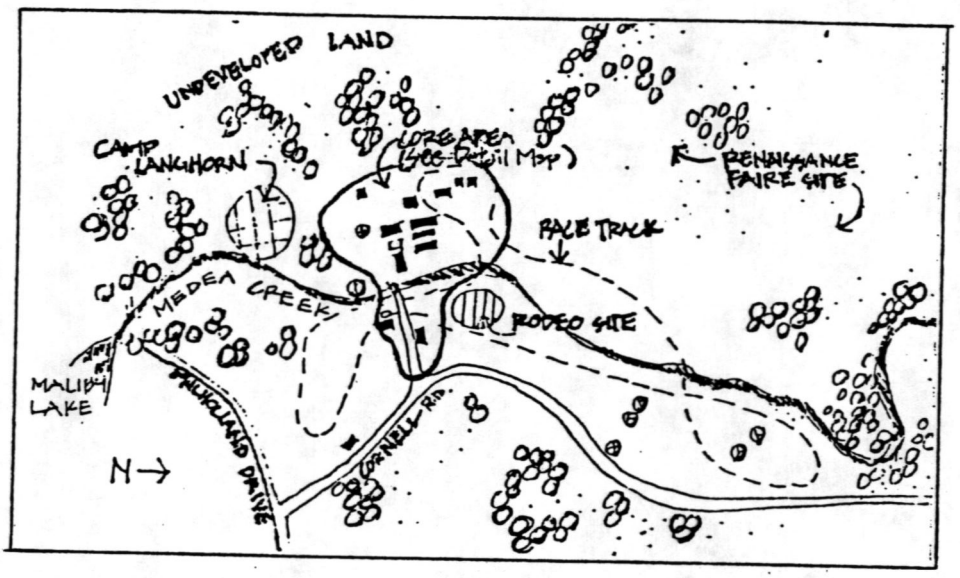


The most significant change on the grounds during this time was construction of a "western town" in the central portion of the complex. Built by Hertz and his son using old and salvaged sets from 20th Century Fox, false fronts were added to several existing buildings, some structures were removed and other structures were incorporated into the town. Several television series and movies were made here in the early 1950s (see Appendix) extending the traditional use of the site. For a variety of reasons (including poor health) Hertz sold the property in 1956.

Paramount Sportsman Ranch 1956-1978

The new owners of the site, looking for long term investment, made some changes but continued to encourage "spot" shooting and filming for commercials using the town set that William Hertz built. They also continued to advertise the property as a recreational site for civic organizations, private clubs, corporate groups and youth groups, by promoting a variety of activities. Scenic riding trails, hiking, a dance hall (in the Longhorn), meeting rooms, kitchen facilities, hay wagon rides and chuck wagon breakfasts were all advertised. A race track was built on the property in 1956. The paved track looped around the site with a pit area, grandstands and a tower located along the route. The track was used by the California Race Car Club for one year

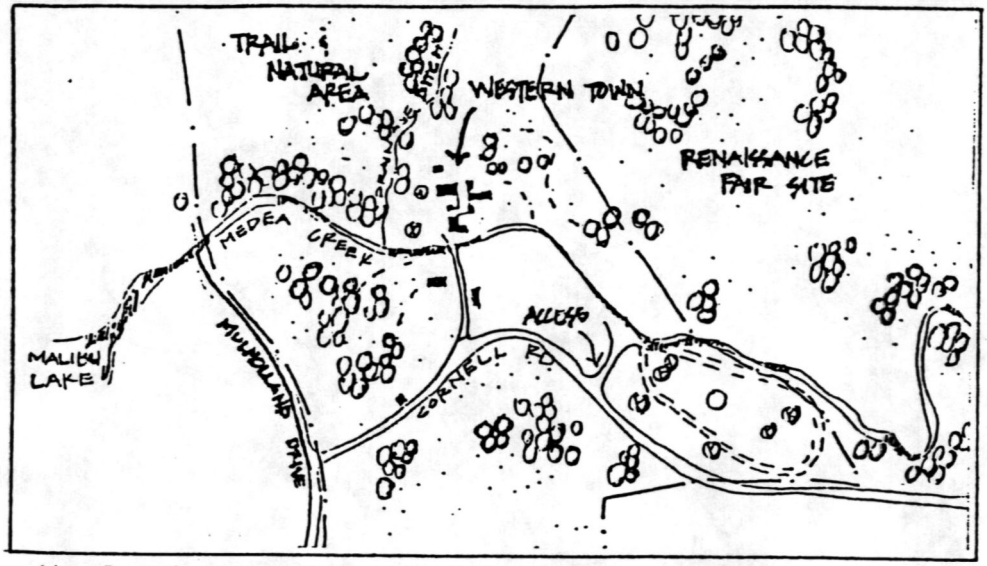
(1959-1960). Also, in 1956, a small hill southwest of the main complex was regraded and a series of stepped terraces were created for construction of Camp Langhorn, an outdoor camp for children. The facility included seven dormitories, a bunkhouse and commissary along with playing fields, tennis courts, a 200,000 gallon swimming "pool" and boat docks.



In 1960, Dee Cooper leased the ranch from the owners and continued to manage the site for filming and large recreational events. In the mid 1960s, the Renaissance Pleasure Faire became an annual event on the site. Between 1963 and 1973, Cooper operated the "Dee Cooper Rodeos" in a portable arena northeast of the main complex. Automobiles parked nearby and a new access to the site off of Cornell Road was established north of the existing entry. The Longhorn was used for dancing and refreshments after the rodeo. Livestock was grazed on adjacent open lands. The use of the ranch for filming continued with production of commercial series and some films. The pressure to develop the land for home sites increased over the years as other nearby properties were being subdivided. In 1978, the businessmen who purchased the ranch twenty-two years earlier, sold the property to a developer.

National Park Service Era 1980 to Present

Responding to the concerns of conservationists and others, the National Park Service purchased the 326 acre ranch from the developer in 1980 as part of the Santa Monica National Recreation Area. Over the years the Park Service has removed several structures including the ranch house, bunkhouse, chicken coop, water storage tanks and the remnant structures at Camp Langhorn. Changes and modifications to existing structures have also occurred. The western mining town built by Hertz was unstable and presented a hazard to visitors. The structures were removed and with the collaboration of art director James Claytor, the town was rebuilt in the same spirit, and continues to be used today for filming. The old wood barn, the stable, and the Longhorn are used for storing equipment and Park Service supplies. Restrooms were added next to the barn. The grounds continue to be used five weekends each



spring by the Renaissance Pleasure Faire, and special use permits are issued to groups for large recreational activities and for commercial filming.

Summary - Historic Patterns and Remnants

The land use patterns and the structural history of Paramount Ranch can be traced from 1907 to the present. Historically, the site has been used for three primary activities: agriculture, movie production, and recreation. All three activities still occur in the mountains and despite all the changes, Paramount Ranch remains a site used for filming and recreation. Further, several remnant patterns and features from each historic period remain on the site. Structures and components remaining from the Werring era include two primary buildings - the wood barn and large stable with the open corral area next to it. The residence next to Cornell Road also remains. The original access and entry road to the complex (off of Cornell Road) are intact. The site where the ranch house was located remains and is spatially defined by the original landform, remnant vegetation, a rock wall, random fence posts and proximity to other structures. Most notable perhaps, the overall organization of the site, and general land use patterns established by Werring, are still discernable. The concentrated structural core of buildings bordered and defined by the edge of the creek on the east and open lands to the north, east and south of the core remain spatially and proportionally intact.

It was within this framework that Paramount Studios established their movie ranch. Building on the established landscape patterns the studio adaptively reused existing structures including the barn and stable, the entry road, and open areas. In addition, the majority of new structures (with one exception) built by the studio were located in the central core. Of these structures, one pole barn remains in its original condition while two have been modified (shortened). The gable-roofed building west of the creek near the bridge remains although the exterior has been wrapped by false fronts. New corrals were added next to the stable and these areas remain open although the fences have changed and a service road skirts the south end of this area. The Longhorn remains in its original location and the access/entry road and bridge over the creek remain as do several roads north, east, and south of the core area. Remnant features and ruins associated with the well and water tanks are evident as are components depicting movie set locations. While the sets were temporary and never built for permanence, the landscape, which often was an integral feature of that set, remains clearly intact. The value of

these landscape "settings" should not be overlooked as significant fabric that contributes to the material and structural integrity of the historic site.

The primary structures remaining from the Hertz era are associated with the western/mining town in the core area. Although the existing structures are reconstructions they are similar in material, location, design, workmanship, setting, feeling and association to Hertz's town. As was the case with the studio's use of the site, Hertz adaptively reused the primary landscape framework of open areas and concentrated areas of development. More activity focussed around the Longhorn where improvements to the grounds included a new rock wall and a black walnut tree, both of which remain. Access, entry and general circulation patterns remained intact.

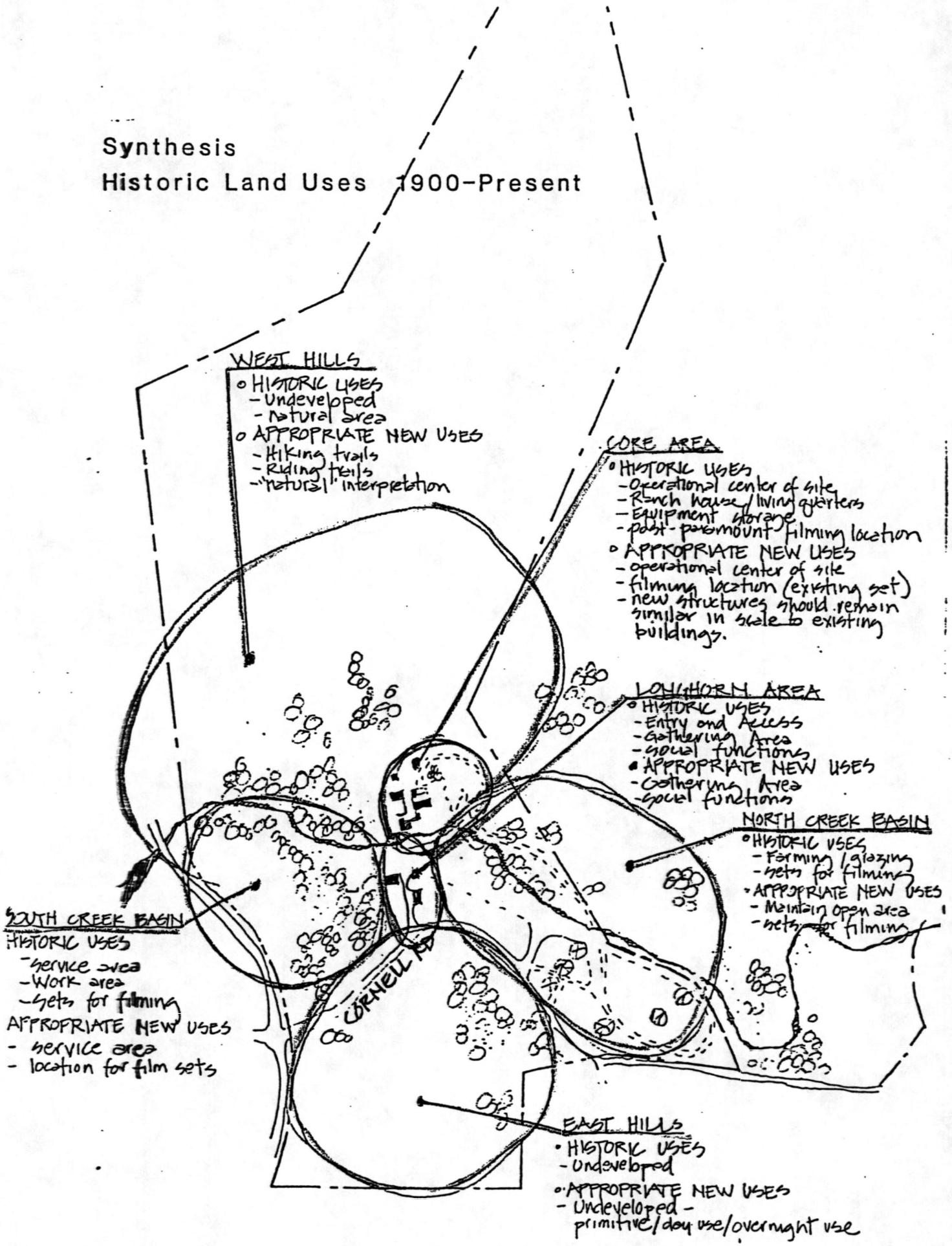
Many of the facilities associated with the recreational use of the site during the sportsman's Ranch/Dee Cooper era, were temporary and non-structural in nature (square dancing, picnicking, temporary arenas, riding trails, hunting, etc.). Some features do remain. Portions of the race track remain throughout the site. South of the main complex the Langhorn Camp site is also evident. The three land terraces created for the structures, the "swimming pool" site, basketball court and road to the lake (the latter may date from the Werring era), all remain. The second access road, north of the original entry (off of Cornell Road) remains and is used today. The Renaissance Pleasure Faire continues to use the site, primarily using National Park Service land for access and vehicular parking. Although many changes have occurred over the years, the general land use patterns and organization of the site as a whole, are remarkably intact. The landscape itself is a significant resource, contributing to the development and use of the property as an agricultural site, as a filming location for Paramount Studios, and as a recreational site in the Santa Monica Mountains.

CONCLUSION AND RECOMMENDATIONS

Paramount Ranch is a complex site with several types of resources and potentially more than one period of historical significance. Analysis and evaluation of the ranch as a cultural landscape provides a context and format for the in-depth evaluation needed to determine eligibility of the site for the National Register of Historic Places. In order to proceed with a comprehensive evaluation the park should collaborate with and seek the professional expertise of the Regional Cultural Resource staff. Their knowledge and experience are critical for assessing the value of the collective resources found on the site. The recommendations that follow have been organized to support the finding that Paramount Ranch is a significant historic site, and that an in-depth evaluation of the site should be conducted.

Programatic recommendations regarding the locations for specific structures and future site uses such as parking lots, interpretive facilities and maintenance areas can not be responsibly made until such an evaluation is done. These recommendations, therefore, are conceptual only, and are included as preliminary guidelines to support work currently underway for the Comprehensive Plan for Paramount Ranch.

Synthesis
Historic Land Uses 1900-Present



A. Research Needs

A significant amount of historical data relevant to this project has already been collected and is on file at Park headquarters. The majority of that material -- photographs, oral histories, and newspapers -- pertains to the Paramount Studio era and the Hertz era. Collectively, these materials are very valuable but do not present the whole story and more research is needed. I recommend the following be addressed under the direction and with the guidance of the Regional Historian:

- In order to better understand the appropriate historical context, further research is needed on:

  -early settlement and agricultural use in the Santa Monica Mountains.

  -recreational use of the Santa Monica Mountains and the role of Paramount Ranch in that context.

  -the structural evolution and functional uses of the site during each significant historic period.

- In order to better assess the historical significance of Paramount Ranch itself, a review and evaluation of other movie ranches in the region is necessary. The review should address the location, condition and significance of each site in a historical context and as they exist today, relative to each other.

- In order to better determine appropriate boundaries for the historic site, clarification of the historic property boundaries for the Werring ranch and Paramount Studio ranch are necessary. This will also help clarify discrepancies in acreage amounts for the property while owned by Paramount Studios.

- In order to better understand ownership patterns it is necessary to clarify the use agreement between Werring and the Studio prior to purchase of the ranch by Paramount in 1926.

- In order to better assess individual structures it is necessary to determine construction dates (to the degree possible) for existing buildings.

- A consolidation of existing source materials and other known resources should be compiled in a bibliography to serve as a research base for future work.

Other research needs may become apparent as more work is undertaken.

B. Stabilization and Preservation of Existing Resources

Until a comprehensive evaluation is complete and a final determination made, stabilization and preservation of existing landscape features and patterns is strongly recommended (see summary). Individually these features are resources that contribute to the historic site and must be preserved until a final determination of eligibility is complete. These features and components include not only buildings and structures but historic land use patterns, uses and activities. For example, as discussed in this report, it is appropriate to retain the recreational use of the site. Consideration should be given, however, to mitigating the impact of this activity on the existing infrastructure. Temporary structures and support facilities that are left on the site for long periods of time and/or have a significant impact on the existing landscape fabric are not appropriate. New permanent structures such as buildings, paved parking lots, and earth works, should not be added to the site until the evaluation is complete. Use of the site for filming and/or film-related activities can also be retained. New sets that are temporary in nature are appropriate in designated areas as long as the site is returned to the condition it was in prior to the new use. Limited modification (painting, hanging signs, etc.) of the existing set for use in filming is also allowable. In general, any actions that may have an effect or impact on potentially significant structures should be carefully considered by the park and reviewed by the Regional Cultural Resource staff prior to the undertaking. After an evaluation is complete and in conjunction with the comprehensive plan for Paramount Ranch, a Programmatic Memorandum of Agreement (PMOA) can be developed in order to facilitate compliance actions for the site.

An excellent body of data on existing site conditions has been compiled and organized by the staff Landscape Architect, Steve Burns. This material includes a detailed site map, data on vegetation patterns, cluster arrangement and circulation systems. These maps and drawings in conjunction with the other materials and existing resources will be very helpful in preparing a National Register nomination.

Finally, while the week was rather intensely spent working on Paramount Ranch, I did have the opportunity to briefly visit other cultural sites in the park, most notably the Peter Strauss House and the Rancho Sierra Vista area. The Peter Strauss property has a large number of significant landscape features that appear to be in good condition. Formal gates, rock walls, terraces, an aviary, a tile dance floor, patio areas, a large pool, ornamental plantings, raised flower beds, and various landscaped areas behind the house, as well as the remarkable house and related outbuildings, make this a very rich cultural/historic landscape site. Rancho Sierra Vista also appears to have historic or cultural fabric that is of value in terms of the landscape. Both sites -- the Peter Strauss House and Rancho Sierra Vista -- would benefit from a cultural landscape report or assessment prior to new development.

I appreciate the opportunity to contribute and share my observations on these interesting and important cultural sites. If I can be of further assistance, please contact me.

Cathy Gilbert

Enclosures

cc:
Tom Mulhern, WRO
Gordon Chappell, WRO
Steve Burns, SAMO NRA
Phil Holms, SAMO NRA
Toothman, PNR-RC

Sources

NPS Documents

Department of the Interior, General Management Plan, Santa Monica Mountains National Recreation Area, 1982.

Overall planning document for the Recreation Area.

Department of the Interior, Environmental Assessment and Development Concept Plan, Paramount Ranch Santa Monica Mountains National Recreation Area, 1982.

Primary plan and program base for comprehensive design work.

Melnick, Robert Z., Cultural Landscapes: Rural Historic Districts in the National Park System. Department of the Interior, 1984.

How to identify, evaluate and manage cultural landscapes.

Other Sources

Historic documents pertaining to Paramount Ranch: on file at Santa Monica Mountains National Recreation Area, Headquarters.

Collection includes photographs, newspapers, property deeds, oral history tapes and various secondary source materials.

Draft maps and documents in preparation for Comprehensive Design Proposal, Paramount Ranch, Santa Monica Mountains National Recreation Area, 1986-87.

A collection of base data and existing site conditions that could be helpful in a comprehensive evaluation or preparation of a nomination.

Cultural Landscape Study: Historic information pertaining to Paramount Ranch compiled by Steve Burns, Landscape Architect, Santa Monica Mountains, National Recreation Area.

The notebook compiled by Mr. Burns contains secondary source data, personal research notes, newspaper articles, press releases and administrative data.

Aerial Photographs

Aerial photographs. Fairchild Aerial Photograph Collection, Department of Geology, Whittier College, Whittier California.

1928 flight no. C-300
1937 flight no. C-476
1946 flight no. C-10195
1949 flight no. C-13775

National Register Bulletins

#16 Guidelines for completing National Register of Historic Places forms.

#18 How to Evaluate and Nominate Designated Historic Landscapes.

Informal Discussions and Interviews

Steve Burns, Landscape Architect, SAMO NRA, July 6-10, 1987.

Phil Holms, Cultural Resource Specialist, SAMO NRA, July 7-10, 1987.

Alice Allen, Special Project Coordinator, SAMO NRA, Headquarters SAMO NRA, July 8, 1987.

Nancy Ehorn, Assistant Superintendent, Land Use and Resource Management, SAMO NRA, Paramount Ranch, July 9, 1987.

Field Investigations July 6-10, 1987

General overview as reconnaissance of site.

Appendix - Films Made on Paramount Ranch

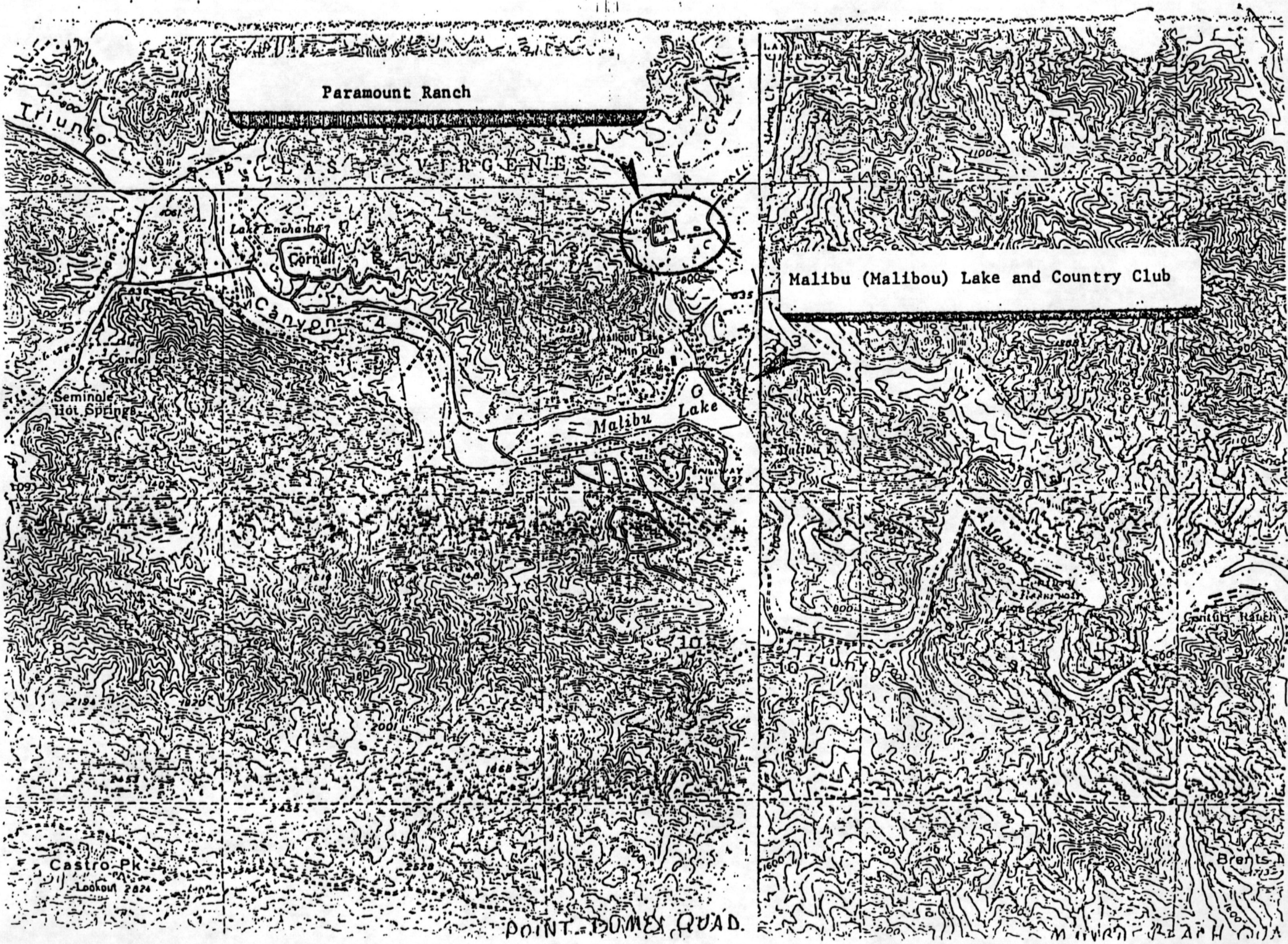
"New Lives for Old" - Betty Compton, 1925
"Under the Light of the Western Stars" - Jack Holt, Billy Dove, 1925
"The Scarlet Letter" - Lillian Grish, 1926
"The Thunder Below" - Tullullah Bankhard, Charles Bickford, 1932
"Hotel Imperial" - Paula Negri, 1927
"The Man from Wyoming" - Gary Cooper, 1930
"Gunfight at the OK Corral" - Gary Cooper
"High Noon" - Gary Cooper
"The Adventures of Marco Polo" - Gary Cooper, 1937
"Broken Lullaby" - Lionel Barrymore, 1932
"Border Legion" - Richard Arland, 1924
"The Conquering Horde" - Richard Arland, Faye Wray, 1931
"Wells Fargo" - Joel McCray, Frances Dee, 1937
"Millions in the Air" - Eleanor Whitney, 1935
"The Maid of Salem" - Claudette Colbert, 1937
"The Adventures of Tom Sawyer", 1938

Appendix - Television Shows and Movies made on Paramount Ranch

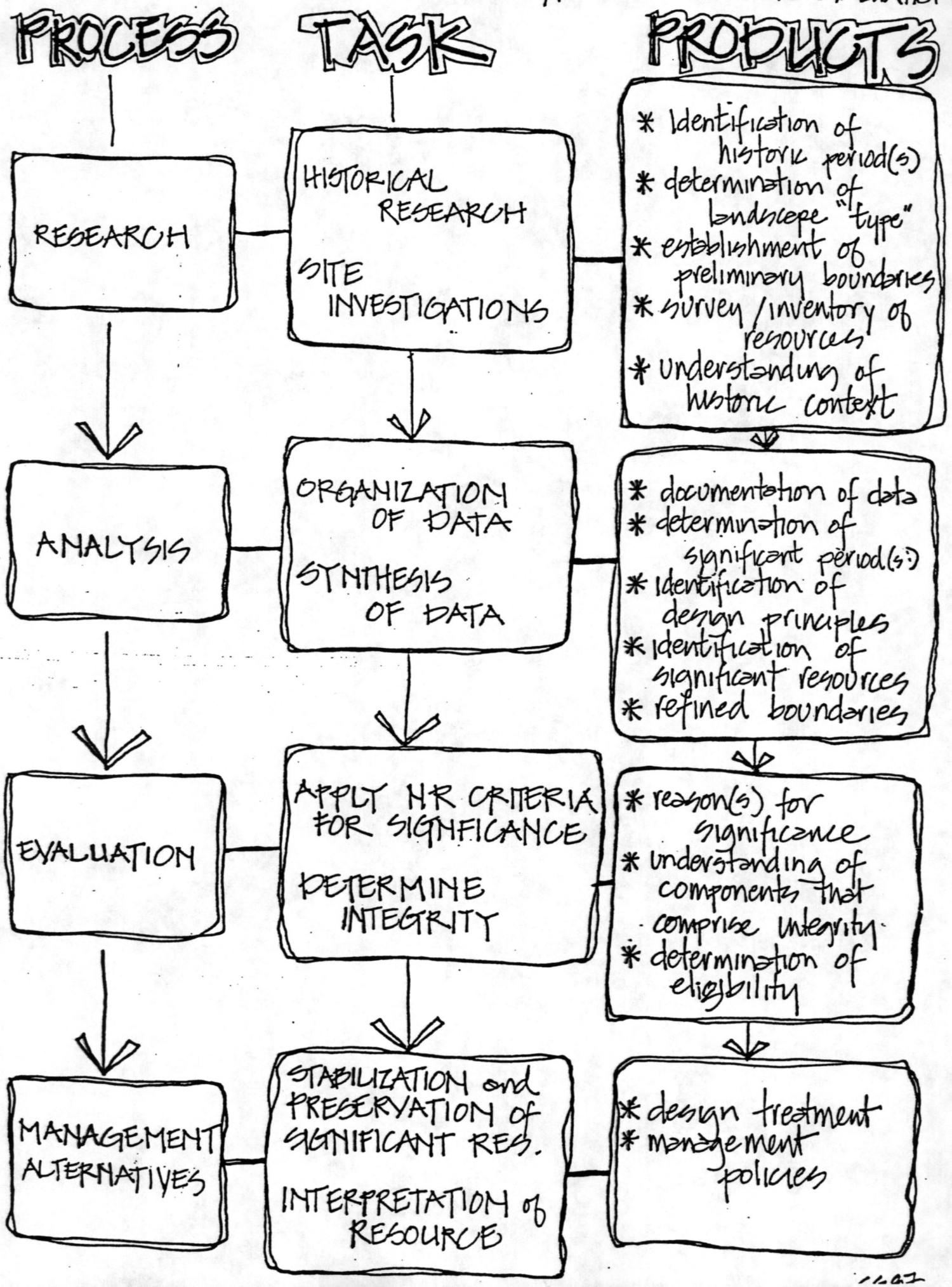
"The Virginian" (the movie)
"The Lone Ranger" (documentary)
"Shame on the Bixby Boys"
"Hotel de Parie" with Earl Holliman
"Klondike" - John Wayne, Marlene Dietrich

Television Series -

"The Cisco Kid" - Leo Carillo, Duncan Reynaldo
"Bat Masterson" - Gene Barry
"Have Gun Will Travel" - Richard Boone
"The Rifleman" - Chuck Conners
"The Bounty Hunter" - Steve McQueen
"Rin Tin Tin"
"Zane Gray Theater"
-Portions of "Gunsmoke" - Jim Arness


Paramount Ranch
Malibu (Malibou) Lake and Country Club
Triunfo
Lake Enchanto
Cornell
Canyon
Cornell Sch
Seminole Hot Springs
Malibou Lake
Yacht Club
Malibu Lake
Malibu
Castro Pk
Lookout 2824
POINT DUME QUAD.

- STEPS FOR CONDUCTING A CULTURAL/HISTORIC LANDSCAPE EVALUATION -



MEMORANDUM

To: Nancy

From: Alice

Subject: PARAMOUNT RANCH CULTURAL LANDSCAPE REPORT

As I explained to you, I was not happy with the history section of the draft CLR, so I wrote extensive comments, including references to books the original writer did not have available to him. As you read, you will see that I disagreed with the perspective of the narrative generated by Denver.

REVIEW AND COMMENTS

Deleted text is marked with ~~strikeout~~, added text as **bold**, and comments are in *italics*.

MANAGEMENT SUMMARY

Project Background

Page 3, Par # 2 The plan emphasized the need to accommodate visitor use with a maximum amount of flexibility **for activities ranging from** large scale special events **to** a few visitors and small groups involved in passive activities. ~~Extensive~~ recreational development included **retention of the western town set as a major focal point, formal** picnicking areas, parking areas, trails, equestrian facilities for environmental education, an amphitheater, conversion of buildings for visitor use, restoration of native plantings and major plantings of vegetation screening.

Par # 3 ... National Register of Historic Places. .... As a result, the significance of the property's association with ~~early movie production, as well as development of the property by Paramount Studios in the 1920's was not identified.~~ **motion picture and television production since the 1920's was not identified.**

Page 4 Par # 1 ~~As a result of the DCP, and of negative findings for any National Register eligible properties at Paramount Ranch,~~ Portions of the property ~~have been~~ **were** altered by the NPS **during the early years of NPS ownership to accomplish a variety of management goals without consideration for potential historical significance.**

Par # 2 In 1987...new historical research, **NPS re-evaluated Paramount Ranch for its potential eligibility on the National Register of Historic Places.** The property was identified as ~~a potential cultural landscape historically~~ **potentially**

significant for its association with ~~Paramount Studios and~~ the growth and development of the ~~movie~~ motion picture and television industry **from the beginning of the studio era, to the diversification of the industry into television production.** In 1994, as part of the ~~rehabilitation~~ **renovation** work done on the Paramount-era mess hall/kitchen building ....

Par # 3 **Under NPS management, the site is used for a variety of recreational uses, as well as use as a filming site. With the acquisition of the Wizen acreage, NPS determined that the direction for management, preservation, development and use of the property needed to be re-evaluated. NPS also recognized the day-to-day use of the site for filming "Dr.Quinn, Medicine Woman" *was impacting the site in ways not anticipated or addressed in management documents.***

Par # 4 **Since the General Management Plan and Development Concept Plan did not address the site's historic values and resources, they require revision.** The Cultural Landscape Report (CLR) is identified in National Park Service Management policies as the primary guide to treatment and use of a cultural landscape. ... *check the spelling of* ***modifications*** *in the quote.*

Par # 5 **This CLR addresses issues which must be considered for the long term development, use, and management of the property. It will become the basis for formally revising the 1982 DCP. As part of the revised DCP, the treatment recommendations in this CLR will also be subjected to public review and compliance reviews mandated by federal environmental and historic preservation law.**

<u>Recommended Additional Research</u>

Page 5 Par # 1 fourth bullet: ... definitive list of motion pictures filmed either entirely or in part at the ranch (*What is the basis for using the phrase "filmed entirely"? Is there any indication of a film shot entirely on the ranch?)*

Delete the final bullet and replace with the following separate listings:

Land use and break up of the Paramount property during the Wickholm era.

Significance of on-location filming during the transition from movie-based industry to mixed movie, television, and direct market entertainment industry.

Differences in land use during the 1950's, with separate land owners, including development of the western town set using the Paramount era storage sheds, and the marketing of the Hertz Paramount Ranch for filming and for large recreational activities. Should also trace the land use patterns which were

established by Art Wizen and other owners on the portions of Paramount Ranch which they acquired. (Dismantling of Paramount sets and facilities, and conversion to non-filming uses)

Land use 1960-1980 with re-unification of the two portions of the site under the lease to Dee Cooper. Should include marketing the site for filming, development of traditional recreation (rodeos), and development of structures and facilities on Wizen property in conjunction with the Renaissance Pleasure Faire set.

Definitive list of motion pictures and television production which occurred between 1948 and 1980 (NPS acquisition), and the significance of independent movie ranches in post Studio Era development of the industry.

Statement of Significance

Page 5 Par # 1 Since ~~their~~ **the** inception **of the motion picture** over a century ago, ~~motion pictures~~ **movies and television** have become a central part of the human experience, entertaining and acculturating untold millions in a way that no other technology, ~~except television,~~ ever managed.

Page 6 -7 *There is no reason to separate the impact of movies from television, or attempt to limit the power of the medium to movies, only. If you re-read the narrative paragraphs, changing "movies" to "television" and adjusting the dates, you will find that the statements are just as accurate. Reference books on development and impact of television present as compelling arguments as movie historians, but in less glowing terms. More importantly for the story of what happened at Paramount Ranch, the land use patterns, infrastructure, equipment, and structures used for filming do NOT change greatly from movies to television. Financing and exhibition, the portions of the industry which changed most after the demise of the Studio system, did not significantly impact operations at the ranch. It is important to keep focused and not wander off into other parts of the story.*

Page 7, *You articulate well how the industry grew out of the Industrial Revolution. What needs to be added is an acknowledgment that the expansion of exhibition to include home delivery, did not diminish or change the industry as a whole.*

Page 8 Chart. *Without inclusion of the products created for television, the chart loses credibility after 1948. Production expanded dramatically after 1948, therefore it would be best to stop this particular chart at 1948, and develop something different for production in the movie/television era. (By the way, you might want to briefly note that Universal is not listed in the top five because it lacked its own theaters and sense of style during the Studio Era.)*

Page 8 Par # 1 **The start of the Studio Era coincided with the conversion to sound**

on film technology, and the flurry of technological changes that required. For a short time, motion picture production was relegated to sound-proofed stages where weak microphones and clattering cameras could be controlled. As technology improved and crews learned to adjust to the new work patterns on the set, production returned to the back lots and, when time and budget permitted, more expansive locations.

Page 8-9 Par # 2 *(add a new paragraph)* **A typical studio complex included stages, administrative and office buildings, pre-production facilities, post-production facilities, studio services, utilities, storage, barn, actor services and residences. (Historic Resources Group, Film Production in Southern California: The Growth and Development of the Twentieth Century Fox Studio `928-1950, October 1990, Property Types page 1) An adjacent outdoor area for filming exteriors, known as a back lot, traditionally has been part of the complex. If the back lot didn't offer enough ambiance, and the budget could afford it, filming moved out of the studio compound in search of panoramic landscapes. For a few special projects, location filming meant Utah, Colorado, Ireland, France, or Africa. More typically, location filming meant a tract of open land within driving time of the studio.** ~~To maximize the efficiency of outdoor filming,~~ **Studios** often leased ~~or purchased~~ sizable tracts of largely undeveloped land, **referred to** as movie ranches, upon which to film. **A few of the studios even purchased open land and used it for filming, either in conjunction with other activities (Warner ranch was a working horse breeding operation) or exclusively (Paramount Ranch).** ....The ranch offered varied **generic** scenery ~~representative of worldwide locals~~ - an oak flecked savannah.... In addition, open vistas ~~also~~ allowed cameramen to pan horizons without man made intrusions marring the natural setting of the backdrop, **as long as they avoided the ranch's overhead power lines.** ....Paramount produced 1,245 motion pictures, of which 172, or approximately 14% were filmed in ~~total or~~ *(unless you can prove this, don't say it)* part at the ranch. *Please also understand that Paramount did not limit their location filming to Paramount Ranch. The book relating the history of the Iverson Ranch listed several of the same movies which appear on the Paramount Ranch list. This is NOT an error. They shot what they needed, where they needed, when they needed.*

Page 9 Par # 3 *There are problems with this paragraph. Just because Paramount could feed a crew and build sets at the ranch did not make its infrastructure "comparable to its nearby(??) Hollywood studio." The mess hall and the set construction area i.e. mill, lumber yard, sash and door facility, distinguish operations from normal ranch operations and facilities. Any ranch would have a ranch house, bunk house, barn and corrals, and equipment storage and repair. The fire patrol was as much for Malibu Lake residents as it was for the ranch and therefore does not contribute to the site's use as a movie ranch. Utilities along the Cornell Road corridor also served residential development at Malibu Lake as well as the ranch, and it would be difficult to imagine any ranch without internal roads. I suggest you break up the description of the ranch into "normal ranch operations" and "film-specific operations".*

Finally, I find it difficult to believe that the other ranches did not have the capacity to feed their crews or build sets on site. Photos from the Iverson Ranch show use of tents for cast when filming extended over several weeks.

Page 9 Par # 3 *You skipped something - the sale of the ranch to Eiser Wickholm and the subsequent division of the property ,demolition of the sets, and conversion of the land to residential sites. If you don't know the details, say so. But don't slide over it as if nothing happened.*

By the early 1950's **the headquarters portion of the Paramount Ranch had been acquired by William Hertz. Wanting to create a western set on his tract, Hertz redeveloped a portion of the headquarters area and marketed the set for filming.** Episodes of such early television series as ... filmed in part at the ranch. **Lease of two portions of Paramount Ranch by Dee Cooper between 1960 and 1980, combined access to the new western town set with access to some of the outlying areas where Paramount had developed sets. A Renaissance era village set was developed for the Renaissance Pleasure Faire during this period, which continued to be used annually until the mid 1980's. Modifications to the Hertz western town occurred sporadically until 1984 when NPS renovations began. Since 1991, the town set has been upgraded, and additional sets have been added both within the headquarters area and traditional filming areas in conjunction with the filming of the television series, "Dr Quinn, Medicine Woman"**

Page 9-10 Par # 4 ....The internal road system is largely intact and eight of the original buildings and structures in the movie ranch's former headquarters area remain in various states of alteration - a barn, an equipment storage shed, 3 prop storage sheds, *(you need to clarify which structures you are counting as "equipment storage" and "prop storage". Into which category is the first building west of the bridge, and in which category is the cabin behind the railroad station?)* the mess hall/kitchen, the mill/carpentry shop, and the fire patrol station. Though an archeological survey of sites associated with the ranch during the ~~studio era~~ **Twentieth century** has yet to be undertaken, the presence of ruins, remnants of stone retaining walls, and cement pads are suggestive of the physical evidence that remains recounting how Paramount **and subsequent owners/users** developed the site to serve ~~its~~ **their** needs.

Page 10 *This whole paragraph is too pretentious. The ranch was used for less than 15% of the output of one of several companies producing variations on the same product. If Paramount Ranch is a prism through which to view the industry, the view is narrow and distorted. The work done at Paramount Ranch cannot be identified as significant or defining moments in the careers of any of the people listed. It would be difficult indeed to prove that the producers even visited the ranch at all. Integrity of the ranch is still questionable, with much of the original panorama broken by encroaching development, the emergence of the riparian zone along Medea Creek, removal of the overhead utility lines, and modification and removal of contributing buildings and*

structures. Based on the archeological survey done on the Ten Commandments set near Guadalupe, it cannot be automatically assumed that excavation will add significantly to the information or understanding of movie ranch operations. Paramount Ranch cannot represent the full range of the national significance of the entertainment industry. Paramount Ranch does not symbolize the industry's ability to reflect the mores of the society that produced it, nor does it represent the impact the industry had on the nation and the world. **Paramount Ranch conveys one part of the story of the rise of the American entertainment industry - the role of the southern California landscape in forming the images seen throughout the nation and the world.**

HISTORICAL BACKGROUND

One Viewer at a Time

p59

Page 25 par # 1 *The phrasing is awkward, with too much information jammed into the second and third sentences.* **.... Using a 50 foot continuous strip of film provided by George Eastman, the technicians at Thomas Edison's laboratory developed a box shaped device which allowed a viewer to look through a magnifying lens at the flickering movement of tiny figures against dimly lit and blurred backgrounds. The kinescope, as it was called, replaced previous machines which used a succession pictures on cards to create the illusion of movement.**

Pages 26-27 *The discussion of the marketing of kinescopes is fine, but you lost something important in addressing the Black Maria. Edison's camera ran on electricity, so performers had to come to New Jersey to be filmed. Other cameras, especially the European models, were hand cranked and portable. Those film makers went in search of activities or locations. It was the hand crank camera that became the equipment of choice on New York roof tops. If you are going to name a contemporary personality whose fame was enhanced by film, I recommend Annabelle the Dancer (Annabelle Whitford Moore) over Eugene Sandow.*

The Rise of Reel America

Page 28 Par # 1 In the United States, the first motion picture projector was developed jointly by the ~~Otway~~ **Woodville** Latham family **(Woodville and sons Otway and Grey)** proprietors of a kinescope exhibition company and several former associates of Edison, including W. K. L. Dickson who worked surreptitiously for the Lathams while still in Edison's employ. **The Lathams, particularly Otway,** were convinced that projection would increase profitability of their exhibition business, and dubbed their projector the Eidoloscope. Their first public demonstration of projected motion pictures in the United States was on April 21, 1895 at their Frankfort Street workshop, New York City and consisted of scenes of play in a park and a man smoking a pipe. ....

Page 28 par # 2-3 *Move the last sentence of paragraph 3 to the preceding paragraph.*

This will complete the thought on the Vitascope before moving on to Biograph.

Page 28 par # 3 ... Foremost of Vitascope's competitors **in the United States**, however, was the Biograph projector.... *Start a new paragraph with* By the end of the century, both the Vitascope and the Biograph were being utilized in vaudeville theaters.... *It may be helpful to explain that during the last five years of the nineteenth century, several versions of cameras and projectors appeared.* **Biograph focused on marketing a package of projectors, films and projectionists to vaudeville theaters, while Vitascope sold machines with an exchange program for films.** *(Terry Ramsaye,* A Million and One Nights, A History of the Motion Picture through 1925, *New York, Touchstone Book published by Simon and Schuster, 1926, Touchstone edition, 1986, page 327)*

Page 29 par # 1 *You should at least mention the Eden Musee, which showed films regularly, and developed possibly the most extensive collection of films from European and American companies available at the time. (Ramsaye, pp 346-349)*

Pages 29-31 *While it may be interesting to linger on the development of the nickelodeon, I question the necessity of such an extensive discussion. For this report, the development of content of the films, and distribution systems that supported continued interest in films are more important than where the films were shown. The discussion of censorship and criticism also falls into the same category. Keep the focus on the business side. If you have the source material handy, mention a bit about where filming occurred -- filming The Great Train Robbery in New Jersey, Biograph's roof top "studio", the appearance of motion cameras at newsworthy events along side still cameras, etc. Remember that for this report, production is more important than exhibition.*

Page 31 par # 1 The first American motion picture with a recognizable plot was the 12 minute long 'Great Train Robber" (1093), directed by Edwin S. Porter. *I have a hard time identifying that as the first picture with a recognizable plot, but that's not as important as the weight you put on Birth of a Nation. Long format films were already here, especially the imports from Europe. The American landscape (and in the case of Birth, Mexican landscape as well) was already on the screen. And Griffith learned his techniques from watching other films. He just USED them well. America was NOT the center of the film universe, and Griffith was not the Messiah. Break up the paragraph, eliminate the ethnocentrism, and get to the point.*

Page 32 par # 1 *Downtown theaters built in the first twenty years of the century normally were built to accommodate both film and live theater. They had dressing rooms, backstage areas and stage lighting as well as projection booths, screens and orchestra pits.*

Page 33 par # 2 *The information can be communicated as effectively with shorter sentences.* To restrain future competition, members of the MPPC ~~denied~~ restricted

licenses to new manufacturers or producers.

Page 34 par # 2 *You can portray the Trust as restrictive, but remember that Biograph was part of the Trust and D. W. Griffith was developing his screen techniques during the Trust-controlled years.*

Page 34 par # 3 *I found conflicting information about Kodak's split from the Trust. Ramsaye gives 1911 as the date. Also, Hollywood was incorporated in 1903, not 1905.* Independent producers continued to make motion pictures ... imported from Europe. **Prohibited from marketing their products to Trust exchanges and theaters, independents developed alternative markets in smaller theaters, or creating audiences for specialties like news reels ('topical") or long format films.** Production continued unabated ~~a continent away~~ in **Chicago, Philadelphia, St. Louis, Florida, San Diego, Cuba and** Los Angeles, ~~thousands of miles from~~ **wherever independents felt they could avoid** the MPPC's lawyers.

Page 35 par # 2 One of the "energetic and innovative foes" of the MPPC was Adolph Zukor, co-founder and future chairman of the board of Paramount Pictures, Inc. *Please remember that Zukor licensed "Queen Elizabeth" through the Trust, and Hodkinson was a Trust exchange man during the early years of the Trust.*

Page 38 par # 1 & 2 *Bring these paragraphs out of the discussion of Paramount, and into the discussion of the general subject. That will help you explain factors that led to the demise of the Trust -- inability to stop independent production, distribution and exhibition, insistence on limiting films to two-reels, and refusal to market actors. It's no wonder that companies bolted the Trust, including Kodak.*

<u>The Rise of Paramount</u>

This report does not need to recount the whole life story of Adolph Zukor. **The genesis of Paramount, like the industry, has three legs -- W. W. Hodkinson, Adolph Zukor and Jesse Laksy .**

Start the Paramount story where the company started. **W. W. Hodkinson was a salesman in the film exchange business with a desire for quality in both product and theater. He was a salesman straight out of the West. His interest in films developed out of a desire to make them appealing to families by setting a standard of quality both in the films and the theater, for which patrons would pay premium price of ten cents. His search for films led him to become an exchange man for the General Film company with a territory stretching from Denver to the Pacific. Hodkinson left General Film Company to pursue his ideas of uplifting film, using the machinery of merchandising and distribution. He developed states' rights exchanges throughout the western United States, including the key markets of San Francisco and Los Angeles.**

Adolph Zukor was born in 1873 in Risce, Hungary and immigrated to the United States in 1889. In 1903, he found himself financially involved in a penny arcade which included approximately 60 phonographs and 40 kinescopes. Zukor rode the early waves of interest in pictures that moved, including the not-so-successful Hale's Tours and Scenes of the World (crude travelogues projected on screens ... travel by rail.) By 1906 he was a theater proprietor with the Comedy Theater amusing crowds on New York's Fourteenth Street.

Like all other exhibitors, Zukor needed new films to keep audiences interested. Through Al Kaufman, manager of the Comedy Theater and Zukor's brother-in-law, Zukor learned of the availability of French director Louis Mercanton's "Queen Elizabeth" starring the world renowned stage actress Sarah Bernhardt. The film was stagy and four reels long, twice as long as typical films, but Zukor was finally able to get a license from the Trust to distribute the film through MPPC's licensed exchanges. The American premier of "Queen Elizabeth" occurred on July 11, 1912 at the presitigous Lyceum Theater in New York City, setting a course across the country that had the film running not in store fronts, but in legitimate theaters. The success of the "Queen Elizabeth" road show allowed Zukor to move forward with his idea to make more films, and the Famous Players Film Company was in business.

Page 37 par #3 insert here *Delete the lasts three sentences. Photoplay is not part of the Paramount story and the "star image" is sufficiently addressed in the previous sentence.*

Jesse Lasky was a Californian with a flair for theater. His talents with a cornet led to vaudeville with his sister Blanche, then on to Alaska for the 1898 gold rush, then to Hawaii where he was for a time the only white musician in the Royal Hawaiian Band. He moved on to booking acts, and dabbled in a restaurant-cabaret business in New York. After the failure of the cabaret, his brother-in-law Sam Goldfish suggested movie making. Lasky was unconvinced until he and his friend Cecil B. DeMille saw "Queen Elizabeth." Long format shows, based on literature and plays could be worth risking his theatrical reputation. The Jesse L. Lasky Feature Play Company was formed with Lasky as president (he had the money), DeMille would make the pictures, Sam Goldfish (later Goldwin) would sell to exhibitors, and Arthur Friend would be their lawyer.

Following Zukor's example, Lasky went for an established star in a popular role--Dustin Farnum in "The Squaw Man." DeMille, Farnum, Farnum's valet, and cameraman Alfred Gondolfi headed for Flagstaff Arizona in search of western scenery and distance to protect Gondolfi's Pathe camera from the Trust. Flagstaff was unacceptable to the New Yorkers, so they stayed on the train until it arrived at Los Angeles. The film, shot in a rented barn, was the first feature length film actually shot in Hollywood. It was a success both financially and

critically. It launched the new company on a string of successful adaptations of plays and novels for the screen, as Lasky attempted to release one film a month. ***(I. G. Edmonds and Reiko Mimura, Paramount Pictures and the People Who Made Them, a. s. Barnes & Co., San Diego, 1980 pp 21-22)***

In 1914, the business interests of Hodkinson, Zukor and Lasky came together. Page 38-39 par # 3 .... Hodkinson and four other states' rights distributors, whose territories encompassed the major eastern markets of New York, Boston, Pittsburgh, and Philadelphia, incorporated as Paramount and distributed motion pictures on a percentage basis. **Hodkinson approached producers who, in his opinion, produced quality films -- Zukor, Lasky, Morosco, Pallas and Bosworth. He easily won over all but Zukor, who held out for a ten percent share of stock in the company as part of his deal.** In exchange for 35 percent of the rental receipts, Paramount paid for the costs of promotion, guaranteed a minimum return to the producer for each film distributed, and most importantly, agreed to advance the producers from $20 -$25,000 *(my sources show the price to be $35,000 with an additional $10,000 for marketing)* for each feature film, all financed by the higher admission prices movie-going audiences would be willing to pay to see ~~their favorite stars in~~ a succession of well made films, playing in the larger theaters that ~~were now~~ **would soon be** under construction in many markets. As conceived by Hodkinson, Paramount's financing, distributing, and promotion of motion pictures would encourage producers to maintain a high level of production, and it did. Zukor, for example, contracted with Paramount to distribute the entire production of the Famous Players, 52 films a year, and amazing average of one motion picture per week. The greeting ...

Pages 39-40 The enormous success of the Paramount Pictures Corporation established distribution as the fulcrum of the motion picture industry ~~and Zukor, who had signed away the distribution rights to the film he produced, became ....~~ *Delete everything in the next two sentences. Paramount, under Hodkinson WAS vertically integrated, and 'signing away distribution rights' is not an accurate description of the situation in that time. Hodkinson did not "shy away"from the other aspects of the industry, he did what he did best -- sell products. The merger of the production companies (Famous Players, Lasky Feature Play, Morosco, Pallas, and Bosworth) preceded the takeover of Paramount. In this paragraph you telescoped three significant events together which should be discussed individually -- the merger of production companies, the takeover of the Paramount board, and the departure of Goldfish. Once you get through that, there are two lines of discussion which must be followed. There is the expansion of production, and there is the financial structuring, which, by the way is the story of east coast corporate headquarters (Zukor was an Easterner).*

You seem to have spent a great deal of time discussing distribution and exhibition, but didn't spend a great deal of time on production in this section, which is supposed to focus on Paramount, not the industry in general. Since this report is being written to support the nomination of a movie ranch associated with Paramount, the report cannot omit production at any stage of the Paramount story. I don't mean that you should list

every film, star and director who worked for any of the component units, but surely there is SOMETHING relevant to say about production. Here's a start.

> **Although it was all one company now, the production units were still split between the Lasky group in Los Angeles and the Zukor group in New York. Although the ads called Cecil B. DeMille"director-general" he was in fact only the director-general for West Coast production. ... Under the merger agreement, all films produced on the West Coast were "Presented by Jesse L. Lasky." Those produced on the East Coast were "Presented by Adolph Zukor." (Edmonds and Mimura, page 76)**

Production was further stratified by a tiered system of companies based on expense of the films. Artcraft represented the most expensive films, starting with Mary Pickford's films. Artcraft also became the home of independent productions of Thomas Ince, D. W. Griffith and Mack Sennett after the breakup of Triangle. Paramount was the banner under which most films were marketed. Realart was considered the training and developing grounds for players and directors with budgets and rental prices comparably lower. (Edmonds and Mimura, page 81 and 85) Although players came and went, one star continued to be associated with Paramount -- Cecil B. DeMille, considered by some as second only to D. W. Griffith.

World War I came and went, and in the wake of the war, DeMille's society dramas set the tone for Paramount's production. Although everyone involved considered it to be an embarrassment, "The Sheik" was Paramount's memorable film of 1921. At the same time Paramount's greatest dramas were not on the screen, but in the newspapers with Fatty Arbuckle accused of murder, Mary Miles Minter involved in the mysterious death of William Desmond Taylor, William S. Hart's paternity suit and Wallace Reid's fatal addiction to drugs. Although publicity was used to minimize these disasters, Paramount's release of "The Covered Wagon" saved the company from financial ruin. *(See if you can find out where it was shot. The success of this "on location" film could be helpful.)* **DeMille countered with "The Ten Commandments" which made a profit, but made DeMille enemies of Paramount's financial backers. When his contract expired in 1924, he was released to go into independent production. As the silent era drew to a close, the East Coast production facilities were shut down and all production was conducted out of the West Coast. (The Astoria Studio reopened in 1929 to accommodate Broadway stars in shooting schedules.)**

Paramount's entry into sound on film was well behind Fox and Warner Brothers. "Wings" was released with a synchronized sound effects track. Paramount's first all-talkie was "Interference." The success of "Interference" encouraged Zukor who canceled all silent film production, except those close to completion which would be used to fill contractual obligations until all-talkies could be made.

Instead of Vitaphone's sound-on-disc system, Paramount chose sound-on-film technology. That required complicated wiring for the recording systems. With the number of sound stages limited, production was scheduled around the clock. Although Paramount experimented with stage directors for its sound films, Lasky told Zukor that it was easier to teach their film directors to handle dialog than teach screen technique to stage directors.

> **William C. deMille wrote: "It is something of a tribute to the 'old guard' that, in 1938, out of 244 recognized, active picture directors, only 21 were brought from the theater to the screen after the advent of sound, while 136 were recognized picture directors before 1928.: The other 87 in deMille's total were mainly men who climbed from the ranks of assistant directors. (Edmonds and Mimura, page 145)**

Offsetting the costs of conversion to sound was one of the reasons Paramount released many of its established stars in 1929. Some actors were cut because of problems with their voices, others were cut because of the difficulties they had or could cause. In selecting replacements, Zukor reverted to his preference for Broadway experienced actors. Others were brought up the ranks from Realart to Paramount productions.

Now go into distribution and the relationship with exhibitors.

Page 40 pr # 2 During 1917, motion pictures became the nation's fifth largest industry, behind only agriculture, transportation, oil, and steel. ~~and Hollywood,~~ **Southern California**, with more and more production companies locating in and around its geographic area - scattered from Culver City to Edendale (see figure), would soon become both the American and international film capitals. **It should be noted that corporate and financial offices remained firmly in New York, along with some production facilities. Movies were making the transition from storefronts to large theaters in towns and cities across the nation.** Average weekly movie theater attendance exceeded 10,000,000. **With the demise of the Trust, the industry was wide open for competition and deal making. Anyone with a camera and the money to buy film could get into the business of production. As the public developed its movie-going habit, the demand for movies, all kinds of movies, rose. Theaters unable to offer what the public wanted, went under.**

Shortly after W. W. Hodkinson gathered together the elements to create Paramount Pictures, Harry E. Aitken organized Triangle in an attempt to dominate the film business, putting him in direct competition with Paramount. Aitken seemed to have everything needed - financing associated with the Rockefellers, the success of "Birth of a Nation", a who's who of Broadway names, and established downtown theaters willing to show his films. He announced that the company would be publicly "launched" with a three picture premier at the

Knickerbocker Theater in New York on September 23, 1915.

In response to Triangle, Zukor convinced the other major production companies of Paramount to merge. Famous Players-Lasky was formed from Zukor's Famous Players, Lasky's Jesse E. Lasky Feature Play Company, Morosco, Pallas and Bosworth. Zukor became president, Lasky first vice-president in charge of production, Cecil B. DeMille was named director general, and Samuel Goldfish was given the title of chairman of the board. Famous Players-Lasky then had the talent -- players, directors and writers, to compete with Triangle as long as money was available to finance production. To Zukor, the founder of Paramount had become a stumbling block because of the limits Hodkinson put on funding for new production. One at a time Zukor bought out three of Hodkinson's original partners, acquired 50 percent of the company's stock and in 1916 forced Hodkinson out of the company he started. Zukor subsequently acquired additional stock and removed other individuals unwilling to follow his lead, including his own brother-in-law, Sam Goldfish.

Page 41 par # 3 *Now you can address the impact that First National had on Paramount.* **Hodkinson had attempted to unify the film industry by focusing on distribution. Aitken used production as his focal point. In 1917, Thomas Tally rallied exhibitors in an effort to allow theater owners to control the costs of film. Tally, a theater owner from Los Angeles, gathered together** the owners of over two dozen of the nation's top independent theaters and theater circuits...in April, 1917 to strengthen their bargaining power, forming the First National Exhibitors Circuit. First National's exhibitors, who controlled ... *the rest of the paragraph is OK.*

Page 42 par # 2 ...Financed by a $10 million stock issue ... all of which operated under the aegis of Paramount. ~~the name Zukor retained for the distribution and exhibition subsidiary of Famous Players-Lasky's.~~ *The rest of the paragraph is OK, as long as you break it up into shorter sentences. I still don't understand why you keep implying that Paramount is a subsidiary of Famous Players-Lasky. (page 43 par # 2 Famous Players-Lasky changed its corporate name to Paramount Famous Lasky Corporation in 1927) Please remember that although Adolf Zukor is involved in both Famous Players-Lasky, and Paramount Pictures, they were separate businesses that merged in 1927.*

Paramount distributed films from a variety of production companies, including Famous Players-Lasky. The component production units of Famous Players-Laksy could contract films to Paramount for distribution, but could also choose different distributors. On page 40, par # 2 the sentence that starts Propitiously for Zukor and Lasky,... *tries to tie the success of Famous Players-Lasky to war in Europe. The success of Famous Players-Laksy was based on the resources the company had, not a lack of European competition. As you pointed out earlier in the paragraph, their marketing was successful domestically. Competition came from other domestic companies, but certainly NOT Universal which brought up the rear in almost everything. Fox - yes, Metro, First National - yes also. Universal wasn't strong competition, it was just*

THERE.

Page 42 Par # 3 *delete this paragraph. This report can be completed without getting into the prejudices against immigrants, Europeans, Jews or political beliefs.*

Pages 42-44 The rest of this section can be condensed to a recounting of the development of the theater chain. Also remember that although the focus of production is in California, the POWER remained, and remains now in the hands of the financial backers (read East Cost). The discussion of booking and rating films is covered later, so it does not need to be discussed in this section. The last paragraph in the section does not belong in the section focusing on Paramount.

Hollywood and Motion Picture Production During the Studio Era.

I was confused about the title of this section and its separation from the section The American Motion Picture Industry During the 1930's which starts on page 59. I took a slightly different approach to the image issue, then picked up on your discussion of the 'nuts and bolts' of production.

The Myth and Reality of Hollywood in the Studio Era

In 1915, movie-making was well established in Hollywood. By 1926, Hollywood was a euphemism for movie-making with 90 percent of the world's films produced by American companies with production facilities "in Hollywood." These companies had huge production facilities linked to national distribution systems and theater chains. (Kevin Starr, Inventing the Dream, California through the Progressive Era, Oxford University Press, New York, 1985 page 313.) Adolph Zukor, recognized as the preeminent business intelligence since his emergence, was finally being challenged. Marcus Loew, Sam Goldwin and Louis B. Mayer, in 1924 joined together to form Metro-Goldwyn-Mayer, which would surpass Paramount on its way to becoming the most successful studio company in Hollywood history.

> **Among themselves, Paramount, Loew's, First National, Fox and Universal operated some twenty thousand theaters in the United States and Canada by 1927, together with forty-six film exchanges in all important cities. This massive distribution and exhibition capacity was linked via common ownership to virtually all major production facilities in Hollywood, where thousands of workers kept busy producing film after film, assembly-line style, for double features (often changed biweekly) at those twenty thousand theaters, attended by a hundred million Americans each week.**
>
> **...Industrial Hollywood created a new genre of Southern Californians, the Hollywood movie star, who in turn began to exercise enormous influence**

on the ways and means with which Americans defined their values and identities. (Starr page 317)

...Zukor and his colleagues were willing to pay ... astronomical sums, infinitely beyond the compensation schedule of any other American enterprise, because a radically new connection had been forged between film stars and the American mass audience that translated directly into equally astronomical profits at the box office. There was literally no precedent in American history for the capacity of Hollywood stars to speak directly to the dream life of the masses. ... On screen and off, their looks, their clothes, each detail of their personal histories (true or concocted) linked Hollywood stars directly to the deepest aspirations of their mass audience. ... Through its star system Hollywood took ordinary Americans -- which by and large the stars themselves were, in terms of talent and frail humanity -- and endowed them with a quality of transcendence that flattered star and audience alike. (Starr page 320)

Cecil B. DeMille understood and exploited this connection. Through a series of comedies, he taught upwardly ambitious America how to dress, dine, decorate its homes and make love. Led by DeMille's films, Hollywood in the early 1920's taught mid-America not only about interior design and fashion, but about sexuality as well. According to actor-director Raoul Walsh "The Roaring Twenties did not come to Hollywood, they were born there." (Starr page 323)

In reverse compensation for the demands of the Protestant ethic, Americans asked the stars and leading producers and directors of Hollywood to live the life that every American would supposedly live if given the opportunity. Hollywood was a caste apart, fed, clothed and housed specially; allowed broad latitude in sexual conduct marriage and divorce; required only to remain young, glamorous, and on view. (Starr p 335)

Although stars were granted certain latitude by the public, there were limits beyond which the fundamentalist core of mid-America would not go. Mary Pickford and Douglas Fairbanks could divorce their spouses to marry each other, but the suicide of Olive Thomas, Pickford' sister-in-law raised eyebrows. Fatty Arbuckle was blackballed by the public even before being blacklisted by Hollywood executives. All the dirty little secrets that surfaced after the mysterious death of William Desmond Taylor sent Hollywood executives on a mission of damage-control. William Harrison Hays, with impeccable credentials as a Protestant Indianan Republican who served as postmaster general for the Harding administration, was hired to bring a moral tone to the movie industry. DeMille jumped on the morality bandwagon by producing not one, but two religious epics "The Ten Commandments" in 1923 and "King of Kings" in 1926.

Dispute some sporadic qualms, the public imagination merged the myths of the motion picture industry with the place generically referred to as Hollywood.

> **By the mid 1920s myth and reality, dream gesture and landscape had so interpenetrated each other in an actual place -- Hollywood and its attendant community of Beverly Hills, plus portions of Santa Monica and Los Angeles -- that each aspect of architecture and lifestyle, social psychology and infrastructure bespoke an integrated condition based on the Hollywood myth. This myth, in turn, as a matter of dream wish and behavior, affected the way Americans in other parts of the country viewed themselves and arranged their lives. (Starr page 334)**

Hollywood of the imagination and the publicity release bore little resemblance to the assembly line industrial plants of Hollywood, Studio City and Culver City. Page 46 par # 3 Cheap land in southern California encouraged the building of large studios, ...

Page 46-47 *continue through the end of the long quote.*

While sound stages were built to handle the majority of the filming, larger exterior sets were accommodated on the property in an area referred to as the back lot. As early as 1915, the back lot adjacent to Lasky's converted barn/studio sported "elaborate sets depicting medieval France, Arabia, Montenero, ... soon to be followed by legendary recreations of ancient Egypt, Babylon, and the Holy Land." (Starr, page 300) Development of back lots did not restrict filming to the confines of studio property. From the earliest forays by of East Coast film companies, movie makers have has taken advantage of the diversity of landscape and architecture which is southern California's legacy from the developers and promoters who had been building communities from dreams and fantasies since the 1880's.

In 1915, D. W. Griffith used the hills above Burbank for filming battle sequences for "The Clansman" ("Birth of a Nation"). His cameraman, Karl Brown later explained how he chose his camera angles on the location.

> **... When shooting the big stuff you must shoot either north or south. ... A flat dead-on light is no good because the shadows fall away back of the subject and there is no modeling, while a back light is murderous when there's any smoke in the air, because the smoke blinds everything and you can't see what's going on in the background. (Richard Alleman, The Movie Lover's Guide to Hollywood. Harper Colophon Books, Harper and Row, New York, 1985, page 272)**

In the days when film makers simply visited Los Angeles to avoid the harsh New York they often found that the sheer novelty of their activity made property

owners willing to allow use of their property for nominal or no charge. (Robert G. Sherman, Quiet on the Set! Motion Picture History at the Iverson Movie Location Ranch, page 5-6) The rise in demand for locations that followed the rise of production in southern California led to a more business-like attitude by property owners. Boulders which make ranching or farming difficult, could be "picturesque". The criteria for filming locations was simple -- the site had to be within easy driving distance from a studio, have interesting topography or buildings, internal access system and cooperative residents. (ibid) Architecture, landscaping and scenery became commodities with market value. Somewhere between filming on the back lot and negotiating with property owners for permission to use their land, came the movie ranch.

> **As Los Angeles prospered in the 1920's and its population and real-estate values soared, the Valley -- which was developed several decades later than Los Angeles proper -- became an extremely attractive "Hollywood" alternative for many studios. ... At the same time, a number of Hollywood studios established and maintained annexes in the valley; these were called "ranches" and, appropriately, were often used for the production of western films. (Alleman, page 269)**

The Paramount Movie Ranch, Circa 1923-1948

Inceville was as much a lot as Lasky's barn. It just came complete with the cast of the Miller Brothers 101 Ranch show. If you compare the description of Inceville to the Belton quote just before it, you will see what I mean. That's why I brought the narrative to the subject of the movie ranch from a different angle.

Please check Marc Wanamaker's text for the source of his discussion of the lease and co-lease of the property in Burbank. The books that I have do not show Universal as co-leasing property with Lasky. Check his references for the property in Canoga Park, as well.

Page 50 New paragraph **Famous Players-Lasky had a practical reason for leasing land in the San Fernando Valley for their exteriors. Their production facility lay at the edge of Hollywood's thriving commercial business district. Aerial photograph reveal that the facility grew from a barn with a wooden platform in 1914, to a city block of glass stages, offices, and support facilities. The adjoining block was a tight maze of exterior sets. Two blocks north were the tall commercial office buildings that anchored the eastern end of Prospect Avenue (Hollywood Boulevard). In 1926, the company moved to a larger production facility on Marathon Street. Here their neighbors were other production facilities and vendors catering to the growing film industry. Although the new facility was**

larger, it still did not offer opportunities for panoramic exteriors. As they had done with their first facility, the company opted to separate most of their daily operations from panoramic exterior filming.

By 1923, Famous Players-Lasky began filming on the wide-open spaces of third outlying property....

Page 51 par # 1 *You attributed the decrease in monthly lease to the depression. I have an alternative suggestion for you. It may be that the deal between Paramount Famous Lasky Corp and Paramount Land Corp was that the monthly lease costs were intended to simply move money from one corporation to the other. In this case, the changes in rent and the refunds would be driven more by creative bookkeeping than the nation's economy.*

Page 51 par # 3 *OK, if the set for "Border Legion" is definitely Paramount Ranch, then why did the newspaper article say that the permanent western street plans were being drawn, with work scheduled to begin soon?*

Page 53 par # 3 Grip storage lockers for camera and ~~light mounts, which were also known as grip stands~~ **lighting equipment, set construction area including a mill/carpentry, door and window sash, lumber yard, paint and electric shops;** *Are you certain that the fire patrol station was built by Paramount and not existing on the site earlier?*

Page 54 par # 1 *The first sentence is too long, and you have both the small western town and the Taylor Ranch set both located one mile from headquarters. The last sentence in this paragraph is a good definition of any set. I think you could make better use of it than to use it to cover up the details that we do not know about the other sets.*

Page 54 par # 3 *The incinerator was added to the* **mill/carpentry shop.**

Page 55 par # 1 *By my count, you now identify the two-street western town, Taylor Ranch, Ebb Tide and San Francisco Street as being one mile north of headquarters. Obviously you need to do a bit of measuring and adjusting.*

Page 56 par # 2 *I watched Tom Sawyer and did not see any evidence that Medea Creek was changed for the filming. Unless you can document this beyond folklore, eliminate it.*

Page 56 par # 2 and 3 *With so many sets identified as one mile from headquarters, the transitions you describe are confusing. Which western town are you referring to when you talk about redressing it for Tom Sawyer? The two-street western town south of the San Francisco set, or the large western town north of the San Francisco set? I know that Tom Sawyer and Miracle at Morgan's Creek were both filmed on the same set, but*

your text is confusing. Changing your reference from Western Town to Midwestern Town does not clarify the issue.

Page 57 par # 1 *Is there an example that reflects more time at the ranch? July 13-19 were shot at the studio. How do I know that? They spent much of the time working on the "ext of Golden State" in the big tank. Paramount Ranch did not have a tank.*

Page 58 par # 1 *If this is supposed to be the period of significance, you really didn't have a lot to say about Paramount's use of the site. What do you know about how the site operated? Do you have the names of ranch managers or other individuals who worked AT the ranch (not just assigned to be there for a day or two during filming) or anything about the art directors who designed the sets? Are there any indications why Paramount did not use the ranch more? Any indication how rationing during World War II impacted filming at the site? What else can be said about Paramount contracting the site out for other productions?*

My concern is that you make a good case for significance of the movie industry, Adolph Zukor, and the role of the Paramount companies. It takes more than a leap of faith to say that a seven hundred acre site that was used sporadically for exterior filming for about 14 percent of Paramount's films reflects the significance of the corporation that dominated production, distribution and exhibition. The chart on page 58-59 really shows just how insignificant the ranch was to a company producing and distributing two films a week. (How did Marc arrive at those numbers?) You just haven't laid the groundwork for national significance.

Page 58 par # 3 *The last sentence is really too pompous* --evincing the encroaching Los Angeles populace...*this reads like the wrath of God in the form of invading hoards.*
Page 59 par # 1 *I know you need a transition to the next section, but you need something positive to end your presentation of the period of significance. I recommend you shorten the chart on page 58-59 by removing everything after 1948. With the expiration of the lease, Paramount loses all preferential access to the site. They become just another potential customer for the subsequent owners. You should not chart Paramount's use of the site without explanation, which comes several pages later.*

<u>**Paramount and** the American Motion Picture Industry during the 1930's</u>

Page 59 Par # 1 *Skip the opening quote. Distribution of Hollywood's products in the 1930's was limited to theatrical releases. In 1990, distribution, and subsequently exhibition, are obviously more diverse than they were in 1930. Production alone has not changed all that much. More on this later.*

Page 59 par # 3 **When Wall Street crashed, the American motion picture industry was in the midst of a technological revolution. Synchronization of sound was not a fad, it quickly became an industry standard. All the industry leaders scrambled**

to convert production facilities and theaters to accommodate sound on film technology. As Americans struggled to adjust to the harsh realities of the new economy, they turned to Hollywood to provide escape, if not relief.

Now use the quote at the top of page 60.

Page 60 par # 2 Although national income spiraled downward from $81 billion in 1929 to $53 billion in 1931, Americans kept going to the movies and Paramount recorded industry record earnings of $18.4 million in 1930. *Delete the remainder of the paragraph.*

The chart presented on page 60 to me reflects the spike in interest generated by the conversion to sound technology rather than a dramatic drop in attendance. Compare 1928 to 1932 and 1933 -- they are not that far apart. When you look at the remainder of the chart as shown on page 63, the years of 1929 and 1930 read as abnormally high, not that the following years are abnormally low.

> **Then suddenly the high promise for 1931 went sour. Warner Brothers made a raid on Paramount's star list, helping itself to William Powell, Ruth Catterton and Kay Francis. ... Since the beginning of talkies, the big studios had been getting rid of high-priced stars and bringing in Broadway actors at lower prices or upping featured players without increasing their salaries. (Paramount) was suddenly on the brink of bankruptcy. The first intimation of trouble was a story that Paramount's top chiefs had a secret meeting about production wastes and rising costs in the West Coast studio**...(Edmonds and Mimura page 178-179)

Personality conflicts with actors and directors, along with some films that the public just didn't want, contributed to problems on the production side. Paramount's box office receipts were not bad and draconian cost cutting in production might have kept the company afloat had it not been for Zukor's vast investment in theaters.

Page 61 par # 1 ~~Distressed by Paramount Publix Corporation's dwindling earnings and convinced that Adolph Zukor lacked the financial savvy to reverse the corporation's sagging fortunes~~, Kuhn, Loeb & Co., the Wall Street investment baking firm that had underwritten much of Paramount's theater acquisition during the 1920's ~~by issuing $30 million in bonds~~, sought to protect their interests in the corporation by installing retired Chicago taxicab multimillionaire John ("Drive till it") Hertz on the board of directors ~~appointing him~~ **and** chairman of Paramount's finance committee in November 1931. ... Paramount released 55 movies in 1932, nine of which were filmed **in part** at the Paramount movie ranch,...

Page 62 Par # 2 ... Paramount emerged out from under the "judiciary ax" in July, 1935

with a new identity (Paramount Pictures, Inc.), a new board of directors; a new president (John Otterson); and with most of its subsidiaries intact, including an equity stake in over 1,200 theaters. **Otterson, and ex-naval officer and former president of Electrical Research Products, Inc. knew absolutely nothing about motion pictures, and turned to Adolph Zukor to be his in-house expert. Zukor stayed as chairman of the board. Otterson wanted** to run "... Paramount like a public utility ... Paramount's New York Corporate offices. **Even with Zukor available to provide guidance into the nuances of film production,** Otterson's leadership would later be ridiculed as " ... the spectacle of Wall Street trying to run Hollywood." *delete the last sentence*

Page 64 par # 2 Though the growing movie-going audiences should have made Paramount profitable once more, considering the company's large theater holdings, losses continued to accumulate. **But Paramount was filled with angry stars, sullen directors and apprehensive technicians as production continued to take the brunt of the efforts to generate profits.** ~~As the studio's production costs escalated, Paramount films fared poorly at the box office and~~, In contrast to the dynamic studio of the 1920's, ... On May 1, 1936 ...

Page 65 par # 3 ... Each was filmed **in part** at Paramount Ranch... seventeen Hopalong movies, each filmed **in part** at the Paramount movie ranch... released between 1937-1939. **With production back on track, Balaban put Y. Frank Freeman in as head of production on the west coast, and Zukor went back to New York. Freeman, who shared Balaban's background in exhibition, ran a tight ship, got slick productions filmed, and made pictures geared to box office appeal. (Edmonds and Mimura page 215) While years of 1940 and 1941 are marked as vintage years for other studios, with such classics as *Grapes of Wrath, The Bank Dick, Fantasia, Rebecca* and *The Great Dictator* in 1940; and *How Green Was My Valley, The Little Foxes, Sergeant York, High Sierra and Citizen Kane* in 1941, Paramount offered *The Road to Singapore* (1940) and *The Road to Zanzibar* (1941). Ironically, one of the films Paramount released in 1939 was *The Television Spy* (Edmonds and Mimura page 219-20)** Paramount began a new era of prosperity, one that carried through the recession of 1937-1938 and left the company on the brink of the Second World War ...

~~Hollywood Goes to War~~ War and Peace, Hollywood in the 1940's

For this report, World War II is not so significant that it needs to be separated from the other activities of the decade. Hollywood adjusted to wartime rations and got on with the business of making pictures and propaganda. That part is easy and you covered it well on pages 66 to 67. What is missing is a summary of what was happening in Hollywood.

While Hollywood produced the movies that kept morale up for the rest of the

country, the industry was struggling with its own, internal wars. The Internal Revenue Service investigation of Joseph Schenck and Willie Bioff exposed the corruption and payoffs behind the growing power of IATSE, the International Alliance of Theatrical Stage Employees. The swirl of politics which had split Europe and had already divided the Hollywood community, would manifest itself in many forms, including blacklisting and the Un American Activities hearings. Add corporate politics to the mix, and war with the Axis powers faded in comparison.

Starting with the Roosevelt administration, court proceedings began to influence the future of the industry. In June of 1938, the National Labor Relations Board ruled that Hollywood was indeed an industry, and that its writers, as employees, had the right to form a union. That ruling opened the door for formation of other unions or guilds. Less than a month later on July 20, 1938, The Untied States Justice Department filed an anti-trust suit against Loew's, Warners, Paramount, Fox, Columbia, Universal, United Artists and RKO. (Otto Friedrich, City of Nets, A Portrait of Hollywood in the 1940's, Perennial Library, Harper and Row Publishers, New York, 1986, page 76) The suit alleged that the studios restrained trade by monopolizing the production, distribution, and exhibition of motion pictures. The bill of particulars recommended, among other things, the separation of production from exhibition and the abolition of block booking, zones, and clearances which had kept away all serious competitors for two decades. *Continue from page 69 par # 4, through the first quote on page 71.*

Then go back and pick up the paragraphs on page 68 that deal with sale of the ranch. Following on the heels of the economic impact of the consent decree, you may be able to streamline the speculation on the reasons for the sale.

Page 71 - par # 1 on page 73 *move these paragraphs so they precede the next section title.*

Page 72 par # 1 *The troubles of 1946 also included a strike that crippled production, and taxes and restrictions on American films imposed in Britain, France and Japan.* (Edmonds and Mimura page 229.)

Motion Pictures Are No Longer Paramount

Part of America's complex legacy of World War II ....

Page 77 par # 1 Ironically, as Paramount and the other studios became major supplies of television, part of Paramount's original **1938** vision of a studio **was fulfilled** as the studio ventured into the new medium of television.

Page 77 par # 2 *The second sentence is 11 lines long. Shame on you.*

Page 78 par # 2 Divestiture, increased leisure time, television, and the domestic backlash... that continues unabated. **The phrase "motion picture industry" doesn't describe the industry that came out of the 1950's.** During the 1960's ...

Page 78 par # 4 *The quote has the wrong initial for Hodkinson. It's W.* ***W.*** *Hodkinson.*

Page 78 par # 1 *You failed to acknowledge the role of the international market for American products. International marketing has been a significant source of revenue since the silent era. It is no less a factor today. In fact, it's the role of the American moving image in the WORLD's theaters and television screens, that makes this industry so significant.*

<u>The Present Meets the Past - The Paramount Ranch, 1948 - Present</u>

Page 79-80 *Why did you not discuss what the photographs reveal about the uses were being made of the land in the 9140's? Also, check the route of Ventura Road with the present alignment of Agoura Road. In the last sentence of the first paragraph on page 80, you need commas* "... along the property's periphery, and on the former movie ranch, unpaved roads..."

Page 82 par # 1 *I think you have your directions mixed up. Paramount's Midwestern town was at the north end of the ranch, and the southeast corner of the movie ranch abutted Ronald Reagan's land. Residences along the southern border of the ranch date back to the 1920's when the Malibou Lake Mountain Club was formed.*

page 82 park # 2 *The racetrack did not accommodate formula one cars, just sports cars. The racetrack (and most of the ranch) lies WEST of Cornell Road. The track uses both east and west sides of the creekbed, following and diverting from the old roads to form loops at the north and south end of the site. There is no reason to mention Devil's Hairpin in this paragraph, move it to the next page with the rest of the productions.*

Page 83 par # 2 *After watching the entire 2 hours and 45 minutes of Gunfight at OK Corral, I am convinced that it was NOT filmed at Paramount Ranch. The landscapes are definitely Arizona, and none of the towns match the photos we have of the Hertz legacy town. This claim really NEEDS direct proof.*

Page 83 par # 3 *Is there a reason why you repeated the acreage of Whizen's parcel? You gave it on page 80. The paved road near the Midwestern town is Silver Creek Road.*

Page 83 par # 5 From 1962 to **1980**, ... *I understood that Dee leased both the Paramount Sportsmen's land and Whizen's land for his operations. That came from my conversations with Dee's widow. If it can be verified, then the period when the two parcels were managed separately is limited to the 1950's and the 1980's.*

Page 84 par # 2 *According to Joan McCormick Cooper, Dee was the original contact representing the property when Phyllis Patterson was looking for a site for her fair. While the fair grew over time, its set ultimately covered an area roughly marked by the location of the Marco Polo set on the east, to the location of the Hacienda set on the west.*

Page 86 par # 2 ... vast section of the savannah's grassland were compacted from parking **associated with the Renaissance Pleasure Faire.**

Page 87 par # 3 ... **In 1984** The National Park Service refurbished the western town ... *Shouldn't this be listed after Fall Guy, if you are listing changes in chronological order? While dirt from the dredge ponds was used to create the "meadow", the parking area fill was generated by flood sediments deposited in the area of the creek crossings just before opening of the Renaissance Pleasure Faire.*

Page 87 par # 4 ~~During the spring of~~ **As part of the renovation of the western town in** 1984 ...

Page 87 *Is there a reason why there is no other mention of filming during the NPS era between Fall Guy and Dr. Quinn? Before CBS took over, we averaged 50 use days per year for filming and photography at Paramount Ranch. If you could get similar data from the Paramount era and the Dee Cooper era, it would be interesting to see just how that compares to filming use in the other two eras.*

Page 89 *Is there any way to make that long rambling sentence at the start of the paragraph any shorter and cleaner?*

DOCUMENTATION OF EXISTING CONDITIONS

Introduction

Page 93 Par # 2 *In line four, you have now the fourth version of 'Midwestern'. Please be consistent through the document.*

Pattern of Land Use and Spatial Organization

Page 93 par # 1 Although the Paramount Studio's,,, cultural features from the period, **current use patterns reflect more of the use patterns established in the 1950's when the property was split between different owners. Much of that difference can be traced to the development circa 1953 of the western town set. NPS management and development of the property has also impacted use patterns.**

Page 93 par # 2 ... the majority of film production is currently associated with, ~~and concentrated within,~~ **the general area around** the western town ~~area~~ set in what was ~~once~~ the movie ranch's headquarters. The livestock ~~support~~ operations ~~for~~ **associated**

with current film production are ~~currently~~ located in ~~the landscape~~ **an** area where film production and set construction occurred ~~historically~~ **at different times in the past.** ~~and~~ The ~~historic~~ **horse** barn **constructed by Paramount is in use for interior filming** and ~~livestock operations area~~ **and adjoining corral areas have been converted to recreational open space and restrooms, which are also used to during filming.** ~~has been converted for film production use and interior sets.~~ **The mess hall/kitchen and mill, east of Medea Creek, are currently the focus of NPS and production administrative use and construction operations for the production company.**

Page 93-94 par Other land use ... include ~~east,~~ NPS, and ~~visitor~~ **public** parking **areas,** ... restrooms, picnicking **and** special events **areas,** and ... *Without seeing the photos, I have a problem with these identities. It seems redundant to say that production support occurs in the headquarters area, then list as additional use, the various components of production support which occur in the headquarters area, such as where production vehicles were parked when the photos were taken. You failed to include the racetrack bridge and the cave/mine set under it, and the Ren Faire "causeway" and CBS's other sets.*

Vegetation

Page 94 par # 1 *What is meant by "the properties early recreational attraction"? In the next line,* as well as ~~the~~ its ~~historical~~ development as a movie ranch and continued use as a filming location site.

Page 94 park # 2 *last sentence* comprised the principle areas for film production and set construction during the ~~historic~~ periods of significance for the property.

Page 94 par # 3 *A bit of political history is in order here. In 1980, NPS, as part of its efforts to reduce impacts to the site from the Renaissance Pleasure Faire, designated an area as an oak restoration zone. That designation did more to reduce parking than to contribute to the long term regeneration of oaks. Experience has shown that whenever impacts from grazing, parking, or large numbers of people are removed, oaks regenerate, as is the case with the valley oaks growing on the hillside south of the Western Town and west of the picnic lawn. Those trees had already sprouted when NPS acquired the property, and are doing quite nicely on their own. There is nothing more significant about the oaks in the fenced-in area than the oak savannah outside the fencing.*

Page 94-95 par *last sentence* **Historically, vegetation in open areas of Paramount Ranch was controlled by intensive use and grazing, as well as on-site monitoring by fire patrol station personnel. NPS management uses different management techniques including spreading woodchips to prevent growth, fuels reduction by cutting, with the option of prescription burning if indicated. Although vegetation patterns are changing, the overall continued impact of intensive use remains the major form of fire prevention.**

Page 95 par # 2 *There is no reason to include Valley Oak Savannah, when the paragraph discusses the emergence of the riparian woodland.*

Page 95 par # 3 *Delete the fourth sentence and "In Addition" at the start of the next sentence. Last sentence:* **A detailed inventory and documentation of associations between specimen oaks and specific movies or sets was not conducted for this report.**

Page 96 par # 2 In addition to the native plant species and communities which were used and made the property attractive for film production, **small areas of ornamental landscape also exist which are also part of the cultural landscape of the Paramount Ranch. .... "Greens" or large ornamental plants in containers, are maintained on the site by the current production company for use in filming. Although contained in boxes or tubs, many of the shrubs and some of the larger trees have been on the site for four or five years.**

Page 96 par # 3 *last sentence - Actually, photos taken in 1927 indicate full grown eucalyptus trees in front of the house.*

Page 97 park # 1 *last sentence - what makes you think that the tortoise was either native or natural? If you saw it in a production still, it was more than likely placed there by a tortoise wrangler.*

Floodplain and Flood Hazard

Page 97 par # 1 *Inundations of the western town have come from Coyote Canyon, not from water flowing down Medea Creek. When Medea Creek floods, it expands eastward across the open, gently sloping land toward Cornell Road.*

Soils

Climate

Topography and Drainage

Page 98 par # 2 *Third sentence* **Grading for** set construction is particularly evident at the **Hacienda or A**lvarado set site.... *Why was the mess hall/kitchen excluded? Are you certain that the grading at the creek crossing dates this far back?*

Page 99 par # 2 From **more recent** ~~later~~ periods, grading and topography changes are evident **which** reflect continued development and use of the site. *Since you were able to date these changes, they should be listed here by time period -- Wickholm, Hertz, Sportsmen and Dee Cooper eras. (OK, you can do it by decades instead of people)* **The racetrack and the concrete bins appeared at the end of the Hertz era; Camp Langhorn and the concrete pads east of Cornell Road date from the Sportmen**

era; and the ditch on the west and south side of the town and all the Renaissance Pleasure Faire modifications occurred while Dee Cooper was leasing the land.

In their twenty years on the site, the Faire was responsible for grading in the area of the "Marco Polo" set, the addition of the "causeway" west of the "Marco Polo" hilltop, grading in the general area of the Hacienda set, culverts west of the Hacienda site and northwest of the ranchhouse site, as well as grading of a plateau for their parking tower, and roads for internal circulation. Each year they created as many as five temporary creek crossings, which left accumulations of fill near the creek. Plastic pipe is weathering out several places, reflecting the rudimentary system they installed to move water between the faire set and their support/camping areas.

Circulation

Page 99 par # 1 ... much of the existing road circulation system and many of the trails **maintained** ~~established~~ by the NPS were established by or used **since** ~~during~~ Paramount Studios **ownership** ~~use~~ of the property.

Page 99-100 *second sentence* - **R**enaissance **P**leasure **F**aire.

Page 100 par # 3 ~~The northern loop~~ **Portions** of the old race track ~~as well, as other areas of its alignment~~, **roughly** follows the alignment of the roads originally established during the Paramount Studios use of the property. *Although portions of the road are returning to the character of unpaved roads, the continued use of the roads by vehicles associated with the current filming are keeping the roads wider than in previous decades.* ... This is evident at the northern loop of the track, **the southern loop of the track,** the loop which went to the west of the caretakers house, and the starting line straight section of the track. ~~which replaced the earlier alignment in this area that paralleled Medea Creek.~~ **A small section of guardrail along Medea Creek also remains, although partially buried by flood sediments and vegetation.**

Page 100 par # 4 Other roads, drainages, and creek crossings, **along with** ~~and~~ some of the trails on the property are unpaved Paramount era ~~movie ranch~~ roads, mostly emanating from the ~~historic~~ headquarters area ~~and~~ **to** access north**ward** and south**ward,** and into the landscape to the west. *I have problems with this section and want to see the photos and map that accompany this section of the discussion.*

Page 100 park # 5 *Capitalize Renaissance Pleasure Faire. It is not appropriate to discuss only one era of development then make a sweeping generalization about everything that happened between then and now. The roads used frequently in association with movement of large vehicles are being widened through use,with dramatic increases in areas which retain water after rain, or at intersections.*

Buildings and Structures

WAY ARE YOU NOT USING NPS ASSIGNED BUILDING NUMBERS. IT WOULD MAKE THIS SECTION MUCH, MUCH EASIER TO FOLLOW!!!

Page 100 par # 1 ... Structures for the purposes of this report... including **sets** built **for** television or motion picture**s**.

Page 100 - 101 par ... and new "temporary" buildings which were built by the NPS **or placed on site by CBS for current filming.** ... including many associated with NPS ownership **or CBS occupation** of the property. ... associated with NPS ownership of the property ~~where~~ **were** not photographed during field documentation...

Page 100 park # 2 *If I am reading this correctly, you say that the three long open sided sheds constructed by Paramount are all still standing in one form or another. That is not correct. The shortest of the three sheds was completely removed and a new structure erected in the footprint of the set added to the south end of the original building. (the current "general store" set) Why would you say that you don't know about their evolution we know when the changes were made to create the Western Town? It's also OK to say that the demolition was done by NPS between 1982 and 1984.*

Page 100 par # 3 The barn was part of Paramount's livestock operations. ~~headquarters for the studio~~. The barn **is suffering from pressure from increased deposition on the west side and is in need of stabilization. Modifications to the structure to accommodate current CBS filming include reinforcement of roof trusses, removal of interior stalls, instillation of insulation material on interior of roof, doors, and walls, and covering of the exterior stall doors on the east and west sides with board and bat siding. The north end of the barn has been dressed as part of the western town since 1953, but the addition of the sheds connecting it with the adjoining building were added in 1991.**

Page 101 par # 2 *What makes you think that the log construction is original? The combination of log exterior on the front and fiberglass log on the side is more indicative of set construction than barn construction. Like the storage sheds, this may have been modified so much that only the tin roof and its supports may be original.*

Page 101 par # 5 *last sentence* The face of the building was dressed as part of the **Hertz** western town and **has undergone periodic re-dressing as the town has changed. the current dressing for CBS filming covers what is left of the original metal siding.**

Page 102 par # 1 *Last sentence* **The interior of the northern end of the shed was modified by Renaissance Pleasure Faire to create a raised stage with enclosed backstage room. The south end of the structure, originally modified as part of the Hertz western town, was stripped of its metal siding by NPS for western town**

redevelopment in 1982, and expanded externally, and finished internally for CBS filming.

Page 102 par # 2 *Why are you willing to speculate on the finish and use of this building?* Little is known of the nature of this building. **The west and north exteriors of the building were included in the Hertz western town, with the room on the west end used as an interior set. In 1984, NPS stripped the metal siding off the east and south sides of the building and replaced them with facades to expand the western town. Interior partitions were left in tact, and the west and north sides were refurbished. NPS also added a boardwalk on the south and west sides of the building, and a garage-type door on the east end. The room in the west end was made available for large recreational events as well as filming. More recently, NPS has allowed CBS to remove portions of the interior partitions, reinforce the roof trusses, expand the wood flooring, and modify the facade on the north side of the building. The building continues to be used both for filming and to support large recreational activities such as festivals. NPS continues to use a portion of the east end interior for personal space for the resident employee.**

Page 102 par # 3 *Please explain why you give these buildings names, then say you don't know how they were used. The same goes for history. You give a construction date, then say you don't know the history. Please stop using "historic" as if it were a talisman which can be invoked to generate significance.* The only ~~historical~~ documentation of the mess hall/kitchen building's use during the Paramount Studios era ~~of the movie ranch~~ is ~~based on~~ the 1936 Paramount Studios map of the ~~movie~~ ranch, ~~which identifies~~ **identifying** the building as a mess hall and kitchen ~~and that it was~~ constructed in 1935. **Photographs from the Hertz era show a large room with a wooden floor and large windows on the north and south walls. Sometime during the Dee Cooper era, a portion of the interior was modified to create a recording studio and control room. It is unknown who made the modification, or whether any recordings were made there. In 1995, NPS allowed CBS to gut the interior of the building, remove additions made on the north and south sides of the building, upgrade the utilities, install heating and air conditioning, refinish portions of the hardwood floors, and extend the building to the west to adapt the building for occupancy. Currently CBS is using the building for offices. NPS intends to convert the building to a visitor facility after CBS leaves. Although not an historic rehabilitation, the character of the original building was preserved in the renovation.** *NONE of the buildings at Paramount suffered more than minor damage in the Northridge quake.*

Page 102-103 par ... few modifications from its original construction. **Currently, CBS is using the building as the center of their carpentry and set construction operations. Although not as extensive as the mill operations during the Paramount Era, the CBS activity includes exterior work area and storage areas**

east of the mill, with material storage to the south. Renovation of this building in 1995 required removal of the large sliding doors on the east and west sides of the structure to meet current earthquake safety standards. To maintain the character of the building, the sliding doors were recreated as exterior decoration. Renovation was not intended to meet historic restoration standards, therefore missing architectural and structural elements from the Paramount era were not restored.

Page 103 par # 2 *Early in the history section, you said that Paramount built the patrol station, and here you say the Los Angeles County built it.*

Page 103 par # 3 ... On the east side of Medea Creek, ~~two~~ NPS installed **two** "temporary" buildings. ~~were constructed~~. One is a **modular** restroom unit ~~constructed~~ **installed** in the early 1980's and the other is a **modular office trailer** installed as a ranger station in 1996. **East and south of the mess hall/kitchen building, CBS has been allowed to install a series of modular units and trailers for their offices and work areas.**

Page 103 par # 4 *first sentence was absorbed into the previous paragraph.* **West of Medea Creek, NPS built an employee residence as part of the Western Town in 1984. The building immediately south of the residence is also used by NPS as a fire cache and laundry room for the resident. The west end of the fire cache building was modified in 1994 to accommodate entrances and exits for filming. These two buildings replaced set structures first built as part of the Hertz western town in 1953, and modified sporadically. The sets, which were merely facades anchored by telephone poles, were destroyed in a wind storm circa 1981. During the 1984 renovation, NPS installed a modular bathroom in the western town, similar to the unit east of the creek. In this situation, a facade was designed to enclose the unit on three sides and incorporate it into the western town. The additional restrooms were intended to accommodate large recreational activities in the general area of the western town.**

Page 103 par # 5 Existing structures on the property include a few ~~historic~~ structures **dating from the Paramount era** and a number of ~~non historic~~ **more recent** structures including sets as previously mentioned. The ~~known historic~~ structures on NPS property ~~which date to Paramount's use of the movie ranch~~ **dating from the Paramount era** are the ~~original~~ Medea Creek bridge, a stone wall from the caretaker's house, remains of fencing (!?!), **remnants of** the water tanks, pump house and water pipes, and an entry gate.

Page 103 par # 6 ~~Nonhistoric~~ **More recent** structures within the existing ~~historic~~ landscape **constructed primarily to accommodate filming** include all of the **exterior modifications made to the Paramount-Famous Lasky storage buildings to create the western town set. Additional sets built by CBS between 1991 and 1996**

include train station, tracks and shanties west of the town set, the church and school south of the western town, two cabin sets on the east side of Medea Creek south of the mill, the "new" homestead (on the site of the Hacienda set), the Indian reservation (between the Marco Polo set site and Medea Creek), and the Hotel (just west of the Marco Polo set site), and the mine/cave set (under the racetrack bridge on the east side of Medea Creek). CBS also maintains two scene docks on the site.

Page 104 par # 2 **Other recent structures on the site are not directly related to filming. They include the concrete material storage bins (circa 1954), a stone retaining wall west of the mess hall/kitchen building and the concrete pad west of the building (circa 1954), an asphalt pad in the area of the historic "grand stand" set (***Which pad are you referring to -- the one in the north loop, or the one at the north end of Phase II? If it's the former, then that dates to circa 1970)* **and the racetrack bridge and guard rail (1956).**

Page 104 par # 4 *Don't forget the dredge ponds (1980), Ren Faire access road and gate (1981) the other concrete pad, and the Ren Faire causeway (circa 1980).*

Page 104 par # 5 Small temporary non-fixed structures or objects found on the property include one ~~historic NPS~~ wagon **bed and undercarriage remaining from the Dee Cooper era. (NPS removed the superstructure as a safety hazard in 1981).** ~~probably dating to Paramount Studio's use and ownership of the ranch~~. Numerous props of all manor and description associated with the show *Dr. Quinn Medicine Woman* are also found on the site including various sized tents, a working steam locomotive, and ~~numerous type and manner~~ **a variety** of horse drawn wagons. Other structures ~~such~~ not associated with filming and owned by the NPS are picnic tables.

ANALYSIS AND INTEGRITY OF PARAMOUNT MOVIE RANCH

Page 107 *What was the name of this place under Zukor -- Paramount Ranch or Paramount Movie Ranch? Decide and be consistent throughout the document.*

Considering what is in the historic section, it is difficult to justify this site a significant based on it association with Paramount Studio alone. The ranch was not a significant factor in the films prouced by Paramount. In fact, several of the films listed as shot at Parmount Ranch also appear in the book on Iverson Ranch, and that book has pictures to back up their claims. It is possible that both ranches were used for different scenes of the same movies. Ownership by a studio is not really what makes this site significant. It's definately a factor, but it's not the only thing. So-o-o-o here is my alternative analysis.

Although Paramount Ranch no longer survives in its original state or size, the portion that survives represents the componants of a movie ranch. The typical southern California movie ranch was located close, but not within, the urban area

of Los Angeles, within reasonable driving distance from the studios. A movie ranch would have interesting and diverse landforms and vegetation, an internal road system connecting the most desirable locations, access to water and electricity, and owners willing to allow film makers to do what was needed for their project. Paramount Ranch met all those criteria. It lies less than thirty miles from Hollywood accessible by major roads. The ranch lies along the Medea Creek valley, offering both the relatively flat oak-studded grasslands along the creek bed, surrounded by the sloping chaparral-covered hillsides, with the backbone of the Santa Monica Mountains as southern backdrop. Throughout its history as a filming location, Paramount Ranch has been conrolled by individuals either in the industry or enamored with it.

MEMORANDUM

To: Nancy

From: Alice

Subject: Paramount Ranch Cultural Landscape Plan Analysis and Integrity

Since I disagreed with the basic premise that the only significant time was the studio era, I had a very different view toward the analysis and integrity of the site. Here is my version.

Page 50 New paragraph **Famous Players-Lasky had a practical reason for leasing land in the San Fernando Valley for their exteriors. Their production facility lay at the edge of Hollywood's thriving commercial business district. Aerial photograph reveal that the facility grew from a barn with a wooden platform in 1914, to a city block of stages, offices, and support facilities. The adjoining block was a tight maze of exterior sets. Two blocks north were the tall commercial office buildings that anchored the eastern end of Prospect Avenue (Hollywood Boulevard). In 1926, the company moved to Marathon Street merging two smaller production facilities into one 26 acre lot. (personal telephone conversation of Richard Adkins, former director, Hollywood Studio Museum to Alice Allen, Special Park Uses Manager, Santa Monica Mountains National Recreation Area July 30, 1996.) Here their neighbors were other production facilities and vendors catering to the growing film industry. Although the new facility was larger, it still did not offer opportunities for panoramic exteriors, only room for a New York City set and a western town exterior set. As they had done with their first facility, the company opted to separate most of their daily operations from panoramic exterior filming.**

By 1923, Famous Players-Lasky began filming on the wide-open spaces of third outlying property....

Page 56 Par # 2 *It is important to acknowledge that Paramount movies were not filmed only at Paramount Ranch. Location decisions are made based primarily on the look of the site, then availability and ownership. For example, while some scenes for* Morocco *and many of the* Hopalong Cassidy *series were filmed at Paramount Ranch, other scenes were filmed at the Iverson Ranch.*

ANALYSIS AND INTEGRITY OF PARAMOUNT MOVIE RANCH

Although Paramount Ranch no longer survives in its original state or size, the portion that survives represents the identifiable components of a movie ranch. The most distinctive characteristic of a movie ranch – an abundance of photogenic open space – is still recognizable, along with the internal circulation pattern, set locations and some of the buildings and structures that supported film operations.

The typical southern California movie ranch was located close, but not within, the urban area of Los Angeles, within reasonable driving distance from the studios. To be marketable to film production, a movie ranch needed to have diverse and interesting landforms and vegetation which could be used to represent a variety of real and imaginary

locations. The filming sites needed to be easily accessible by a road system which could support trucks and other production vehicles. Utilities such as water and electricity were desirable, but not mandatory. A landowner or manager who was knowledgeable and cooperative was a key component as well. Paramount Ranch met all those criteria. It lies less than thirty miles from Hollywood, easily accessible by major roads. The ranch lies along the Medea Creek valley, offering the relatively flat oak-studded grasslands along the creek bed, surrounded by the sloping chaparral-covered hillsides, with the ridgeline of the Santa Monica Mountains as southern backdrop. Throughout its history as a filming location, Paramount Ranch has been controlled by individuals either in the industry or enamored with it. *I am uncomfortable with the hyperbole of "oldest, largest, best." Just because our limited research did not find other examples does not mean they do not exist. We just don't know enough to make these claims.*

A number of character defining features exist, some of which contribute to the integrity of the landscape and its significance. Features which contribute to the character of the movie ranch include the oak-grassland and chaparral vegetation, patterns of spatial organization and land use evidenced by vegetation clearing and development, portions of the internal road circulation system, buildings and structures built to support film operations, and Cornell Road and overhead power lines. Little documentation exists to articulate viewsheds which were significant for lighting, staging, camera angles, or the other aspects of actual filming.

Analysis of the surviving portion of the Paramount Ranch is made here in two parts:

First, the summary table in figure ___ identifies the character-defining features that comprise the existing Paramount Ranch ~~historic~~ landscape, as well as missing character defining features. The features are grouped into the following categories:

land use and spatial organization
vegetation
topography and drainage
circulation
buildings and structures

The significance of landscape features are addressed relative to the period **of initial movie ranch development under studio ownership circa 1923 to 1943, then development and use under private ownership circa 1952 to 1980. Where features were modified, the impact of modifications on the contribution are noted.** Features are identified as:

Contributing (C): The feature was present during the period of **studio ownership, contributed to the significance use during the studio, then private ownership periods** and continues to contribute to the historic significance of the property.

Missing (M): The feature was present on the surviving portion of the movie ranch ~~during the period of significance,~~ and contributed to filming activities, but is no longer extant.

Noncontributing (NC): The feature was not present during **either the studio or private movie ranch ownership and** does not contribute to the historic significance of the property.

Intrusive (I): The feature was not present during **either the studio or private movie ranch ownership** and negatively impacts the historic integrity of the property.

Second, the analysis of character defining features identifies those features that convey the historical significance of the property as well as the existing historical integrity of those features. Integrity as defined by the National Register of Historic Places is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. There are seven qualities which comprise a property's integrity. These are:

location
setting
feeling
association
design
workmanship
materials

Not all seven qualities need to be present for National Register eligibility as long as the overall sense of time and place is evident. In addition, for a property that is a rare surviving type, it may be acceptable to have a lower degree of integrity if better surviving examples do not exist. **This is the case with Paramount Ranch.**

The character defining features which were present during the property's periods of significance and their current integrity are as follows:

Patterns of Land Use and Spatial Organization

The ranch was characterized by an open **intermittent stream valley** in which sets were located **in proximity** of oaks or adjacent to Medea Creek ~~and~~ within the flat and rolling topography of this area.

An operational headquarters was developed concentrating ~~operational~~ support facilities. Within this area, land was organized to support **ranch operations** ~~to include~~ **including caretaker and cowhand housing, utility infrastructure including water, power, telephone, and sewage, and livestock operations; and** filming production **activities including set construction, equipment storage and repair, material storage and maintenance, scenery and set dressing storage, and employee mess hall. Filming rarely occurred in operational support areas during the studio era.**

The operational headquarters area ***(is this a term that Paramount applied to the site, or is this your designation? Text should specify.)*** **was divided by the Medea Creek bed. During the studio era, operations located on the east side of the creek included set construction activities focused around the mill/carpentry shop, the sash and door facility and lumber yard. Food service was provided in the mess hall, with parking of personal and production vehicles nearby. Fire protection and supplemental housing were located on Cornell Road. West of the creek, operational activities included housing for the on-site caretaker and wranglers, and typical facilities and operations for ranch livestock care (barn, corrals, tack room). Film equipment storage, maintenance and repair operations also occurred in the western side of the operational core.**

After the studio era, set construction activities and film equipment operations

ceased. Other activities related to residence and ranch operations continued. The mess hall structure continued to be used for food, as well as recreational activities.

Temporary or semi permanent structures appeared in the vicinity of the support facilities east of the creek. This type of small structure also occurred south of the livestock operation. These structures could have supported temporary activities related to filming or, livestock activities.

Page 109 par # 2 ... The surviving buildings ~~circulation~~, and creek bridge **in their** original settings continue to define the **ranch headquarters that has served the ranch through both studio and private ownership. The site retains many of the scenic qualities which made the ranch marketable as a filming location, although the sets which currently occupy the outlying set sites do not match those of earlier filming eras.**
Impacts to the ~~historic~~ character defining patterns of land use and spatial organization include **modification and expansion of the circulation system, parking and vehicle use which impacts on scenic qualities of the set sites. Within the headquarters area, NPS administrative use, recreational use, and adaptations of structures for new sets impact the surviving buildings and structures. While undergrounding of utilities added to the scenic qualities of the site, it removed the overhead utility lines which were an element from the landscape which supported filming operations.**

Development of the western town set, which occurred early in private ownership of the movie ranch, continues, changing the character of the headquarters complex from an operational support area to a mixture of support and filming operation. Recreational use is also made of the western town structures, both historic and recent. The site of the caretakers's residence is currently used for parking of cast support vehicles including wardrobe, hair/makeup, and vehicles providing personal spaces for cast and child care/education. Development of an ornamental lawn within the historic corral and livestock operations area has also changed that portion of the site from operational support to filming and recreational use. Dumping of dredge materials from Malibu Lake has impacted the integrity of the southern end of the site, while development of the racetrack modified both the visual character and circulation patterns of the site. The loss of historic structures within the headquarters area which helped to define the headquarters complex, both before and after NPS purchase of the property, has also impacted the integrity of the pattern of land use and spatial organization, **but has not diminished the site's feeling, association, or setting which mark its ability to function as a movie ranch.**

Vegetation

Page 110 par # 2 ... In addition, the large valley oak trees which survive on the property convey ~~the significance of the property~~ **the character of the property** and its use for film production. ...Many of the large oaks are directly related to various movie ~~productions, scenes, or historic~~ sets constructed on the property. ...

Impacts include adjacent residential development as well as additional clearing of ~~coastal sage scrub on some~~ of the hills historically vegetated with coastal sage scrub and chaparral on the southern and northern portions of NPS land. **A significant impact on the vegetation character is the change in Medea Creek from an intermittent waterway to a perennial one, which was the result of upstream development. The increase in available water has allowed the creek to support a** riparian willow habitat along its entire length. Historically, the creek bed was

primarily open, spotted with oaks along its banks, dry ~~and~~ with a sandy bottom, ~~and~~ with willows **growing primarily in occasional patches near Malibu Lake at the southern end of the site.**

Other recent impacts are the planting of a lawn in the historic corral areas by the NPS in the 1980's **and the very recent NPS native plant landscaping in front of the new NPS ranger contact trailer. Another vegetation impact created by NPS management is the conscious effort to promote oak regeneration. NPS created fenced areas in the mid 1980's to restrict access to areas where specimen oaks were growing. Although motivated by political need, the result has been to change an area of repeated use to one with substantially different vegetation pattern than was historically associated with these trees. NPS goal of encouraging oak regeneration throughout the Santa Monica Mountains has also led to restrictions of filming activities to avoid impact to oak seedlings and saplings, especially west and south of the headquarters area, and east of the Hacienda set. By restricting access and activity around oaks, NPS management is changing the vegetation patterns which were historically associated with normal impacts to grasslands by filming activities. There is a potential for the increase in willow habitat and vegetation associated with valley oaks to result in an increase in fuel volume,** which could change the character and risk of fire behavior on the property.

Current filming operations include a large collection of "greens" or a mixture of ornamental and native live plants, some of which are planted in the ground, others which are maintained in tubs or boxes for portability. Some of the larger plants, including several non-native trees and large shrubs, have been on site continuously for over five years. There is evidence that insects and birds are utilizing the plants, but the impact of these ornamental on the landscape has not been determined.

<u>Topography and Drainage</u>

Page 111 par # 3 Impacts to the historic topographic character of the property ... construction of the race track throughout the property in ~~the 1960's~~ **1956**, ... Camp Langhorn in the ~~1960's~~ **1950's, including** ...

New paragraph **Several localized changes to topography and drainages were made between the mid 1960's and mid 1980's in conjunction with operation of the Renaissance Pleasure Faire set. The drainage west of the Marco Polo site was culverted, then filled to create a causeway between two hills. The area between the Marco Polo set site and the Hacienda set site was repeatedly cut and filled to accommodate support vehicles and pedestrians as well as stages, booths and tents for the Faire set. Other small drainage received culverts including drainage west of the Hacienda set site, and the drainage northwest of the caretaker's residence site, at the mouth of the original road to the Hacienda set site. Through the years, culverts in the smaller drainages have either filled with debris, or have been circumvented by runoff. Just as the instillation of water control measures was haphazard and undocumented, the identification and removal of them has been opportunistic and undocumented. A network of plastic water pipes installed underground to move water to support the set, is also weathering out in areas associated with the Faire operations. The plateau near the north end of the site graded to accommodate a control tower for parking operations, is still faintly identifiable.**

Page 111 PAR # 5 Most of the natural drainage that were part of the historic character of the ranch are intact. ... **Additional grading and modification of drainage by NPS include**

culverting and modification of the drainage cut in the 1970's to divert water south and east of the barn and culverting just north of the Hacienda set site.

Circulation

page 112 bullet # 2 (new bullet) **The construction of Mulholland Highway in 1945 impacted the southern end of the site with the addition of the bridge across Medea Creek. The bridge was visible from the southern end of the site, and also contributed traffic noise as an impact to the movie ranch.**

Page 112 bullet # 4 Main ranch roads existed from the main entry road and within the ranch headquarters and connecting various set sites to the west and north. These were all unpaved roads with established creek crossings that did not change **significantly until the addition of the race track in 1956, the development of Camp Langhorn, and the addition of the Renaissance Pleasure Faire set and its support facilities between the mid 1960's and mid 1980's.**

Page 112 par # 2 Within the surviving portion of the Paramount Ranch, the character of the historic ranch road system retains a moderate ~~to high~~ degree of integrity.

Page 112 par # 3 **...Use of this road is limited to exit only. Most traffic is now accommodated by a larger entrance road one quarter mile north of the original main entry.**

Page 113 par # 1 The internal road system **character** has largely survived ~~in exactly the same character, of most of the system,~~ as it **has** existed **since the studio era. The road system started during the studio era was elaborated and expanded with later uses such as the racetrack, the Renaissance Pleasure Faire, and development of an NPS trail system. Width of the dirt roads, however, is directly related to the amount of use they receive from the current filming operations. The more frequent the use, the wider the road. Some areas, such as the Marco Polo set site, the mess hall, the mill/carpentry shop, the caretakers residence area, and the Hacienda set site, have large areas compacted and denuded of vegetation because of constant vehicle movement and parking.**

The road between the headquarters area and the Hacienda and Marco Polo set sites reflect the modifications made in the original circulation system due to Renaissance Pleasure Faire operations, as do the roads in the northern end of the site, and the steep access from Cornell Road at the northern end of the site. Other roads still reflect the studio-era circulation including the road to the southern set site near Malibu Lake, the road from the fire patrol station house to the headquarters area, from the mill/carpenter shop across the bridge to the barn, and the secondary ranch entry where Medea Creek is closest to Cornell Road.

Page 113 par # 2 **There are two roads which parallel Medea Creek. The one that runs north from the headquarters area on the east side of Medea Creek is the studio era route that remained in use as long north-south crossings of Medea Creek could be made easily. The road north from headquarters area on the west side of Medea Creek is the 1950's racetrack route modified by the Ren Faire. The addition of the racetrack made other alterations in the circulation pattern. An east west underpass was created by grading and filling an area east of the creek, near the Colonial Salem set site, grading and filling associated with a**

creek crossing north of the storage sheds, cut and fill in the area of the caretakers residence, and cut and fill around a hill in the south end of the site, east of Medea Creek. Time has softened the effects of the race track development over most of its course as it has deteriorated, eroded and begun to grow over.

Page 113 new paragraph **NPS has added to the circulation system by constructing trails into the canyon west of the headquarters area, and in the southeast corner of the site. A five kilometer run trail runs through the site using established circulation routes when available.**

Page 113 par # 3 *How does this development of random driving fit into the concept of unrestricted panoramas for filming? Opportunistic driving would leave tracks which would be picked up by cameras. We know from experience that off-road traffic in July leaves tracks that will remain visible until the following February or March. This paragraph may need to be re-written.*

Buildings and Structures

The following **evaluation** of character defining building and structure integrity ~~evaluation is made in relation to~~ **addresses** the ~~overall~~ impact and collective characteristics of the property's buildings and structures in shaping and defining the historic landscape. **As identified in the Existing Conditions section of this report,** structures are generally ~~considered~~ **defined as** fixed or temporary ~~and~~ objects other than a building. **This** includes ~~built~~ sets. **An historic structures report usually provides a more in-depth documentation and evaluation for buildings. At present, the function of many of the buildings that existed during the studio era, but which are no longer extant, cannot be identified.**

Buildings and structures which characterized the **studio era** of the movie ranch generally consisted of permanent and semi-permanent **operational** ~~support~~ buildings, permanent **operational** ~~support~~ structures, semi-permanent sets ~~structures~~, and temporary non-fixed ~~usually smaller~~ structures, objects and equipment.

During the initial years of operation of the movie ranch before the ~~commissary~~ **mess hall/kitchen** building was constructed, temporary tent **structures** apparently were located north of the main entry road along the north-south ranch road adjacent to Medea Creek. **These structures may have been used for operational support.**

Page 114 bullet # 3 ...The buildings of the most substantial design and construction ~~serving the needs of all who were working on the ranch~~, appears to have been the ~~commissary~~ mess hall/kitchen and caretaker's residence buildings.

Page 114 bullet # 4 ... located in the area northwest of the ~~commissary~~ mess hall/kitchen building....

Page 114 bullet # 5 *How do you know that these are indeed buildings, and not tent structures?*

Page 114 bullet # 7 ... Their construction technique **is documented in photos which indicate three dimensional (shadow box) construction using scaffolding or bracing, or facades supported by telephone poles.**

Page 115 bullet # 1 Temporary ~~smaller~~ sets were apparently constructed within the landscape as needed. These tended to be of a smaller scale such as tent camps, wooden foot bridges, **forts**, homesteads, **or other** small ~~scenes~~ **settings** as were needed.

Page 115 bullet # 2 Temporary structures included smaller non-fixed structures and objects such as signs, **set dressings**, props, rolling stock, **production** vehicles, cameras, ~~camera booms and tracking,~~ dolly **track, lighting equipment,** ~~lumber,~~ construction materials, etc.

Page 115 par # 1 Within the surviving movie ranch, the buildings and structures **reflect modifications which have occurred since construction during the studio era. The date and circumstances surrounding the removal of the tack room and office are unknown. During the period of 1982 to 1983, NPS removed studio era structures including the water tanks and incinerator. Buildings from the studio era removed by NPS include the bunkhouse, the caretaker's house, garage and outbuildings, and a prop storage shed. A second prop storage shed was partially dismantled at the same time. The mess hall/kitchen and mill/carpentry shop were modified at unknown dates between 1950 and 1980, then renovated under NPS supervision in 1995. The prop storage and equipment storage sheds were first modified in 1952 to accommodate the western town set, then further modified by NPS in 1984 and 1991. New structures and buildings have been added to the site, some of which are out of character with the existing buildings and structures on the property.**

Permanent buildings which **although modified** survive to some extent include the mess hall/kitchen, the mill/carpenter shop, the fire patrol station, the livestock barn, **one** equipment shed and **two** prop storage sheds.

All of the sets ~~once~~ erected **during the studio era** on the NPS portion of the ranch are gone.... The remains of one ~~set~~ structure from the **(Mid)**western town street ....

Page 115 par # 4 The existing western town set has evolved from its original construction in 1953. **The set was built independently to be marketed to both film and television production. Currently the set is primarily used for filming of the television series "Dr. Quinn, Medicine Woman." Although not constructed during the studio era, its construction and use reflect design, association, workmanship and materials common to production. The addition of photogenic facades to exteriors of otherwise operational buildings is a unique characteristic of production architecture. Although there are photographs which show filming around some of the operational buildings, there is no evidence that any semi-permanent or permanent changes were made to any of the structures or buildings to accommodate filming during the studio era. The western town set is part of the significant continued historic use of the property, but the impact of the set on the integrity of the studio era operational structures is negative.**

Continued use of the property for its historic purposes of film production, whether TV or movie, ~~does contribute~~ **contributes** to the integrity of the historic landscape, however, continued use does not in and of itself make a property historically significant or give it integrity making it eligible for inclusion on the National Register of Historic Places. **Currently sets are located in three areas used for sets during the studio era and in the era of private ownership. None of the current sets reflect the character, theme, or size of the sets they replaced. The set constructed in the operational headquarters area replaced some of the studio era**

buildings, and modified others, threatening the tangible evidence of the studio era pattern of construction and use. It should be noted that construction of sets on top of utilitarian buildings is a practice common to filming both within a studio complex and on a movie ranch.

Construction of the western town set within the operational headquarters occurred during a time when ownership of the ranch was at its maximum fragmentation. When consolidation occurred under Dee Cooper, prior land use patterns partially re-emerged, with the operational headquarters area used to support production of the Renaissance Pleasure Faire, which, although a staged production, was none the less staged on the site of two major studio era sets. Reunification of the properties again in 1994 allowed the current production company to again establish a set in the historic landscape, and utilize more of the historic operational headquarters buildings to support filming operations.

The spatial arrangement and pattern of use during the studio era concentrated infrastructure and operational support in one area, allowing maximum flexibility for use of the majority of the ranch for opportunistic filming and set construction. The original operation headquarters buildings were of a permanent nature reflective of **their** support function of the property for film production. **Development of a set within the studio era operational headquarters, while not an uncommon pattern of use, has changed the feeling, association, and design of the studio-era buildings and structures.**

Page 116 par # 2 ... ruins from the pump house and well, and some sections of original fencing, ~~and~~ **while** an entry gate survives in poor condition.

Page 116 par # 3 ~~Nearly~~ **All** of the temporary buildings, structures and objects **from the studio era** were removed from the property ~~One wagon, which today belongs to the NPS survives on the site.~~ However, as a result of the continued use of the property for filming, **the presence of** ~~much of the livestock, wagons and~~ equipment involved in filming including **lighting equipment**, cameras, cables, and set dressing and construction, continues to provide ...

There is a loading ramp built into a hillside north of the caretaker's residence site near the intersection of the racetrack with the current road leading to the Hacienda site. I have no information on it, but suspect that it remains from the Ren Faire, based on its location next to what was the Ren Faire operational headquarters.

page 116 par # 4 ... some of the changes that have occurred are reversible. **Surviving movie ranches are rare. Of all the southern California ranches associated with filming, only five were, at some time in their history, studio-owned, and of those five, only Paramount Ranch retains both operational buildings and historic landscape integrity. The development of Paramount Ranch as a filming location began in the 1920's and its use, its ownership by a major studio continued into the 1940's, and its use as a movie ranch extended beyond studio ownership, are all reflective of the industry which it represents. The significance of panoramic filming characteristic of movie ranches, the rarity of survival, and the connection with a major studio, allow for a low degree of building and structure integrity within the historic landscape.**

MEMORANDUM

To: Chief Land Use, Planning and Science

From: Special Park Uses Manager

Subject: Alternative to ~~CDL~~ CLP

Here are the comments I sent to Steve Burns during the development of the Paramount Ranch Cultural Landscape Plan. I disagreed with what I saw as artificial limitations on the alternatives, so I wrote my own.

With the exceptions noted, the following text is new. Use of text from the original draft was not highlighted because their context and sequence have been manipulated.

TREATMENT AND DEVELOPMENT ALTERNATIVES

Paramount Ranch epitomizes the interlocked challenges of preservation and use of a nationally significant cultural resource. In some respects, Paramount Ranch represents both familiar and new challenges to National Park Service management of cultural resources. Cultural Resource Management Guidelines provide NPS with a traditional framework for making the decisions which will ultimately determine what future generations will see of this Twentieth Century industrial site. Yet, with Paramount Ranch, the National Park Service faces a new challenge of managing a cultural resource within a complicated context of institutional, corporate and individual preservation activities.

Preservation of the American film and television heritage spans activities including preservation and adaptive reuse of sites such as "picture palaces" and historic studios; collection, restoration, and screening of films; and collection and preservation of memorabilia; as well as the development of several museums dedicated to aspects of film and television heritage. More than just a preservation issue, America's film and television heritage is also a popular and marketable commodity. In selecting a treatment for management of Paramount Ranch, the National Park Service is not only articulating the role of the movie ranch in American film and television history, it is also defining the agency's role in the complex field of preservation of America's film and television heritage.

Paramount Ranch derives its national importance and historical significance from its association with use and development of movie ranches for production. The establishment of movie ranches grew out of the production style that developed during the "golden age of movies" which combined short production schedules with a need for realistic outdoor settings. With the end of the studio era and the rise of television production, the demands of weekly broadcast schedules made movie ranches as valuable to television production as they had traditionally been for movies.

The majority of development at Paramount Ranch, both of sets and support facilities, occurred during ownership by Paramount Studios. The essential characteristics of use and development of the property as a movie ranch were established during the studio era. During that same time, however, records indicate that activity at Paramount Ranch only accounted for a maximum of approximately 14 percent of Paramount's annual output. Without detailed production records, it is impossible to determine whether Paramount Ranch was used more during studio ownership, or either of the two periods of use under private ownership. Also undocumented at this point is the appearance and disappearance of sets and structures that is related to the succession of

productions shot at the ranch.

Since Paramount Ranch is a Twentieth Century site, the National Park Service cannot rely on the perspective gained over multiple decades to rank the significance of the milepost activities associated with the property. Some of the events are too recent, memories too cluttered to trust hasty decisions.

- Information relating to the studio ownership and use of the site is more readily available than information relating to the years of independent ownership. Does that mean activities during the studio ownership is more significant, or merely better documented?

- Paramount was one of five companies which dominated the "golden age of movies". While the five shared many characteristics, each had its own corporate identity, which was reflected as much in their ownership and use of property as it was reflected in their films. How does NPS portray Paramount's ownership of the property without over-emphasizing that company's role in the industry?

- Each of the major studios owned movie ranches at one time or another, while other movie ranches, independently owned and operated, also played significant roles in the film industry. Where is the balance between the significance of the studio owned ranches and the privately owned movie ranches?

- Film was the only medium and theatrical settings the only venue for screening when the industry began. Now "movies" are seen in theaters, broadcast television, cable and satellite delivery, and direct market video, to name a few venues. Does the national significance of Paramount Ranch rest only on the "golden age of movies" or does it also reflect the diversification and expansion of the industry?

NPS management of Paramount Ranch will determine the answers to those questions and set the tone for what future generations learn about Paramount Ranch.

Along with its historical significance and continued use for filming, Paramount Ranch also contains natural resources and recreational uses . But it is the site's historical associations as a movie ranch that give it the most enduring value and importance. This importance of the movie ranch history is reflected in the character-defining features of the landscape and is addressed in the treatment recommendations presented here. It is the landscape, with its photogenic natural resources along with structures and buildings, that comprise the cultural resource, the finite, non-renewable, material resources identified for preservation within the treatment alternatives.

Although preservation of character-defining features is a priority in all the alternatives, the importance of continued association with film production is also recognized. Continued filming on the property conveys the feeling and association of production as it enriches the visitor experience to the property. Association with production is not limited simply to opportunistic use of the property for filming. The alternatives address the issue of NPS's relationship with both the production and preservation aspects of the film and television industry. Paramount Ranch does not exist in a vacuum, nor can it be managed without consideration of its context. The central paradox of the Paramount Ranch landscape is in preserving the character defining features which convey the property's significance, while accommodating filming and other natural resource values and uses.

All of the treatment alternatives emphasize the importance of preserving and interpreting the qualities that convey significance. Each alternative provides a different view of significance. All of the treatment alternatives provide for interpretation of the history of the property in order to bring understanding to the site's history in a way that does not currently exist. The following

treatments present exciting new potential for this unique site to preserve and interpret authentically an important part of American movie heritage, beyond what is currently encountered on the property.

Treatments Considered

Pages 120-123

Preservation

Preservation is close to a "no action" alternative in addressing use and development. This is a treatment generally applied to resources whose distinctive materials and features are intact and where no extensive intervention from continued historic use or adaptive use is required or anticipated. It is also a treatment often applied on a short term basis to arrest the deterioration of a landscape and in anticipation of a later more permanent treatment.

Paramount Ranch does not represent a landscape whose distinctive materials, features and spaces are essentially intact. Significant features such as sets are absent, and all significant buildings have been modified, if not removed completely. This treatment would not accommodate the need for visitor facilities compatible with preservation of the property's character-defining features. The preservation alternative also severely limit the property's ability to accommodate filming, because of the potential for further deterioration and loss of the historic materials, features and integrity. Preserving the property's historic features while attempting to accommodate the constantly evolving demands of film production contains inherent contradictions which could not be successfully accommodated.

Reconstruction

This treatment is generally a treatment of last resort. It is recommended when the historic landscape has been essentially lost, where reconstruction serves an overriding important management objective, where the reconstruction can be done with sufficient documentation to avoid conjecture, and where policy review at the Washington level has concurred that this treatment is appropriate. Because none of the above stated conditions apply to the Paramount Ranch, it is not a recommended treatment.

Description of Treatment Alternatives

Three alternatives are presented here for possible long term use, development, and management of Paramount Ranch. These are based on restoration, rehabilitation and adaptive re-use. With each alternative, the scope of the historical focus changes.

It should be noted that the recommendations provide a framework for preserving the historic character-defining features of the landscape. They do not cover the full level of research and detail needed to address the specifics of design and interpretation for the property or to address in detail treatments for the extant historic buildings on the property. It is recommended that any work done outside of the limits of the treatment recommendations within the CLR be accompanied by additional historic structures reports for the historic buildings and an Interpretive Prospectus to address interpretation within the framework established by the treatment recommendations of this report.

Alternative 1 Restoration (Focus on Paramount Studios)

Under the restoration treatment alternative, the primary goal for management of the historic landscape would be to restore the property, to the greatest extent possible, to its condition during the property's association with Paramount Studios. Under this treatment, management emphasis would be placed on interpretation of the extant structures and buildings. The primary use of the property would be as an exhibit-in-place, with interpretation of the site's association with Paramount Studios, as well as passive recreational uses that would not impair character-defining features of the landscape that convey the property's significance. Under this treatment alternative, the site management would generally be similar to many other NPS historic sites which are managed primarily for preservation and interpretation such as Saugus Iron Works, Hopewell Furnace, Grant-Kohrs Ranch, Fredrick Law Olmsted, etc.

The restoration treatment significantly changes the direction for management, development, and use of the property identified in earlier planning documents for the property, including the General Management Plan and the site Development Concept Plan. The recommendations identified here reflect the level of historical significance attached to the resources of Paramount Ranch as well as the unique opportunities for interpretation of those resources. The most dramatic change from the previous DCP for the site is in the uses identified for the site.

Uses which could detract from the restored scene would be restricted. New opportunities such as living history demonstrations, reunions of people who worked, or were associated with filming at the ranch, or screenings such as the popular "Silents Under the Stars" program, would be appropriate. For such special events to accommodate large numbers of people for a short time, temporary accommodations are recommended that are quickly removed and do not adversely affect any historic fabric or landscape character-defining features, including roads, buildings, structures, topography or vegetation. Large recreational events unrelated to the historical significance of the resource or any use that would compromise the historical integrity, preservation, and interpretation of the historic landscape and its character-defining features would not be appropriate.

Under this alternative, filming would only be accommodated as it would be in any other historic period setting or outdoor museum. It would generally be temporary in nature and would be permitted only if it did not impair the primary purposes of historic interpretation and preservation of the extensively restored historic landscape.

A small new visitor center would be developed mostly out of the historic landscape with shuttle service into the ranch. Exhibits at the visitor center would interpret the history of Paramount Studios, including the role of Paramount Ranch, and place both the studio and the movie ranch within historical context of the development of the film industry during the "golden age of movies". A sales area could be developed, along with a computer station for tapping into reference and research information related to the site. Under this treatment alternative, visitation to the site would be expected to be comparable to other small, theme-specific historic sites outside of major urban areas. Interpretive media, living history demonstrations and exhibits would bring to the visitors an understanding of the property significance.

In managing Paramount Ranch under this alternative, NPS would seek out partnerships with other institutions, organization and individuals involved in related preservation fields such as film preservation organizations, museums, universities, antique equipment collectors, managers of related historic sites, and folklorists, historian and producers history documentaries. The goal of these partnerships would be to establish strong communications and share resources in areas of mutual interest and concern.

Land Use Patterns and Spatial Organization:

The primary character-defining pattern of land use and spatial organization of the Paramount Ranch during the studio era splits the property into two types of use areas. One area is defined by buildings and structures developed as headquarters and operational support for filming operations. The remainder of the site is defined as the open areas used for repeat and opportunistic filming, which included the disbursed sets. This treatment alternative would restore the character-defining pattern of land use and spatial organization by restoring the extant, returning missing, or removing non-historic buildings, structures, roads, and spaces that defined this pattern. Roads and buildings, and structures are important features in defining the studio era land use pattern and spatial organization of the landscape. These are addressed separately in the following discussion.

Vegetation:

Active vegetation management would be necessary to preserve and restore the vegetation character of the landscape essentially as it existed during the studio era, as an open valley oak savannah surrounded by, or with areas of, chaparral and coastal sage scrub. Areas of chaparral cleared since the studio era would be restored so that patterns of vegetation clearing evident during the studio era would be returned. All of the large valley oak tress on the property would be managed as specimen trees of cultural value. High priority would be placed on preservation of individual trees associated with studio-era set locations. Regeneration and propagation of individual specimen trees would be encouraged. Regeneration of oak trees that would change the historic pattern of oak tree distribution and location would be discouraged through active management to prevent regeneration in areas not consistent with documentation of oak tree locations during the studio era.

The grassland character of the savannah would be preserved and restored as needed through active vegetation management with the goal of researching and establishing the grassland community or species mix which existed historically. The existing valley oak restoration zone would be eliminated and would be managed as the location of two significant structures (sets). Management alternatives will need to address the role of equipment, vehicles, livestock and people associated with filming in maintaining historic vegetation patterns. If possible, solutions would be sought to return the historic intermittent flow of water in Medea Creek from the current year round flow.

The Paramount fire patrol station and historic ornamental vegetation at the site of the caretakers residence would be preserved and restored where missing, pending additional research and adequate documentation to do so. Individual extant historic trees would be preserved and actively managed to maintain their health and propagated to replant and preserve their genetic stock when they have died and are replaced. Missing vegetation from these and other sites would be recreated providing sufficient research and documentation could prevent speculation. Vegetation established since the studio era would be removed, including the NPS planted lawn, shrubs and trees at the NPS temporary trailer, eucalyptus trees and other recent plantings such as the walnut tree at the mess hall/kitchen building and greens used for the current production.

Topography and Drainage:

The character-defining topographic features and drainages from the studio era on the ranch are essentially intact. Restoration would occur for areas which have been altered since the studio era. This includes the areas graded for construction of the racetrack, Camp Langhorn, the dredge spoils from Malibu Lake, recent NPS culverting and storm drainages, the NPS lawn area and drainage, and drainage fill installed for a causeway by the Renaissance Pleasure Faire.

Circulation:

Under this alternative, all the extant historic roads from the studio era would be preserved, with missing sections of the road restored. All of the historic ranch roads would be maintained as unpaved roads or surfaced with a material to maintain the appearance of an unpaved road. The roads would also be maintained to their historic widths and alignments. The existing main entry, established for the Renaissance Pleasure Faire, as well as remains of the race track would be removed. The secondary entrance established near the northern end of the site during the studio era, would become the access to the interior, if modern safety considerations can be met. Visitors would enter the site by shuttle from the Visitor Center area, perhaps using replicas of studio-era buses or trucks.

Road established after the studio era including the racetrack and other unpaved roads would be removed. Nonhistoric trails into the mountainous chaparral areas of the ranch would continue to provide passive recreational opportunities on the property.
When parking within the ranch is needed, it would follow the pattern of use in which parking occurred perpendicular to the main entry road in the vicinity of the mess hall/kitchen building. Additional parking could be provided where material storage occurred. This parking in character with the studio-era pattern of use would accommodate approximately 320 spaces. If overflow or temporary parking of short term duration is needed, it could be accommodated in the existing open spaces just north of the mess hall/kitchen building.

It is not recommended that the studio-era main entrance road be used as the main entrance to the property because of poor sight distance at this intersection on a sharp curve on Cornell Road. It is recommended, however, that if the park and Los Angeles Country Road Department are able to find a safe solution to using this entry, the historic main entry again could be used for this purpose. Cornell Road, under the jurisdiction of Los Angeles County, contributes to the historic landscape of the ranch and efforts would be made to work with the county towards restoration of the historic character of the road and preservation of its alignment and width.

Buildings and Structures:

Under this alternative the extant buildings and the historic bridge and wall structures on the property from the studio era would be restored following completion of research and documentation in historic structure reports. The buildings would be used to interpret their historic uses, or pending the recommendations of historic structures reports, limited rehabilitation could occur specifically to support visitor interpretation. Examples of interpretive activities which could be accommodated in rehabilitated buildings include restrooms, exhibits, screening rooms, etc. The fire patrol and caretakers residence could continue to be used for staff housing and site security. Use of the barn or sheds would be limited to activities which could be accommodated without compromising their open, informal, utilitarian nature.

Non-historic buildings and set structures on the property would eventually be removed including all of the existing western town set, NPS Ranger contact and restroom trailers and staff housing in the western town, as well as temporary trailers and structures associated with current filming. Other non-historic structures that would be removed include NPS fencing, signing, interpretive structures, and utility structures that would no longer serve a use or that would be out of character with restoration to the studio era.

Missing buildings would be interpreted as historic sites with surface identification of their location and layout. This would occur at the bunkhouse, tack room, office, paint and electric shop building, and the door and sash storage building.

At some of the historic set sites, such as the Hacienda set, for which Paramount Studios has original drawings, missing sets could be recreated, provided sufficient documentation exists. At other historic set sites new interpretive sets in character with the missing historic sets could be constructed to interpret film production, set construction, and other themes specifically associated with filming on a set; or the design, construction, nature, purposes and uses of sets. Where information can be obtained, interpretation of the films or activities actually associated with the set could also occur. Living history demonstrations could interpret and convey a sense of what filming at the ranch was like, and the similarities and the differences in technology and work experience for crew and actors that have affected filming from the silent era through the golden age of movies.

If sufficient documentation exists, other missing historic structures would be recreated and interpreted such as the corrals and sheds associated with the barn and Paramount's livestock operations. Missing fencing and ranch entry gates would be recreated as well as the incinerator, lumber yard, pump house, overhead utility lines and water storage tanks.

Under the restoration treatment alternative, visitors would experience the maximum interpretive effort related to the significance of the landscape during the studio era. The landscape would resemble as close as possible the condition that existed during its association with Paramount Studios and the interpretive experience would be focused on the historical filming activity in the past, and the place of Paramount's movie ranch in American movie history.

Alternative 2 Rehabilitation (Paramount Ranch - a typical movie ranches)

Rehabilitation is the preferred treatment alternative for Paramount Ranch. Under this treatment, the significant historic character of the landscape is emphasized, with buildings and structures addressed as contributing elements of the cultural landscape. Rehabilitation provides a great amount of flexibility for the landscape to accommodate continued use of the property for its historic purposes of filming while preserving the character-defining features which convey the site's significant historical associations as a working movie ranch. This alternative not only preserves the character-defining landscape and its contributing buildings and structures, it perpetuates historic uses which have survived more than half a century.

Interpretive and visitor experience objectives emphasize the site's historical importance and associations as well as the opportunity to experience contemporary filming activity. Under this treatment alternative the opportunity exists at Paramount Ranch to experience and have interpreted the history of film production from the beginning of "talkies," through the "golden age of movies," into the rise of television and electronic technologies.

With this treatment, visitation would be expected to increase as the site became a secondary destination of visitors seeking an addition to, or an alternative to the established Hollywood tourist destinations. Paramount Ranch would offer a view into film and television production as a nationally significant industry which is firmly rooted in history, as well as current activity. The experience would provide the dual draws of interest in American film and television history, and contemporary filming activity. Development of the site could also involve partnerships with both preservation and production interests which could result in co-sponsored activities and events at the ranch related to common interests and goals. the California Department of Parks and Recreation would be a partner to include the story of Century Ranch, which is now part of adjoining Malibu Creek State Park, as part of the interpretive story and experience.

In addressing this alternative, it is important to understand the sporadic nature of filming. The current use of Paramount Ranch for filming of "Dr. Quinn, Medicine Woman" has continued almost constantly for over four years. This is an anomaly. Filming schedules, even during the "golden age" rarely extended beyond a dozen weeks for actual filming. The use of Paramount Ranch for individual projects was more frequently measured in days than weeks or months. As noted in the Historical Background section of this document, filming during the studio era never exceeded 14 percent of Paramount's annual output. NPS records indicate that in the ten years before "Dr. Quinn" filming, use of the site averaged 45 to 55 days per year, with the average stay of 1.5 days per project. Contemporary filming maintains the random pattern of filming, reflecting the requirements for each individual script or project. Once the production of "Dr. Quinn" is completed, use of Paramount Ranch for filming will revert back to a pattern of random and sporadic use. Management of the site, and expectations of the potential visitor experience must reflect this random pattern of filming use.

Other uses are also recommended within this treatment alternative. These uses would be accommodated only to the extent that they did not impair the landscape resources associated with the property's significance or the primary visitor uses of historical interpretation and contemporary filming. Paramount Ranch remains a critical component in Santa Monica Mountains National Recreation Area and its long term management goals. Trails within Paramount Ranch, for example, not only provide access to remote canyons within the site, they also link into the regional trail system. The relatively flat, open terrain of the ranch offers opportunities for gatherings and events as well as complex film production. NPS will establish criteria for evaluating proposals for activities and events which balance the goals of SMMNRA with the historical significance of the site.

In allowing for and encouraging continued use of the property for its historic purposes of filming, this alternative acknowledges that the impact of industrial use of the property was a factor in shaping the historic character of the landscape. Filming must become a management tool for preservation of the character-defining openness of the historic landscape. Additional research is needed to determine how modern filming can be accommodated without diminishing the site's historic integrity and ability to convey its significance.

The rehabilitation option focuses significance on the character-defining pattern of land use and spatial organization, with the extant buildings addressed as contributing elements. Since production is normally centered around unique landscape features or structures, sets would be reintroduced into the landscape. Additional research is needed to determine the activities associated with each building and structure during both the studio era and the independent ownership era. Where appropriate, extant buildings and structures would be rehabilitated, or renovated if necessary, to continue to provide support for filming activities. Some renovation would also occur to provide visitor facilities.

Continued filming on the property and rehabilitation of the headquarters area is strongly recommended in order to preserve the site's significant historical association and accomplishes the following rehabilitation objectives:

- The historic character-defining pattern of land use and spatial organization of the property will be preserved.

- Continuation of the historic use of the property for filming will be made possible in a manner that does not compromise the historic features, patterns, and materials of the landscape.

- Continued deterioration of the historic integrity of the buildings and structures of the headquarters area will be arrested and further alteration or modification will be based on historic structures reports.

- Visitor appreciation and understanding of the property's historic operation and significance will be more readily apparent and interpretation of the property's significance will be enhanced.

Additional research is needed to determine the appropriateness of replacement of missing buildings and structures. Most of the missing buildings or structures had industrial uses related to the studio era of the site's history. Contemporary filming no longer requires many of those activities (incineration and food preparation, for example) to be available at a movie ranch. Before buildings are replaced, the proposal must be evaluated not only for meeting the Secretary of Interior's Guidelines for Treatment of Cultural Landscapes, but also for potential impact or contribution to the practical and economical management of the site.

In addition to preserving historic pattern of land use and spatial organization of the property, and accommodating continued use of the property for filming and recreational uses, the following specific recommendations are made within the preferred treatment alternative option of the historic landscape character-defining features:

Land Use and Spatial Organization:

The primary character-defining pattern of land use and spatial organization of the Paramount Ranch focuses development within a relatively small area, leaving the majority of the site open for opportunistic filming related to sets or natural features. A system of dirt roads provided access throughout the property from the developed headquarters area. This treatment focuses on preservation of the character of the open spaces by continuing to concentrate development and support operations within the developed headquarters area. Uses of the buildings and structures within the headquarters area must be evaluated to determine if their historic use is still appropriate, or whether other uses must be considered. Such evaluation can only be made based on historic structures reports. Re-establishment of missing buildings or structures must meet the Secretary of Interior's Guidelines, and meet management goals for the site.

Vegetation:

Within the rehabilitation alternative, vegetation would be actively managed as a significant component of the character-defining features. As discussed in the restoration alternative, the landscape historically consisted of an open valley oak savannah surrounded by, or with areas of, chaparral and coastal sage scrub.
All of the large valley oak tress on the property would be managed as specimen trees of cultural value. High priority would be placed on preservation of individual trees associated with set locations. Regeneration and propagation of individual specimen trees would be encouraged. Regeneration of oak trees that would change the historic pattern of oak tree distribution and location would be discouraged through active management to prevent regeneration in areas not consistent with documentation of oak tree locations during the studio era.

As noted in the restoration alternative, the grassland character of the savannah would be preserved and restored as needed through active vegetation management with the goal of researching and establishing the grassland community or species mix which existed historically. The existing valley oak restoration zone would be eliminated and would be managed as the location of two significant structures (sets). Additional research is required to determine the role

of production activity, equipment and vehicles in maintaining the character of the vegetation.

The development of the riparian zone along Medea Creek is a major change in vegetation which has occurred within the past twenty years. While this is a relatively new feature, it does not detract from the character of the landscape. The riparian vegetation acts as a screen for neighboring development which would otherwise intrude on the historic setting. Areas at the northern and southern end of the site which were historically cleared of chaparral and scrub may also be allowed to regrow if needed to screen out intrusive neighboring development.

Topography and Drainage:

The character-defining topographic features and drainages are essentially intact. Restoration of areas which have been altered since the studio era would be made based on evaluation of their impact on the character of the landscape as well as the necessity of the modifications for safe and efficient operation of the site. Areas to be evaluated include the areas graded for construction of the racetrack, Camp Langhorn, the dredge spoils from Malibu Lake, recent NPS culverting and storm drainages, the NPS lawn area and drainage, and drainage fill installed for a causeway by the Renaissance Pleasure Faire. Modifications which detract from the character of the site, or do not contribute to visitor safety or resource protection will be removed.

Circulation:

The pattern of circulation established during the studio era has been altered by the continuous flow of Medea Creek, by non-filming related developments, and by changes in safety standards for public roads. Current NPS management has also caused impacts to the traditional circulation pattern.

Historically, the internal roads were narrow dirt roads generally following the most direct route from the headquarters area to various portion of the property. In order to accommodate modern production vehicles, roads have been widened through repeated use, and filled in spot with base material to allow for all-weather use by large production vehicles. Preservation of the alignment and character of the historic circulation pattern will be maintained, with minimal modifications in width and material for safe use by production vehicles.

The change in character of Medea Creek has impacted the main north-south road by eliminating the traditional dry creek crossings which permitted direct movement of production vehicles between headquarters and the northern sets. Additional research is needed to determine if creek crossings would be practical in order to re-establish the primary north-south road. Restoration of the road which crosses Medea Creek just north of the bridge must also address the need for a creek crossing.

Modern road safety standards have made use of the historic main entrance road inappropriate. An alternative entrance was created just south of the Colonial Salem and German set sites. This site was selected because it offered the best sight lines for merging traffic. A second entrance was created for the Renaissance Pleasure Faire at the northern end of the property. This entrance intersects with Cornell on a curve, providing poor visibility for traffic coming south on Cornell. A small entry gate is located at the point where Medea Creek is closest to Cornell Road. This entry, at a low point in the Cornell Road, is most vulnerable to flooding, as well as limited visibility. Evaluation of the alternatives for relocation of the entrance road must be done in conjunction with Los Angeles County, with jurisdiction over Cornell Road, and in consideration of the safety needs of visitors as well as production vehicles.

Historically vehicles were parked perpendicular to the entrance road just south of the mess hall/kitchen building. Additional parking was available near the lumber yard and material storage. Approximately 230 spaces are provided within the headquarters area. Production vehicles were normally parked adjacent to the filming location. NPS management of the site must include criteria for movement of production vehicles within the interior of the property, not just between set sites, but also to natural features which attract filming. Such movement would be temporary on unpaved or completely unimproved routes which would be abandoned at the conclusion of the filming project.

It is recommended that no parking "lot" be constructed within the historic headquarters area since a developed and paved parking lot would be out of character with the historic pattern of use and alter the character defining organization of the property and the grassland vegetation. If overflow or temporary parking of short term duration is needed, it could be accommodated in the existing open spaces of the landscape east and north of the mess hall/kitchen building. An alternative parking site would be identified for use during the rainy season to avoid the seasonal spring northeast of the mess hall/kitchen building. Repetitive or continuous use, such as now occurs with the "Dr. Quinn" filming, would be accommodated off site.

Other sections of historic road alignments would also be restored as illustrated on the plan. Restoring the alignment of the road between the headquarters and the hacienda set site would require protection of the archeological resources associated with the area east of the set site. Preliminary information indicates that the archeological site may include both the historic and the more recent roads. Additional information is required to determine which route would offer the lower potential for impact to the archeological site. It is not recommended that a new route be created.

All roads which have developed since the studio era must be evaluated to determine if they contribute to the character or traditional use of the movie ranch, or if they are needed for visitor safety, resource protection or site administration. Roads which do not meet those criteria will be removed. The remaining roads will be maintained as much as possible in a character compatible with the character-defining roads. No new roads are recommended for development.

Historic roads which lead to the remote portions of the property can be maintained as part of the trail system, if not needed for movement of production vehicles. Traditional trails through the site which connect with the regional trail system will be evaluated to prevent duplication and hazardous conditions. Recreational use of roads must be monitored to prevent conflict between production vehicles and recreational users.
Development of interpretive trails may also be considered.

Cornell Road should be considered as contributing to the historical significance of the property and it is recommended that the park work with appropriate jurisdictions to ensure the preservation of its historic character. Any additional alterations or maintenance practices should be carefully considered in relation to deterioration of the historic integrity of the landscape and preservation of the road's historic character, material, alignment, width and features such as historic power lines, drainages, etc.

Buildings and Structures:

Although the landscape is the most significant feature of the property, the buildings and structures have contributed to making the property useable as a movie ranch. The buildings erected during the studio era became the framework for later development and use. Some of the later uses were compatible with the established use, while other development focused on non-

filming uses of the property. Buildings and structures dating from the studio era have all either been removed or modified. The restoration alternative recommended that the site be managed and developed to represent a moment in time, offering the visitor as complete a picture of Paramount's movie ranch as could reasonably be possible. In that alternative, all buildings and structures from the studio era were expected to be accounted for, either by rehabilitation, recreation, or marking of their location.

In this alternative, structures and buildings are considered as supportive to the overall character of the movie ranch, with contribution not limited to studio-era buildings and structures. This alternative emphasizes a continuation of historic use, not a recreation of use during a specific period. Treatment of the headquarters area and the set sites depends not only of the contribution of the missing or modified features, but also on the potential for contribution to interpretation and continued operation of the site. This site is significant, historically, a working movie ranch, an industrial site where each building or structure had a purpose, and if it was no longer needed, it was removed. The absence and the modification of buildings is part of the history of the site, and in this alternative, it is not avoided.

Buildings and structures which do not contribute to the history of the movie ranch would be eventually removed, and their use assigned to other buildings or structures. All trailers and modular structures associated with the current film permittee will be removed at the conclusion of their project. This includes the trailers and modular units surrounding the mess hall/kitchen, the storage facilities near the mill/construction building, the trailers in the caretakers residence site, the corrals, and scattered sets, scene docks, and set dressing storage facilities. The employee residence in the Western Town, the NPS ranger trailer, and the restroom trailer would be removed and their functions relocated.

Visitors would enter the site at the south end, near the intersection of Cornell Road and Mulholland Highway. The fire patrol station would become a visitor orientation center for the site. Exhibits would introduce the site, its history and the role of movie ranches. Visitor could then walk down the historic road from the fire patrol station into the headquarters area and begin their exploration of the site. Shuttle service could be offered as an alternative for those with limited mobility.

The mess hall/kitchen building would be rehabilitated to accommodate formal interpretive presentations in an auditorium setting. The interpretive center would also have additional exhibits, a small sales area, and a work station with computer access to research and reference materials relative to the site and its history. Accumulation of artifacts, documents, and films related to the site will be guided by the Scope of Collections for Santa Monica Mountains National Recreation Area, and would not be kept on site. The building would also provide public restrooms. An area could be designated as a work space for personnel assigned to work with permittees and special events. Office space for field personnel not assigned to activities at Paramount Ranch would be considered at sites other than Paramount Ranch.

The mill/construction building was partially rehabilitated in 1995. Its exterior should be restored to its original appearance. Since the utilities have been upgraded, the building can continue in its historic use as a construction area. Its large open interior also makes it a good potential location for cover sets. The area east of the building would be allowed to return to grassland, with a small dirt area designated for parking associated with use of the building.

Small structures or temporary buildings have historically been associated with the mess hall/kitchen building or the mill/carpentry shop building. This use would be allowed to continue within guidelines established to prevent long term uses.

The developed area west of the Medea Creek bridge has undergone major changes since its original development during the studio era. Contributing buildings which have been removed include the caretaker's residence complex, the bunk house, the office and tack room building, one of the storage sheds and the corrals associated with the barn. Modifications have been made to the remaining storage sheds and to the equipment shed, and the interior of the barn has been gutted. Addition of the western town set to the existing buildings and development of new buildings to complete the town are not intrusive, but reflect normal practices associated with production both in the back lot and in movie ranches. Inclusion of a restroom and an employee residence in the set, however, was an error. While development of the lawn area had no precedent in Paramount Ranch's history, it is not without precedent at other movie ranches, and it contributed to the character of the site by offering a prized filming commodity - green grass in late summer.

Upon completion of historic structures reports, determinations can be made concerning replacement of missing buildings and structures within the headquarters area. Consideration should be given to a new residence in character with the historic building material, scale, form and massing at the historic caretakers's residence location.

The western town set would remain, but the restrooms should be relocated away from the set. The interiors of the prop storage sheds and the equipment shed can continue to be used to support filming either as storage areas or as cover sets. Since most production companies have contracted catering, the larger prop storage shed would continue to be used as an informal food service area.

All buildings in the headquarters complex should be retrofitted with overhead sprinkler systems and upgraded power. The barn would be stabilized to eliminate the pressure from accumulated earth deposits on its western wall. The site of the oil house and gas pump must be evaluated for presence of hazardous materials. No effort would be made to restore historic overhead power lines. Engineering studies would assist in resolving problems associated with flooding in Coyote Canyon which impacts on the headquarters area.

Sets are the identifying element of a movie ranch. These structures are built to address a specific need and are not intended to meet the same standards of construction and stability as buildings. They are three dimensional structures but much more importance is put on the exterior facade than on the rest of the structure. Finished interiors are not mandatory, but when they occur, they are on the first floor only. Upper stories are merely catwalks connecting shadow box windows and doors. Once a set has filled its original purpose, it is usually allowed to remain until it is remodeled and reused, or until it deteriorates beyond use. Sets by their nature, are relatively flimsy structures, which traditionally are allowed to stand until they fall down, burn down or get torn down.

Re-introduction of sets to the Paramount Ranch landscape requires careful consideration. In a movie ranch open to the public, the normal cycle of evolution described above would cause unacceptable visitor safety problems, more than an aesthetic challenge. NPS must develop a clear management plan for sets including criteria for evaluating set construction requests, materials and construction techniques, the amount of land around the set which will be impacted by use of the set, criteria for leaving a set after its initial use, set maintenance and visitor safety measures.

Reference material exists which identifies the locations and names of large sets established during the studio era at Paramount Ranch. In the case of the Hacienda set and the Marco Polo set, reference material also indicates a later use of the area of both sets for the more elaborate

Renaissance Pleasure Faire set. This would be the first area to be considered for development of long term sets.

NPS should not pre-determine the character, mass, scale, or form of the sets, but be open to proposals by production companies willing to meet the NPS criteria for long term set management. Once sets have been established in areas where long term sets occurred historically, the challenge will be to maintain them in a safe and aesthetically pleasing condition. NPS would seek out a partnership with industry craftsmen or a union to use the set to teach "propmaking," the specialized construction techniques and materials used in sets.

Other areas which hold the potential for long term sets include the German Street/Colonial Salem set sites and stockade set site. Short term sets, which are dismantled at the conclusion of the filming project, would be permitted throughout the portions of the ranch historically used for filming. NPS would reserve the option of restricting access to an area temporarily for resource recovery and management.

The historic bridge and stone wall structures in the headquarters area are intact and it is recommended that these be stabilized and preserved. The historic entry gate structures should be reintroduced. Additional research on the historic entry gates may be needed. It is recommended that the historic wire fencing at the parameter of the property be evaluated for reintroduction. Additional research is required on this feature.

The NPS installed wood post and rail fencing throughout the site should be removed as well as other small modern structures such as signs, that are out of character with the historic landscape and that would not be consistent with the proposed uses and preservation of the property. New structures constructed as part of the implementation of the proposals in these recommendations, and identified after further design development for the property, should be in character with historic character-defining land use and spatial organization of the landscape and follow the Secretary of the Interior's guidelines for rehabilitation treatment of historic landscapes.

Alternative 3 Adaptive Re-use

This alternative combines elements of the rehabilitation alternative with the restoration alternative. The result is a unique partnership between historic preservation and the modern production community for the operation of Paramount Ranch. Instead of being an exhibit-in-place, Paramount Ranch would return to its industrial use. Under this alternative, the National Park Service would establish criteria for operation of Paramount Ranch as a filming location which preserves the remaining character-defining elements developed during the studio era, while guaranteeing continued use of the site through use of a partnership with either a non-profit group or a commercial organization.

Marketing of Paramount Ranch for filming would be the responsibility of the new partner, along with day to day operation and maintenance of the site. NPS and the partner would jointly develop programs for the public both on site and within the metropolitan area in conjunction with industry organizations, guilds, educational institutions and museums.

Under this alternative, the fire patrol station would remain the staging point for the public on a day-to-day basis. A shuttle, perhaps a replica of a period vehicle or an electric cart, could bring the visitors into the site. The shuttle system could also convey visitors to remote portions of the site to watch filming in progress. Access for production vehicles would be at the north end of the site, using the historic north-south circulation route.

The mess hall/kitchen area would be a combination of operational offices and multi-purpose room. The kitchen would be upgraded and re-activated, with the partner providing catering and food service to permittees and possibly to the public. The mill/construction shop would be available for rental by production companies as part of their use of the site.

West of the bridge, the prop storage buildings would be restored and available for temporary equipment storage by permittees, or storage of equipment owned by the partner available for rent to production companies. Buildings reflecting the character, form, mass and construction of the bunk house and the tack room/office building would also be available for rental as office space. Although the barn would retain its original character on the outside, the interior would be completely remodeled to provide space for cover sets. A new caretaker's residence would reflect the location and character of the original caretaker's residence. Pubic access to this area would be limited to established walkways or shuttle routes, but the public would continue to have access to filming locations, as well as recreational trails. Development of sets would be within parameters established by NPS as mentioned in the rehabilitation alternative.

Within parameters established by the National Park Service, the partner would oversee all operations of the site. Since filming is sporadic, the partner would also accommodate other short term uses of the site which did not compromise the historic use of the site for filming, but allowed the public to enjoy the ambiance of the site for celebrations and special events. Festivals, celebrity fund raisers, and film/television industry related special events would also be accommodated within parameters established by NPS policy for special events in historic settings.

NPS and the partner would work together to provide interpretation for the public. Traditional guided walks would continue, along with a full range of workshops for general public interest. NPS and its partner would also develop interpretation specifically targeted to tourists visiting Hollywood. Community outreach programs would include additional partnerships with organizations, guilds and institutions affiliated with movies and television to develop in depth programs, exhibits, publications, videos, etc. based on common interests.

When the original Development Concept Plan was written for Paramount Ranch, the extent of its historic significance was not fully understood. With a small land base, the National Park Service was forced to address public concerns which would ultimately be better accommodated in other areas. Other sites now accommodate equestrian facilities, and other larger areas such as Simi Hills can be monitored for long term oak habitat restoration projects. Paramount Ranch is a movie ranch, a unique cultural resource of national significance.

The recommendations in the alternatives presented involve considerable shifts in management and use of the property. These recommendations also involve potentially considerable capital costs. Each alternative must be weighed not only for its potential benefit to the site, but also for the potential for full funding and implementation. In selecting a management plan for Paramount Ranch, the National Park Service faces the same choices and challenges faced by private owners of National Register sites -- how to make historic preservation economically viable.

Fortunately, there are others interested in the future of this site, and the continuation of its historic industrial use. Ongoing filming at Paramount Ranch is viewed as a critical component of the management strategy for the site and every reasonable effort should be made to accommodate its continuation. In addition to current filming, significant support for the implementation of the recommendations should be pursued from the entertainment industry community of southern California. Planning for the long term management of this unique site is

the National Park Service's gateway to historic preservation partnerships in the twenty first century.