

CINECON 51 HOLLYWOOD'S SILENT ECHOES A tour of silent-era Hollywood film locations

The following self-guided tour is provided to accompany author John Bengtson's September 7, 2015 11:05 a.m. presentation of all-new *Hollywood's Silent Echoes* material for the Cinecon 51 Classic Film Festival at the Egyptian Theater, 6712 Hollywood Boulevard. The tour is annotated with page references (SV) to Bengtson's Harold Lloyd film location book *Silent Visions: Discovering Early Hollywood and New York Through the Films of Harold Lloyd*, (ST) to the author's Charlie Chaplin film location book *Silent Traces: Discovering Early Hollywood Through the Films of Charlie Chaplin*, and (SE) to the author's Buster Keaton film location book *Silent Echoes: Discovering Early Hollywood Through the Films of Buster Keaton*, all from Santa Monica Press, including many new discoveries "[New]" not appearing in his books or earlier editions of this tour. For more discoveries see John's blog <http://SilentLocations.WordPress.com>.

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1. The Hollywood tour begins, symbolically, at the corner of Hollywood and Vine. First notice the Taft Building at the SE corner, built in 1924. It appears during *The Cameraman* (1928) as Buster Keaton jumps onto a fire truck turning the corner (SE 223).
2. The Broadway Hollywood Building at the SW corner, built in 1927, refurbished in 1931, appears in Charlie Chaplin's *Modern Times* (1936). The Hollywood Boulevard entrance appears when Charlie learns a job has become available, and the stairs on the Vine Street side of the building is where Charlie announces to Paulette Goddard that he was given that job (ST 281). The stairs on Vine Street once leading below grade have now been filled in. [New] The corner appears in Barbara Stanwyck's 1932 tear-jerker *Forbidden*. [Note: Harold Lloyd's first Walk of Fame Star, for motion pictures, is located two blocks south at 1591 Vine Street.]
3. Travel north up Vine toward the landmark Capitol Records Building built in 1956, at the corner of Yucca. Then turn right (east) and follow the curve of the road to the left (north) up Argyle to Franklin. This short block is where Harold Lloyd filmed stunts on the roof of a runaway trolley in *Girl Shy* (1924) (SV 148-149). The former Red Car line of the Pacific Electric Railway transitioned from west on Franklin to south on Vine by running along this unique curved street, which Lloyd filmed from over a dozen different vantage points.
4. Take note of the NE corner of Franklin and Argyle. This was the site of Castle Glengarry, home to silent film star Sessue Hayakawa. Further up Argyle, past the corner of Vine on the left (west) side of the street, was the site of Castle Sans Souci, the mansion appearing in Chaplin's *Tillie's Punctured Romance* (1914) (SV 148) (ST 55-56). [New] Castle Sans Souci appears in the 1915 Keystone comedy *Her Painted Hero* and in 1925 Our Gang comedy *Mary, Queen of Tots*.
5. Return to Hollywood Boulevard, turn right (west), and travel two blocks. [Note: Buster Keaton's second Walk of Fame Star, for television, is located a block east from Vine at 6233 Hollywood Boulevard.] The Security Bank Building at the NE corner of Hollywood and Cahuenga, built in 1922, portrayed the book publisher's office in Lloyd's *Girl Shy* (SV 139). It also appears briefly during a dizzying montage after Charlie is released from a mental hospital in *Modern Times* (ST 278). Raymond Chandler's fictional detective Philip Marlowe had an office here, while the intersection has been designated Raymond Chandler Square.
6. Next, look west (right) down Hollywood from the NE corner of Cahuenga. This intersection appears during the conclusion of *Why Worry?* (1923) as Harold informs his friend the giant that Harold has become a father (SV 61). The building at 6410 Hollywood Boulevard near the SW corner, built in 1907, appears in the film, and during a scene in Chaplin's *Tillie's Punctured Romance* (ST 51-52). [New] The same viewpoint of this intersection appears during a traveling shot in Harry Langdon's 1925 short *His Marriage Wow*.
7. Travel south down Cahuenga from Hollywood Boulevard. Lloyd filmed many scenes along this block, as did Buster Keaton. On the west side of Cahuenga, just south from the corner of Hollywood, Mildred Davis and Roy Brooks stood at the alley beside what is now the All Nude Cahuenga Video, for a scene in *Never*

Weaken (1921) (SV 139). Across the street, on the east side of Cahuenga, is the alley appearing in *Cops* (1922), where Keaton grabs a passing car one-handed, and flies out of frame (SE 93).

8. [New] Traveling further south, the vacant lot is the site of the former Fremont Hotel, where Douglas Fairbanks scrambled from the sidewalk to the roof in his 1917 short *Flirting With Fate*. Doug also filmed beside the Green Door Cafe, on the east side of Cahuenga, south of Buster's *Cops* alley.

9. [New] A bit further south, the Edmonds Tower, at 1635 Cahuenga, is the site of the former Hollywood joint fire/police station, where Charlie Chaplin filmed the Little Tramp enlisting in the police force in *Easy Street* (1917). The fire station also appears in *Flirting With Fate*, the 1924 Our Gang comedy *High Society*, and the 1925 Harry Langdon short *Plain Clothes*, as well during Harold Lloyd's wild family drive, cut off by a racing fire engine, in *Hot Water* (1924) (SV 166). The extant Hotel Café building next door, built in 1922, appears during the Lloyd scene. The front of the station is also where a driver is ticketed when giving Harold a ride to work in *Safety Last!* (1923) (SV 132).

10. The former Hollywood fire station also appears in Keaton's *Three Ages* (1923) and *The Cameraman* (1928) (SE 130 and 225). The parking lot across the street from the Edmonds Tower is where Buster parked his cow Brown Eyes during *Go West* (1925) (SE 174). [New] The alley between the Edmonds Tower and the Hotel Café is also where Buster filmed scenes for his short films *Neighbors* (1920), *Hard Luck* (1921) and *The Goat* (1921).

11. As you continue south from the Edmonds Tower, note the buildings across the street at 1626, 1614, and 1612 Cahuenga, all appearing in Lloyd's *Safety Last!* (SV 131-132), and in Keaton's *The Cameraman* (SE 224-225).

12. Travel further south down Cahuenga to the SW corner of Selma. The remodeled, but likely original building there was the Cahuenga Public Market appearing in *Hot Water* (SV 166) and *Girl Shy* (SV 154).

13. The strip mall at the SE corner is the site of the former Toribuchi Grocery, appearing in Keaton's *The Goat*. The building next door, at 1542 Cahuenga, appears briefly, and is still standing (SE 53).

14. [[Optional extension one block further south to Sunset. During a sequence in *Day Dreams* (1922) that cuts back and forth between Hollywood and San Francisco, Buster rides a prop trolley car east along Sunset Boulevard past the building on the NW corner of Cahuenga (SE 101-103). [New] Turn west towards Wilcox and travel half a block to 6457-6455 Sunset. It was here millionaire Harold Lloyd purchased one of his disposable luxury cars at the beginning of *For Heaven's Sake* (1926). Return east on Sunset to Cahuenga. For a time Cahuenga did not always continue straight south across Sunset, but formed a "T" intersection. Buster filmed early scenes from his debut film *One Week* (1920) at this "T" intersection, when he hits a cop with a billy club, and puts the incriminating club in Handy Hank's hand. Travel east along Sunset one short block to Ivar. On the SE corner, where the Cinerama Dome now stands, Buster and his *One Week* bride Sybil Seelye rejoin their driverless moving car as it heads south on Ivar from Sunset. Return back to Selma and Cahuenga and resume the tour.]]

15. Turn left (east) on Selma for a half block until you reach the alley named Cosmo. Here Keaton's hand was bitten by a dog as he signaled a left turn in *Cops* (SE 80). [New] A view of this corner, looking south towards Selma, appears in the Fairbanks comedy *Flirting With Fate*.

16. Turn left (north) up Cosmo a short ways, for a better view of the alley as it appears in *Cops* with Keaton attaching his boxing glove turn indicator to his moving wagon (SE 81). [New] Cosmo appears in several scenes from the 1994 *Ed Wood* biopic starring Johnny Depp.

17. [New] Stop towards the north end of Cosmo at the back of the buildings that face Hollywood Boulevard. The back of the Markham Building to your left (west) served as the employee entrance to the De Vore Department Store where Harold Lloyd worked in *Safety Last!*, and the back corner of the Palmer Building

on your right appears during an establishing shot of Harold's old friend the policeman. Bill Strother climbs down a fire escape on the east side of the Markham Building later in the film (its top floor and the fire escape have since been removed). The back corner of the Markham is also where Harold convinces Bill into knocking over policeman Noah Young. This same corner also appears behind Harold and Mildred Davis as they run off for the concluding shot of *Never Weaken*.

18. Looking down the alley to the west is Keaton's point of view when running towards Cahuenga to grab a passing car one-handed in *Cops*. [New] This view also appears in Keaton's short *Neighbors* (discussed but not yet identified ST 199), and in *The Detectress* (1919) starring Gale Henry.

19. [New] The north end of East Cahuenga (Ea-Ca) Alley (the west end of the parking lot) is where Charlie Chaplin discovers the abandoned infant that he would make his son in *The Kid* (1921). The back end and corner of the two story building south of the alley appear during the film (discussed though not yet identified at ST 199). A patio dining area blocks some of the view today.

20. [New] The north end of Ea-Ca Alley appears in the San Francisco-based newspaper drama *The Last Edition* (1925), while Pat O'Brien drives down the alley in the Bette Davis crime drama *Hell's House* (1932).

21. Continue north up Cosmo to return to Hollywood Boulevard, and turn left (west). Continue left (west) one block to Wilcox. The Warner Bros. Theater (now Pacific) on the NE corner opened here in 1928. The Warner Bros. radio station KFVB located here in 1930; its broadcast antennas still stand on the roof.

22. Continue west one block along Hollywood Boulevard to the NE corner of Hudson, where Lloyd filmed scenes mistaking mannequins for real people in *For Heaven's Sake* (SV 179). The Hillview Apartments on the NW corner were built in 1920. [Note: Buster Keaton's first Walk of Fame Star, for motion pictures, is located a block west from Hudson at 6631 Hollywood Boulevard.]

23. [New] Continue west two blocks past Cherokee to the historic Musso and Frank Grill at 6667 Hollywood Boulevard. During Keaton's *Cops*, an anarchist tosses a bomb from the roof of this building, which Buster uses to light his cigarette. At the time Keaton filmed in 1922, the restaurant was housed in the smaller building next door, at 6669 Hollywood Boulevard.

24. Continue west past Las Palmas to the Egyptian Theater at 6712 Hollywood Boulevard, built in 1922. Harry Langdon and Vernon Dent drive past the Egyptian during *His Wedding Wow*. Lloyd filmed scenes from *Never Weaken* in the doorway of the Pig 'n Whistle restaurant site due west of the theater forecourt, as he tries to unload a semi-conscious man while under the gaze of a suspicious cop (SV 47). At the time the iconic restaurant site (first opened in 1927) was a men's clothing shop. Lloyd also filmed scenes at the SE corner of Hollywood Boulevard and McCadden Place beside the former Citizens Trust and Savings Bank, now home to a mini-market. The iconic Hotel Christie Building at the SW corner of McCadden Place, now a Scientology Center, opened in 1927, long after Lloyd filmed at the spot. [Note: Charlie Chaplin's Walk of Fame Star for motion pictures is located at 6751 Hollywood Boulevard, near the NW corner of McCadden Place.]

25. Continue west half a block to the Hollywood Guinness World Records Museum at 6764 Hollywood Boulevard located in the former Hollywood Theater building, built in 1913. Here, Lloyd filmed one of his few surviving Lonesome Luke comedies *Luke's Movie Muddle* (1916) (SV 8).

26. Continue west down Hollywood Boulevard, past the Hollywood and Highland Center, former site of the Hollywood Hotel (1903-1956), where Chaplin filmed scenes from *Tillie's Punctured Romance* (ST 53), and where many other comedies were filmed, including Harry Langdon's *His New Mamma* (1924).

27. Continue west to the Hollywood Masonic Temple, built in 1923, and current home to *Jimmy Kimmel Live!*, where you'll find Harold Lloyd's second Walk of Fame Star, for live theater. Next door, further west, are the storefronts at 6904 and 6908 Hollywood Boulevard, part of the Mary Moll Building that appear behind Buster Keaton during the dream-within-a-movie sequence in *Sherlock Jr.* (1924) (SE 138).

28. Continue west to Grauman's Chinese Theater, across the street, built in 1927. Stop in the forecourt to see Harold Lloyd's cement castings during a ceremony held November 21, 1927, only the fourth ceremony in history, following ceremonies held earlier that year for Mary Pickford and Douglas Fairbanks (as a couple), Norma Talmadge, and Norma Shearer. Notice how the thumb and forefinger of Harold's right handprint do not leave a deep impression, as Lloyd had lost part of his right hand in an accident in 1919. Audiences were generally unaware of Lloyd's injury, as he wore a tight fitting glove over a prosthetic thumb and finger when filming. Harold's first leading lady Bebe Daniels was the 12th inductee at Grauman's; her prints were made May 13, 1929.

29. Across from Grauman's Chinese, on the south side of the street, marks the approximate spot in *Girl Shy* where a motorcycle cop first signals Harold to pull over for speeding (SV 150). During the scene, the palm trees on the SW corner of Orange Drive behind Harold mark the residential front lawn of Hollywood benefactor Mary Moll, the future site for the Hollywood Roosevelt Hotel (built in 1927) that stands there now. The Johnny Grant Building appears in the back during the shot.

30. Continue west past Orange Drive to 7024 Hollywood Boulevard, known today as the Johnny Grant Building, built in 1920. The building once adjoined the former Garden Court Garage to the west (replaced now with a modern parking structure), while sharing a common nine-arch façade. The five arches of the Grant Building remain. Lloyd's 1921 comedy *I Do* begins with Harold crossing busy Hollywood Boulevard towards the Garden Court Garage, which stood across the street from the former Garden Court Apartments, an iconic Hollywood residential hotel (SV 151-152).

31. [New] During a tracking shot from Buster Keaton's *Go West*, filmed moving east to west, and looking due south at the storefronts, Buster runs from 7028 Hollywood Boulevard, at the west edge of the Garden Court Garage, towards the newly constructed (extant) Rehbein Building, 7046 Hollywood Boulevard, at the corner of Sycamore, while wearing a devil costume to induce a wayward herd of cattle to follow him. During this shot you can clearly see the prominent white front steps, and sidewalk palm trees, of the former Garden Court Apartments across the street reflected in the store windows. On the film's Blu-ray you can read the REHBEIN name over the recessed building entryway, and the awning for Kress Drug Co., 7048 Hollywood Boulevard, situated on the corner.

32. Lloyd filmed scenes from *Girl Shy* getting a traffic ticket on Hollywood Boulevard west of Sycamore Avenue (SV 151). During the sequence, the car is pulled to the north curb of Hollywood Boulevard, while facing west, and yet is shown being ticketed while facing east along the south curb. The extant building at 7036 Hollywood Boulevard appears prominently in these scenes, as the Rehbein Building, its tall neighbor on the SE corner of Sycamore, was not yet constructed at the time of filming.

33. Continue west to the small traffic island at the intersection of Hollywood Boulevard, La Brea Avenue, and Marshfield Way. Here, Buster Keaton built a front door/bank vault set for a gag in *Sherlock Jr.* (SV 151).

34. Turn left (south) down La Brea, two blocks until Sunset Boulevard, and turn right (west). Travel west six blocks to the NW corner of Vista Street and Sunset. Lloyd filmed a car chase scene here in *Girl Shy* (SV 150). The corner appears in the foreground of the shot, while the extant Sunset Building, at 7441 Sunset Boulevard further west down the street, appears in the background.

35. Continue west half a block along Sunset to the SW corner of Vista Street. Lloyd filmed later scenes in *Girl Shy* of him racing a motorcycle east down Sunset. Again, the Sunset Building, at 7441 Sunset, appears in the background (SV 150).

36. Continue further west to about the Valdez Guitar Shop at 7420 Sunset. From in front of this shop, in *Never Weaken*, Lloyd tethers a semi-conscious man to the back of an ice wagon, who staggers west down Sunset towards the intersection with Gardner Street (SV 48). The round arched doorway at 7507 Sunset Boulevard across the street appears in the background.

37. Continue west along Sunset, past Gardner, near to the mailbox store at 7510 Sunset. From here, Lloyd filmed scenes from *Never Weaken* on the sidewalk with a bum and a cop; again, the doorway of 7507 Sunset across the street appears in the background.

38. Continue west along Sunset to the corner of Sierra Bonita Avenue, where Lloyd filmed scenes from two feature films (SV 48-49). In *Girl Shy*, Lloyd attempts to hitch a ride with a car that is being towed away west down Sunset from the NE corner, and in *Hot Water*, Lloyd attempts to board a trolley car loaded down with groceries and a live turkey.

39. [New] Turn around, and travel east several blocks down Sunset back towards Detroit. At this intersection Buster Keaton filmed scenes from *Cops* as Big Joe Roberts leans out from a taxi to retrieve his wallet, sans cash, from Buster's hand. The apartment at the SE corner appears in the movie, but is slated for demolition in 2013.

40. Travel east one block further down Sunset to N. La Brea and turn right (south). The former Charlie Chaplin Studios, now home to the Jim Henson Company, stands at 1416 N. La Brea (ST 150-167). A replica of Chaplin's footprints and signature are set in the sidewalk by the front door next to the gate. The tower on the south side of the entrance gate appears during a wedding witnessed by Edna Purviance in *The Kid* (1921) that was later cut by Chaplin from the film (ST 191), and briefly during a scene in *A Woman of Paris* (1923) (ST 235)

41. Continue south down La Brea to the corner of De Longpre Avenue. Chaplin's studio office stands on the NE corner, and appears in his 1919 film *A Day's Pleasure* (ST 181). [New] Chaplin's office back porch also appears as a hospital in the 1925 Lloyd Hamilton comedy *The Movies*, directed by Roscoe Arbuckle.

42. [New] Across from the studio, a bit west down De Longpre from the NW corner of La Brea, stood a row of quaint bungalows (now lost) that appeared during scenes in Chaplin's *Pay Day* (1922), as Charlie's harridan spouse demands his wages, and Charlie slyly steals the money back from her purse.

43. Continue south down La Brea to Santa Monica Boulevard, and turn right (west) for three blocks to the NE corner of Poinsettia Place. Harold filmed a scene here from *Movie Crazy* (1932), where he loses a jewelry pin in a peanut cart, across the street from the United Artists Studios (SV 300). An arched doorway to the studio offices, now closed off, but still bearing a United Artists emblem on top, appears behind Harold during the scene. Also, during Keaton's feature *Seven Chances* (1925), Buster flees a mob of jilted brides by running east down Santa Monica from Poinsettia Place to Formosa (SV 301). The Hollywood studio backlot sequences from *Movie Crazy* where also filmed at United Artists (SV 299). Later known as the Samuel Goldwyn Studios, it is today known simply as "The Lot."

44. Turn around, and travel east back along Santa Monica Boulevard. Go past La Brea, and continue for six blocks or so to N. Las Palmas. The Hollywood Metropolitan Studios on the right, still in use today as the Hollywood Center Studios, is where Lloyd began independent production of his feature films starting with *Girl Shy* in 1924 (SV 135-136). Keaton rode past the lumberyard across the street from the studio, at 6669 Santa Monica Boulevard, in *Day Dreams*, while attempting to board the back of a trolley car (SV 136, SE 98). [New] The back of the Metropolitan Studios appears during scenes of a runaway horse, filmed looking north from Melrose, in Keaton's 1922 comedy *The Blacksmith*.

45. Continue east along Santa Monica Boulevard six blocks or so until Lillian Way. Turn right (south) one block. The former Buster Keaton Studio (1920-1928) stood on the SW corner of Eleanor and Lillian Way (SE 10-16). Charlie Chaplin filmed his Mutual Studios series of comedies between 1916-1917 at the same small studio site (ST 114-121). A sidewalk plaque commemorating the Keaton Studio (but without mentioning Chaplin also filming there), sits on the NW corner of Eleanor and Lillian Way, the wrong side of the street! Keaton filmed dozens of scenes adjacent to his studio, many of which are explained in *Silent Echoes*, including, for example, the prison set from *Convict 13*, the tenement set from *Neighbors*, and the collapsing house in *The Boat*, all situated at the NE corner of Cahuenga and Romaine. The former Metro Studios, later merged into M-G-M, were located due south of the Keaton Studios.

46. [New] Return to Santa Monica Boulevard and Cahuenga. The storage warehouse on the SE corner appears during a scene in Keaton's *Go West*, as firemen prepare their hoses to spray a stampede of cattle. The back of the clock tower on this building appears during scenes in Keaton's short film *The Balloonatic* (1923) (SE 111).

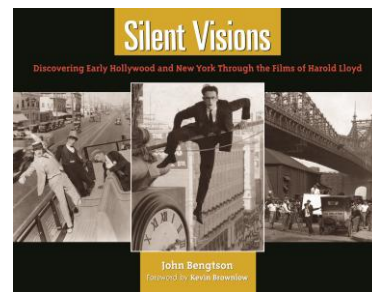
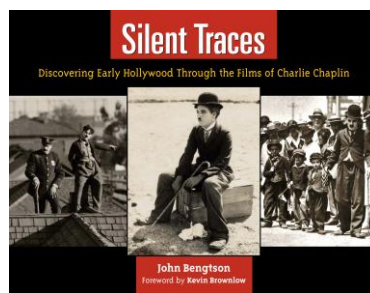
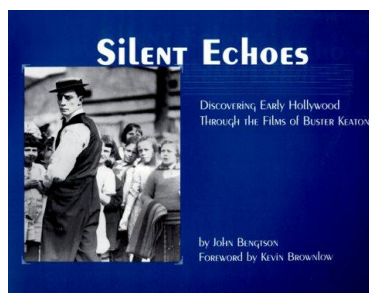
47. [New] Head east on SM Blvd to Vine – the NW corner is where Buster flips a man hassling Virginia Fox onto the sidewalk in *The Goat*, while east of the SE corner is where Buster recruits ditch-diggers to become Zouaves for *The Playhouse* (1921). Buster's horse rides by the NW corner briefly in *Cops*.

48. [New] Continue east down SM Blvd to Gower, where the NE corner passes by Big Joe Roberts' taxi window in *Cops*, then on to Hollywood Forever Memorial Park, where Lloyd's former leading lady Bebe Daniels is laid to rest, along with hundreds of Hollywood luminaries including Cecil B. DeMille, Douglas Fairbanks, and Rudolph Valentino.

49. Continue east down Santa Monica seven blocks or so, to Western Avenue. Harold steers his baby buggy loaded with booze past a traffic cop standing in the intersection of Santa Monica Boulevard and Western Avenue. The intersection also appears in Buster Keaton's 1921 short *The Goat* (SV 45, SE 54). Facing west, the NW corner of Western and Santa Monica also appears during Keaton's motorcycle ride in *Sherlock Jr.* (SE 144).

50. Continue east down Santa Monica a half block to the corner of Oxford Avenue. In *Speedy* (1928), Harold filmed scenes where he commandeers a pair of horses to give his trolley wagon a tow. The apartment at the NW corner of Flemish Lane, and the apartment across from Oxford Avenue (both built in 1925), appear in the background of these shots (SV 272). The shops along the south side of Santa Monica Boulevard, west from the corner of Oxford, can also be glimpsed during the sequence.

51. Continue east down Santa Monica about nine blocks to Edgemont, and turn left (north). Continue two blocks to Fountain Avenue. The building at the SW corner of Fountain and Edgemont appears during Lloyd's family drive in *Hot Water*, and during the Harry Langdon short *Saturday Afternoon* (1926) (SV 160). The apartment west of the intersection, at 4914 Fountain Avenue, also appears during *Hot Water*. This concludes the Hollywood Silent Echoes tour.



Silent Echoes: Discovering Early Hollywood Through the Films of Buster Keaton, *Silent Traces: Discovering Early Hollywood Through the Films of Charlie Chaplin*, and *Silent Visions: Discovering Early Hollywood and New York Through the Films of Harold Lloyd*, explore the historic settings preserved in the background of the great silent comedians' timeless films. Author John Bengtson's work has been hailed by the *New York Times* as "Proustian collage of time and memory, biography and history, urban growth and artistic expression." Each book features a foreword by Academy Award-winning film historian Kevin Brownlow. Bengtson is a frequent speaker at events hosted by the Academy of Motion Picture Arts and Sciences, Film Forum and the Museum of the Moving Image in New York, and the Turner Classic Movie Channel Festival, and has provided bonus programs for several Chaplin, Keaton, and Lloyd DVD/Blu-ray releases. For other tours, videos, and new discoveries, visit Bengtson's blog at <http://SilentLocations.WordPress.com>.